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Contents

Eighth International Conference on Orthodox Church Music: The Sounds of the Holy: From Manuscript to Performance. Joensuu, Finland, 10-16 June 2019

III Miscellanea

IV Reviews

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.

Very Rev. Dr Ivan Moody   Dr Maria Takala-Roszczenko
Editor-in-Chief   Editorial Secretary

Visible and Invisible, Audible and Inaudible Chant Performance in Byzantine Monastic Foundation Documents[1]

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Introduction

It has become almost a cliché to state that the Orthodox liturgy speaks to all senses: there are sounds, scents, images – things to touch, taste and see.[2] This is the impression that one hears often, especially from the mouths of the non-Orthodox. Public discussion on the impact of Orthodox liturgy seems, indeed, to focus in the twenty-first century on the experience of the individual, instead of the twentieth-century emphasis on communal eucharistic ecclesiology.[3] This shift in scholarly attempts to understand the

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1   This paper, originally performed (!) at the biennial conference of the International Society for Orthodox Church Music in Joensuu, Finland, in June 2019, is a part of a more extensive project that has already resulted in some papers on this topic. Some of them I have originally delivered as talks in workshops, in which they have been only one of many approaches to performance in Byzantine liturgy: one of them was titled "Liturgy and Performance in Byzantium", organized by Andrew Walker White and Niki Tsironi at the Byzantine Congress in Belgrade in 2016 – the proceedings of which unfortunately remain unpublished – and another workshop on Byzantine poetry and performance, convened by Uffe Holmsgaard Eriksen at the University of Uppsala in 2017. My communication in the latter workshop has been recently published: see Fr Damaskinos (Olkinuora) of Xenophontos, "Performance Theory and the Study of Byzantine Hymnography: Andrew of Crete's Canon on Lazarus," *Ortodoksia* 59 (September 2019): 7-31, http://ortodoksia.fi/ojs_3.1/index.php/ortodoksia/article/view/146/104. Additionally, I convened a workshop in August 2019 at the International Patristic Conference in Oxford, entitled "Theologizing Performance in the Byzantine Tradition", the proceedings of which are awaiting publication in the *Studia Patristica* series. Apart from these conference activities, Niki Tsironi hosts a project on performative approaches to Byzantine studies at the National Hellenic Research Institute in Athens, culminating in an international conference in January 2021.

2   Different multisensory (or intermedial) approaches have been employed recently in scholarship: see, for example, Jaakko Henrik Olkinuora, *Byzantine Hymnography for the Feast of the Entrance of the Theotokos: An Intermedial Approach*, Studia Patristica Fennica 4 (Helsinki: Societas Patristica Fennica, 2015); Bissera V. Pentcheva, *Hagia Sophia: Sound, Space, and Spirit in Byzantium* (Pennsylvania: Penn State University Press, 2017); and Bissera V. Pentcheva (ed.), *Aural Architecture in Byzantium: Music, Acoustics, and Ritual* (London, New York: Routledge, 2017).

3   A strongly communal eucharistic approach was promoted especially by the Russian émigré school of theology, particularly Fr Alexander Schmemann (*Introduction to Liturgical Theology* [Crestwood, NY: St Vladimir's Seminary Press, 2003]), but also in the fundamental work by Metropolitan John Zizioulas, *Being as Communion: Studies in Personhood and the Church* (Crestwood, NY: St Vladimir's Seminary Press, 1997). On the other hand, the notion of experience has gained more ground in scholarship during the last two decades; see, for example, Clair Nesbitt & Mark Jackson (eds.), *Experiencing Byzantium: Papers from the 44th Spring Symposium of Byzantine Studies, Newcastle and Durham, April 2011* (London: Taylor and Francis, 2016).

liturgy as not happening in isolation from other fields within the humanities. After the so-called performative turn in the humanities half a century ago, the experience of the individual has become more and more prominent in scholarship – the experience of a performance, either aesthetic or everyday action, through the senses.[4] This tendency has forced art historians and theologians alike to reconsider some fundamental notions of human experience, such as the senses or emotions,[5] or the Foucaultian notion of the "self" in a liturgical context.[6]

However, it must be admitted that performance theory still remains a tool primarily used by art historians and scholars of religious studies, and employed very little by Orthodox theologians.[7] In the Orthodox world, the notion of "performance" has been mostly understood as a rather concrete term, and sometimes – depending on the language of scholarship – it carries negative connotations from a spiritual point of view. Clergymen in particular are utterly negative towards the use of the term for divine worship, since believers should not be considered an "audience" and the clergy and choir the "performers". Sometimes an example is even brought forth from pre-revolutionary Russia, where (predominantly Italian) opera composers adapted their arias for liturgical use in domestic chapels to boost their patrons' social status, and choir conductors saw their task of church singing more as a job than any kind of liturgical activity.[8] A majority of Orthodox clergy would probably rightly state that we do not want such performances in a liturgical space, but such a case also represents a caricature of the notion of performance, rather than a deep understanding of performance theory. Another point of tension is the classic analogy between church and theatre, proposed by several Western scholars, which has been criticized not least because of the hostile attitude of the Byzantine Church, and especially of its preachers, towards theatre.[9]

But performance can mean many things and the connotations it carries depend on the linguistic background of the speaker. Even though I have already stated this in my other contributions on performance studies, I must reiterate also here how deeply the language of scholarship affects the understanding of performance. Performance studies emerged in the English-speaking world, and this is probably both the reason why English-speaking scholars understand performance in the way they do, and why scholars working in other languages are reserved in using the language of performance in their studies. In English, the term has two meanings: performance can be a show, or it can be the accomplishment of a certain task. In Finnish, the word "performanssi" (this is the word used always in the compound word "performanssiteoria",

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[4] For important bibliography on the "beginnings" of performance studies, see Richard Schechner, *Performance Theory* (London, New York: Routledge, 2015), and especially the groundbreaking work by John L. Austin, *How to Do Things with Words* (Oxford: Oxford University Press, 2009), originally published in the 1950s.

[5] See, apart from the above-mentioned bibliography, two forthcoming works related to this question: Andrew Mellas, *Liturgy and the Emotions in Byzantium: Compunction and Hymnody* (Cambridge: Cambridge University Press, 2020), and Andra Jugănaru & Marijana Vuković (eds.), *"Taste and See that the Lord is Good": Senses and Sense Perception in Late Antiquity and the Middle Ages* (Budapest: Trivent Publishing House, 2020).

[6] This was examined by Derek Krueger in his highly influential *Liturgical Subjects: Christian Ritual, Biblical Narrative, and the Formation of the Self in Byzantium* (Philadelphia: University of Pennsylvania Press, 2014).

[7] Notable exceptions to this are the monograph by Andrew W. White, *Performing Orthodox Ritual in Byzantium* (Cambridge: Cambridge University Press, 2015), and my own publications: the above-mentioned paper "Performance Theory," where I further develop the topic of my doctoral dissertation, and Fr Damaskinos (Olkinuora) of Xenophontos, "Interaction Between the Preacher and His Audience in Middle Byzantine Preaching: Andrew of Crete and John of Damascus," *Homilies in Context*, Studia Patristica Fennia 9, eds. Anni Maria Laato, Serafim Seppälä & Harri Huovinen (Helsinki: Suomen patristinen seura ry, 2020), 78–114.

[8] See Vladimir Morosan, *Choral Performance in Pre-Revolutionary Russia* (Madison, Conn.: Musica Russica, 1994), 66–9.

[9] See White, *Performing*, where this matter is the main tenet.

performance theory) has a highly specific meaning that is even narrower than that of an aesthetic performance.[10] Calling liturgy a performance in such a linguistic context sounds almost blasphemous. In Greek, many scholars tend to use the English word "performance" when speaking of performance studies,[11] even though the Greek word *ektelesis* carries the same etymology. Another plausible translation would be *epitelesis,* which is also used in liturgical language to refer to the action of celebrating a saint's memory, for instance. So, the Greek translation of "performativity", *epitelestikotes,* already acquires other connotations than the English term.

Be that as it may, I would claim that we must admit, whatever our theoretical approach to liturgy, that Orthodox liturgy includes many aspects of performances: it can be an aesthetic show, in which performers (priests and choir) are performing to an audience (the laity) – even if this is seen as an undesirable result of understanding the liturgy by many clergymen – or it can be seen as the performance of a certain task, most importantly the consecration of the Holy Gifts. But if one sees the liturgy only through these two performative aspects, one inevitably has a rather limited understanding of what a performance is. Therefore, the aim of my paper is to deepen this idea from the point of view of monastic foundation documents.

My focus in the present study is not to offer a philosophical reflection on liturgy as a whole, or a dogmatic exploration of sacramental theology – these aspects have already been covered by scholars much more eloquent in these fields than I ever could be[12] – and neither is my aim to summarize the rhetorical authorities of Byzantium regarding the ontological connection of enunciated words to human thoughts and divine words or, indeed, the Word.[13] Instead, my paper is a reflection, based on the above-mentioned Byzantine monastic foundation documents, on *what is actually performed and to whom.* In other words, I shall argue, based on the source material, that this performance goes beyond visibility and audibility. The monastic foundation documents do not remain content that describes the externally observable aspects of liturgical performances, but, instead, they see this external performance as a perceptible expression of a simultaneous, invisible performance, that sometimes transcends spatio-temporal conceptions. I shall also shed light to the ideas these monastic authors have on the common participation in psalmody.

The abundance of monastic sources forces the author of such a short paper to make restrictions. One could turn one's attention to monastic discourses, directed by a spiritual leader to a community, and indeed these texts include valuable information on the way monastic chant performance was perceived.[14] Hints on the understanding

10   The bibliography on performance theory in Finnish is rather limited, but see a survey of Finnish adaptations of performance theory in folklore studies: Mikko Heikkilä, *Performanssiteorian tulkinta suomalaisessa folkloristiikassa* (Master's thesis, University of Helsinki, 2013).

11   See, for example, the study between ecclesiastical rhetoric and theatre in the post-Byzantine period: Ιωσὴφ Βιβιλάκης, *Τὸ κήρυγμα ὡς performance: Ἐκκλησιαστικὴ ῥητορικὴ καὶ θεατρικὴ τέχνη μετὰ τὸ Βυζάντιο* (Athens: Ἐκδόσεις Ἁρμός, 2013).

12   The most serious studies on philosophical readings of Byzantine (Orthodox) liturgy are Terence Cuneo, *Ritualized Faith: Essays on the Philosophy of Liturgy* (Oxford: Oxford University Press, 2016), and Christina M. Gschwandtner, *Welcoming Finitude: Toward a Phenomenology of Orthodox Liturgy* (New York: Fordham University Press, 2019).

13   For a more detailed discussion of this matter, see the highly enlightening forthcoming paper by Vessela Valiavicharska, "*Logos prophorikos* in Middle Byzantine Thought" in *Studia Patristica,* but also an examination of the philosophical history of the notions of the enunciated word (*logos prophorikos*) and the "word of the mind" (*logos endiathetos*) and how these concept of rhetorical theory were included in the Christological debates of the early church; Max Mühl, "Der λόγος ἐνδιάθετος und προφορικός von der älteren Stoa bis zur Synode von Sirmium 351," *Archiv für Begriffsgeschichte* 7 (1962): 7–56.

14   For an examination of Theodore Studite's theology of monastic singing, see Daniel Galadza, "'Open Your Mouth and Attract the Spirit': St Theodore the Stoudite and Participation in the Icon of Worship," *Church Music*

of performance can also be found in the performed texts themselves, and the general understanding of performance as mimetic action can be found in some liturgical commentaries, such as the texts of Pseudo-Dionysios the Areopagite. Since I have discussed elsewhere sermons (some of them performed in a monastic context) and hymns as performed texts, as well as the way liturgical commentaries understand performance,[15] in the present paper I will turn my attention to the practical instructions on how to organize liturgical worship generally: the foundation documents of Byzantine monasteries (*ktitorika typika*). This contribution is a continuation to my earlier examination of the descriptions of chanting practices and vocal performance in the typikon of Mar Saba:[16] therefore, I have excluded liturgical typika from my examination. On account of the restricted space I have at my disposal, this paper will only sporadically refer to other monastic sources than the foundation documents. Instead, I am interested in the way a practical 'stage-setting' of a monastic performance influences the way the theological significance of this performance is perceived.

The Notion of Liturgical Performance

Returning briefly to the question of the notion of performance, we must bear in mind, as I implied in the introductory paragraph of the present paper, that the term lacks a definition that would be generally accepted in liturgical scholarship, even though we may gradually be approaching one. Perhaps the most important opening for this discussion was the monograph published half a decade ago by Andrew Walker White entitled *Performing Orthodox Ritual in Byzantium*. White's main tenet is that Orthodox liturgy is not "dramatic" or "theatrical," but primarily "rhetorical" – by this he means that liturgy is not about acting, not about "doing something" (even though there are, of course, movements and gestures), but about "saying something", not through a show or spectacle (even though, again, there are certainly some elements of this kind in the liturgy), but by an invisible but still audible outreach towards the divine. Performance in such a rhetorical act is a more complex one than in an aesthetic performance, such as a theatre play. But White seems to see performance, in the liturgical context, exclusively through the lens of rhetoric, calling the art of rhetoric "the ancient equivalent of performance studies."[17]

Recently, because of White's reluctance to see movements and other mimetic elements as a fundamental element for understanding liturgical performance, he has received scholarly responses (including my own), regarding the understanding of the ancient notion of *mimesis*.[18] White's definition of "rhetorical" as merely "saying" poses several questions, such as the emphasis several rhetorical authors of Antiquity gave to the use of physical gestures in an oral performance. Moreover, White's understanding of liturgy not being about "doing something" (he even puts forward the extremely problematic idea that **"what we fail to notice is that its [the divine**

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and Icons: Windows to Heaven. Proceedings of the Fifth International Conference on Orthodox Church Music, University of Eastern Finland, Joensuu, Finland, 3–9 June 2013, eds. Ivan Moody & Maria Takala-Roszczenko (Joensuu: International Society for Orthodox Church Music, 2015), 441–455.

15   See the bibliography in previous footnotes or in the end of this paper.

16   Hieromonk Damaskinos (Olkinuora) of Xenophontos, "Descriptions of Vocal Techniques and Melody Types in the Typikon of Mar Saba," *Liturgy and Music: Proceedings of the Seventh International Conference on Orthodox Church Music, University of Eastern Finland, Joensuu, Finland, 6–11 June 2017*, eds. Ivan Moody & Maria Takala-Roszczenko (Joensuu: The International Society for Orthodox Church Music, 2019): 18–28.

17   See White, *Performing*, 51–4, and 5 for the quotation on performance studies.

18   For more discussion on this matter, including discussion on criticism directed against White, see my forthcoming paper "Byzantine Liturgical Commentaries and the Notion of Performance" in *Studia Patristica*; see also Christina M. Gschwandtner, "Mimesis or Metamorphosis? Eastern Orthodox Liturgical Practice and Its Philosophical Background," *Religions* 8(5):92 (May 2017): 1–22.

liturgy's] character is non-mimetic"[19]) contradicts Byzantine liturgy commentaries, in which the movements and gestures of a priest are given complex allegorical interpretations and not seen by any means as an inferior element of liturgy.

It seems, then, that there are different understandings of the notion of liturgical performance, from a mere reduction of performance to a "merely rhetorical," audible setting, to a more allegorical understanding of each gesture, movement, word and scent experienced in liturgy. But why is there a need to use performative language to describe liturgy at all? Should we excise the term from liturgical scholarship, since there is so much confusion? Even if we thought of liturgical "performances" as something other than "aesthetic performances,"[20] I would argue it is useful to employ performative language in order to verbalize this process to a scholarly audience: in this way, non-theologians (in particular) obtain a better image of how things happen in a liturgical setting, but it also forces theologians to reflect on the functions of liturgical texts and their performance. I claimed above that we should deepen the understanding of performance in the liturgical context. Therefore, it is not by any means justifiable to say simplistically that the priest and choir are the performers and the laity the audience. In liturgy, on the contrary, the four roles of an aesthetic performance – the authors, performers, *personae* and audience – overlap, change and transform constantly and reach out to a world that transcends the church space, and even involves other eras, places, and persons in the performance.[21] There are audiences in the narrative, audiences outside the narrative; audiences that never hear the performance, audiences that hear the performance even if we do not perform to them. We are the performers, God is the performer, sometimes the characters of the narrative are the performers. And, most importantly, performance is transformative: it is not something imposed by someone on someone, but a communal act, realized through words, sounds, gestures, images and prayer that transcends the senses. Therefore, I would not restrict the description of a Byzantine performance to a merely rhetorical performance as opposed to a dramatic performance.

For example, when one sings a hymn, one could say that there are two, three or four authors: the author of the text, the author of the melody, the singer (who contributes with his own interpretation to a unique performance), and, of course,

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19   White, *Performing*, 5.

20   Aesthetic performances form a group of their own among performances, according to performance studies – an "everyday" performance, something that happens in normal human activity, communicates messages in a way that has its own symbolic language. Instead, aesthetic communication, that takes place in the context of aesthetic performance, is (according to the description of Ronald Pelias), "a culturally specified act in which a speaker structures language in a unified and expressive manner, triggering audience response. Aesthetic communication calls upon speakers and listeners to become engaged in the power of art, to accept their respective roles, and to possess the necessary competencies for the exchange to take place. When the participants meet these conditions, an aesthetic transaction occurs" (see Ronald Pelias & Tracy Stephenson Shaffer, *Performance Studies: The Interpretation of Aesthetic Texts* [Dubuque, Iowa: Kendall/Hunt, 2007], 19). It is clear that Orthodox liturgy has culturally specified elements, but it might also have elements foreign to the cultures in which it is performed. Instead of merely reproducing culturally specified performances, liturgy also introduces "foreign performances" into the culture in which it is performed.

21   It is interesting to note that during the pandemic of Covid-19, many local churches mainly served divine liturgies behind closed doors and broadcast them. Metropolitan John of Pergamon, one of the most important ecclesiologists of our time, stated that "I don't agree with the Divine Liturgy being transmitted by television. I'm confined to my home and will not be able to attend Liturgy. However, I will not turn the television on in order to watch the Liturgy. I consider that an expression of impiety. It is impious for someone to sit and watch the Liturgy" (see "A Conversation with Metropolitan John Zizioulas Regarding the Suspension of Church Services due to Covid 19", Orthodoxia News Agency, accessed June 1, 2020, https://www.orthodoxianewsagency.gr/foreignnews/a-conversation-with-metropolitan-john-zizioulas-regarding-the-suspension-of-church-services-due-to-covid-19/). In other words, despite the fact that participation in liturgy can happen through distance (such as in the act of commemoration of the living and dead during the *proskomide*), Zizioulas considers participation through technological means essentially a sign of impiety, even in these extreme conditions.

God Himself, who inspires all these persons. The performers are the singers, but in the case of public participation, also the audience; the *personae*, the characters of the narrative, overlap with the believers and the singers: *we* are Lazarus who cries out to Christ "Save me," *we* are the sinful woman who carry our repentance and good deeds as our spiritual myrrh to Christ. We are the audience of the chanter; the chanter is also the audience of his own singing; God is our audience, when we praise Him.[22] Now it is time to move away from the world of these texts, and see what the monastic authorities say about singing them.

Monastic Hymn-Singing as a Divine Performance

After this somewhat lengthy methodological reflection, let us now turn to the actual source texts the paper's title obliges us to examine. I shall now go to the deeper level of performance described in the monastic founders' typika dating from the ninth to the fifteenth century. The initial questions I posed to myself were: What do these handbooks of organizing the divine, mystical drama tell us about the essence of this performance? Do we have any hints on the Byzantine understanding of performance in these documents? In other words: are they theological texts or merely technical guides, used for practical purposes? The investigation of these questions for this talk has not been exhaustive, but rather exemplary. The source materials here are the foundation documents published by Dumbarton Oaks Research Library and Collection,[23] and a helpful starting point for the study is Rosemary Dubowchik's survey of the references to singing in these same foundation documents.[24] Dubowchik's study is a technical one, relating to the practical descriptions of chanting in the documents. My task here is to dig deeper into these descriptions through the lenses of the performance methodology I described above.

Unity in Christ's Body and Its Transformative Power

First of all, we should begin from the natural unity of the different roles in performance and the image of the body. The typikon of the Monastery of Steadfast Hope (*Bebaia Elpis*), dating from the fourteenth century,[25] opens the description of liturgical celebration with this setting of attaining unity through the commonness of human nature united in Christ:

> The entire congregation of your sisterhood, together with your superior in Christ, resembles a complete body, composed and constituted of a head and different parts, which have different faculties and energies. Therefore in view of this interconnection and harmony of yours, in accordance with the analogy of the parts of this body a worthy and appropriate position should be assigned to each of you.[26]

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22   For a more extensive examination of the "role-casting" of hymn singing, see Fr Damaskinos of Xenophontos, "Performance Theory", 14–26; for further examinations of the use of first person in penitential hymnography, see Krueger, *Liturgical Subjects*, 164–96.

23   John Thomas & Angela Constantinides Hero (eds.), *Byzantine Monastic Foundation Documents: A Complete Translation of the Surviving Founders' Typika and Testaments*, 5 vols, Dumbarton Oaks Studies 35 (Washington DC: Dumbarton Oaks Research Library and Collection, 2000).

24   Rosemary Dubowchik, "Singing with the Angels: Foundation Documents as Evidence for Musical Life in Monasteries of the Byzantine Empire," *Dumbarton Oaks Papers* 56 (2002): 277–96.

25   The typikon is dated to 1327–35, and the document is the only source that mentions the foundation of the monastery, located (according to the topographical evidence provided by the document) in the Heptaskalon quarter at the capital, Constantinople, with no surviving remains; see Thomas & Hero, *Byzantine Monastic*, vol. 4, 1512–3.

26   Thomas & Hero, *Byzantine Monastic*, vol. 4, 1537.

This is fundamental in order to understand the natural unity of performance: the key to the overlapping roles, as I described them above, is hidden here – in the body of Christ, in Him being the performer together with us, performing to Him and to us at the same time. And our response as an audience is at the same time the response of Christ, through His human nature that He shares with the whole monastic community and the Church, to the divine nature and the Trinity. This same unity is seen in the utmost importance given to order and the whole concept of getting-together and simultaneously leaving the outside world (the etymological meaning of *ekklesia*) to enter a monastery: the brothers or sisters are allowed to gather together only in front of God, as one group of hymn-chanters, and not on other occasions or in smaller groups.[27] The Studite typikon[28] orders that

> two overseers should be appointed who, each evening after the wooden *semantron*[29] sounds, are by turns to urge the slothful to run to compline services and again, after the service is dismissed, are to visit the hidden places of the monastery and with fitting severity break up those who are meeting at an improper time.[30]

Their appearance before God must be well ordered, and therefore "there should also be two choir monitors, one in each choir, who are to remind the brothers to stand in an orderly manner at choir."[31] A monastic performance, as Derek Krueger has pointed out, is a transformative performance, where the performer also performs to himself in order to go through an ascetical transformation:[32] in other words, the words and sounds of a hymn are directed also to the singer himself. He is not only transmitting a message to others, but to himself, and he is invited to act according to this transmitted message in a similar way to the others. The brotherhood's attention is, therefore, not in the way they appear to external observers, but how they appear to each other and to themselves. Their own behaviour is an image of their inner state.[33] The theological importance monastic authors give to hierarchy and order stems primarily from the works of Pseudo-Dionysios, who notes that human hierarchy is seen "pluralized in a great variety of perceptible symbols lifting us upward hierarchically until we are brought as far as we can be into the unity of divinization."[34] The inner unity of human nature, attained through liturgical

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27   This is an order included in several typika, in addition to the following example from the Studite typikon (*The Rule of the Monastery of St. John Stoudios*); see, for example, the fourteenth-century typikon of Mar Saba, in manuscript HAAB Q 740, f. 14v, that states: Χρὴ γινώσκειν ὅτι τὰ ἀπόδειπνα ἡμέραν ἔτι οὔσης ἀπολύομεν καθ' ὅλον τὸν ἐνιαυτόν. Μετὰ δὲ τὴν τούτων ἀπόλυσιν οὐ δεῖ τοὺς μοναχοὺς συντύχας ποιεῖν πρὸς ἀλλήλους, κελλίοις ἀπέρχεσθαι καὶ σχολάζειν εἰς τὸ μικρὸν τρισάγιον, ὃ παρελάβομεν, καὶ εἰς ἀνάγνωσιν καὶ ἀναπαύεσθαι, ὅπως μετὰ προσοχῆς ἀναστῶσιν ἔν τε τῷ μεσονυκτικῷ καὶ τῇ λοιπῇ ἀκολουθίᾳ καὶ συνάξει τῆς ἐκκλησίας ("It should be known that we finish compline throughout the year while it is still daylight. After the compline's final blessing it is not allowed for the monks to have meetings with each other, but they should go to their cells, and dwell in reading the small trisagion and reading and then rest, so that they may diligently rise for the midnight service and the rest of the service in the synaxis of the church").

28   This is the ninth-century text posterior to the life of St Theodore, preserved in two different versions (*Rule of the Monastery of St John Stoudios*) dated by its translator to a date posterior to 842; see Thomas & Hero, *Byzantine Monastic,* vol. 1, 84.

29   *Semantron* is the wooden instrument used to convene brothers to church, even in the contemporary Athonite tradition and elsewhere. Somewhat confusingly, in the modern terminology, *semantron* sometimes refers to an iron bar instead of the wooden instrument, which is called *talanton*.

30   Thomas & Hero, *Byzantine Monastic,* vol. 1, 107.

31   Thomas & Hero, *Byzantine Monastic,* vol. 1, 107.

32   Krueger, *Liturgical Subjects*, 11–2.

33   See also Galadza, "Open Your Mouth", 451–453.

34   *The Ecclesiastical Hierarchy* 1: see *Pseudo-Dionysius: The Complete Works*, transl. Colm Luibheid (New York: Paulist Press, 1987), 196.

worship and signified through external unity, leads to union with the divine, enabled by divine activity.

This transformative aspect of performance is also underlined by the practice of antiphonal singing, often referred to in the monastic foundation documents. Pakourianos[35] orders that antiphonal singing must happen in a good order. None of the choirs should "snatch up [psalm] verses hastily from each other […] so the singing should take place in a pious and reverent manner."[36] In this antiphonal way of chanting, in which the semantic whole can only be understood through the combination of the two choirs (unlike in the case of, say, simple stichera), the two choirs are bound to each other through this alternation of smaller parts. In other words, the performer was forced through this chanting practice to be a member of the audience: performing was not a one-way road but constant interaction with the other choir.

IMITATING THE ANGELIC CHOIRS

The orderly manner of singing also reminds us of the angels. Here we come to the question of the iconic quality of the liturgy. Dubowchik noted that the foundation documents often bring up this image of the choirs of monks joining the angels,[37] which is hardly surprising, since the monks are described as living an angelic life and angels, on the other hand, are biblically described as unceasing chanters. Moreover, the imitation of angelic praise is brought up by liturgical commentators, such as Pseudo-Dionysios.[38] Bringing this common theological understanding to the foundation documents, St Christodoulos of Patmos[39] quotes Gregory the Theologian in saying that men are an antiphon to angels. Through Christ's incarnation we have become able to reconcile with the angels and join them in their praise of God.[40]

One of the elements that connects men to angels is their rational faculty. We have a *logos,* a reason, and we should express it with a *logos,* word, that comes out from our mouths.[41] St Christodoulos notes that

> before all else, it is […] fitting to speak of our true employment […] the doxology of praise to God. For it is in view of this one thing that […] we have been brought into being and adorned with reason, in order to honor the Creator with uninterrupted hymn-singing. Besides everything else, the fact that the character and pursuit of the monastic life is called angelic leads to this conclusion.[42]

Based on this passage, it becomes clear that the doxology of praise to God has its source not in repeating magical words, but using our own rational faculties. The act of performing hymns in itself is honouring God, even if the words are not directed explicitly to Him: even when we narrate the lives of saints or do not sing

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35   Gregory Pakourianos, a monk of Caucasian (Armenian or Georgian) origin, wrote this typikon in December 1083 for a monastery called *Petritzonitissa,* located in modern Bachkovo in Bulgaria. The foundation still survives: see Thomas & Hero, *Byzantine Monastic*, vol. 2, 507.

36   Thomas & Hero, *Byzantine Monastic*, vol. 2, 536.

37   Dubowchik, "Singing with the Angels," 281.

38   See *The Ecclesiastical Hierarchy*, especially chapter one: see *Pseudo-Dionysios*, 195–200.

39   St Christodoulos's monastic rule has been dated to 1091 and his testament and codicil to 1093. Christodoulos became a monk on Mount Olympus in Bithynia but later on founded a monastery dedicated to St John the Theologian on Patmos, for which these documents were written; see Thomas & Hero, *Byzantine Monastic*, vol. 2, 564.

40   See Thomas & Hero, *Byzantine Monastic*, vol. 2, 586–7; see also Dubowchik, "Singing with the Angels," 281.

41   See footnote 13 above.

42   Thomas & Hero, *Byzantine Monastic*, vol. 2, 586.

a hymn that is formatted as what we would call a prayer, we honour God with the mere usage of our ability to sing.

The notion of the natural unity of performers and their elevation through the process of divinization towards the Divine can also be found in the description of the *ekklesiarkhissa*, the leading chanter and director of the church services in the typikon of the Steadfast Hope. Her task is to encourage the other sisters to perform better, not to perform *to* them, even though she is one of the soloists; her task is to elevate them towards the angelic choirs.[43] In the testament of Lazaros of Mt Galesios,[44] dating from the eleventh century, there is a passage where he describes the action of the cellarer: "those he saw eager and persevering in church, standing and singing, he would often praise in the presence of the brothers and favour them, besides which he would on occasion do the opposite for the slackers and the sluggish." This could sound as though it were favouring some of the brothers, but there was a deeply spiritual aim:

> He did not do this purposelessly, as you might think, but in order to increase the zeal of the former – for he knew that praise often increases the zeal of those who are striving for virtue, and also the contrary – and to rouse the others from their laziness and slackness.[45]

Performing to God

A similar task of keeping the choirs in order is assigned to the choir sisters in the typikon of the Steadfast Hope, but it is also said that their task is to perform *to* God, standing in front of the heavenly King without distraction, and without caring about their physical pains.[46] In this case, God is clearly the audience and the efficacy of the performance is related to the inner purity of the performer, not the rhetorical excellence of the performance. The typikon of the Eleousa Monastery[47] orders the brethren "alone to speak to God alone through your prayers, for in this manner 'your conversation will be pleasing to him'."[48] The author of the typikon of the Steadfast Hope rhetorically asks the choir sisters:

> How will God hear you and fulfil your petitions, when you are thus made captive and distracted, and say one thing with your tongues, but another in your hearts, and therefore you do not perceive the One before whom you are standing and to whom you are speaking, nor what you are saying and singing?[49]

It is clear based on this passage that the audience is twofold: both God and the sisters. The choir sisters are supposed to comfort the other sisters, who await it. They are also intercessors on behalf of the other sisters and supplicate for the remission of their sins. In return for this, the other sisters serve the choir sisters materially by performing the more practical tasks, a custom that was not rare in

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43   Thomas & Hero, *Byzantine Monastic*, vol. 4, 1537–8.
44   This rule has been dated to October 31, 1053. Lazaros was a stylite living on Mount Galesios, but he eventually founded three monasteries directly under his administration. Additionally, there were other monastic settlements that had a spiritual relation with him; see Thomas & Hero, *Byzantine Monastic*, vol. 1, 148–50.
45   Thomas & Hero, *Byzantine Monastic*, vol. 1, 159.
46   Thomas & Hero, *Byzantine Monastic*, vol. 4, 1539–40.
47   The rule has been dated to somewhere between 1085 and 1106. The monastery was founded by the bishop of Stroumitza (ancient Tiberioupolis), named Manuel, and the monastery was dedicated to the Mother of God of Mercy (Eleousa); see Thomas & Hero, *Byzantine Monastic*, vol. 1, 167.
48   Thomas & Hero, *Byzantine Monastic*, vol. 1, 178.
49   Thomas & Hero, *Byzantine Monastic*, vol. 4, 1539.

Byzantine cenobitic monasteries.[50] The choir sisters do have a privileged position in the community, but in return they possess an almost sacramental role. The sisters whose primary task is ministry and not performing the divine offices are, however, not only audience members. Their roles with the performers overlap: the author of the typikon exhorts the nuns to "strive as if you saw God himself before your eyes […] if you should be able to read, sing with both heart and mouth, honoring your Master and Creator and Bridegroom with psalms and hymns and spiritual odes."[51] The nun presents herself before God. The performance *to* God could also be seen as an actual sign of the substantial gap between Him and the humanity. Even though He inspires the performance through His activities, He is not the ultimate performer of worship, but its audience.

The latter idea is even more strongly attested to by the testament of Lazaros that offers a slightly modified view of this performer–audience relation. The illiterate monks who do not sing and perform hymns in the church are actually not the audience – it is clear here that God is the only audience:

> Those who know the Scriptures and stand in the choir to sing are like the reapers in the field, while the ignorant, who cannot read and do not know how to sing, and for that reason stand behind the singers, listening to the chant, are like those who follow behind the reapers and pick up the ears that fall or are overlooked […] the illiterate, if they stand soberly and attend to what those in the choir are singing […] even if they do not recognize everything [they hear], yet all they do manage to grasp they hold safe in their mind.[52]

So, one would perhaps characterize the illiterate monks rather as overhearers than audience, with which the performers would like to have an efficient act of communication.

The notion of overhearing in the context of prayer or worship is an intriguing one, and it has been discussed at length by Carol Harrison in her recent monograph on the sense of hearing and the action of listening.[53] She suggests that sometimes in worship we are actually overhearing conversations directed to someone else: words written by the poet, uttered by the chanter, directed to God. But overhearing does not necessarily mean sharing a common memory, or what Harrison calls a "symbol-system" with those whose discussion we are overhearing.[54] We do not always understand the discussion a hymnographer has either with God or with His concrete audience – this is also taken into consideration by the founders' typika that admit that the illiterate monastics are not able to absorb all the meanings of the text. But this does not prevent them from being saved through their singing – they hold things safe in their minds, as the testament of Lazaros describes.

Conclusion

In the examination above, we have seen the multiform dimensions of a monastic liturgical performance. The chanting monastics perform not only visibly and audibly to their fellow monks or nuns (which is the didactic dimension of liturgical performance), but also to themselves: their performance aims at a personal transformation. However, the ultimate audience is invisible – it is God. This

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50   Thomas & Hero, *Byzantine Monastic*, vol. 4, 1539–40.
51   Thomas & Hero, *Byzantine Monastic*, vol. 4, 1541.
52   Thomas & Hero, *Byzantine Monastic*, vol. 1, 159.
53   Carol Harrison, *The Art of Listening in the Early Church* (Oxford: Oxford University Press, 2013), especially 201–4.
54   Harrison, *The Art of Listening*, 135.

performance takes place audibly, in the form of hymns, but also inaudibly, through the silence of the soul's purity. In this uplifted double performance – visible and invisible, audible and inaudible – the visible choirs of monks join the invisible angelic choirs through the *mimesis* of not only the way the bodiless powers praise God, but also of angelic, immaterial lifestyle. The monastic congregation, as a whole, is a concrete image of a community of Christians – i.e., the Church – that becomes one thanks to their one human nature, unified with the Divine and deified through the person of Christ, whose Body the Church is. This unity is visibly shown through the good order of singing emphasized by founders of Byzantine monasteries.

I would argue that reflecting on performance practices and their deeper functions in Byzantine monasteries is not only a matter of the past, nor of merely scholarly interest. It is, I think, a fundamental aspect to be borne in mind when we discuss matters such as liturgical theology, public participation in liturgy, or liturgical translations – in other words, it has significant effects on how we both understand Byzantine liturgy in its historical context and apply this understanding to our own pastoral work in today's church. Byzantine worship is not, as we have seen, built on a structured constructive understanding that would form Christians in the way primary education forms citizens (though liturgical texts and their performance of course have didactic functions, too, as we have seen: this task is left to more educated monastics, according to the source material). But monastic foundation documents are not introductory course books for spiritual life, either. Even the descriptions of performers, audience members and performances in these texts underline the significance of context and one's personal spiritual state for the way in which a hymn functions.

Something that might strike the modern ear, in an age when "egalitarian" approaches to liturgy are promoted (in the form of using more and more vernacular, and promoting active participation of the laity in the liturgy, for instance) is that it was not of primary importance for the organizers and founders of Byzantine monasteries to make liturgical performance equally understandable to all members of the monastic congregation. They were aware of the differences in the psychological and spiritual capacities of monastics in the way they could process what their senses perceived. A modern commentator might perhaps claim that this is an abuse of power or a symptom of a highly hierarchical society. But this did not prevent what we would perhaps today describe as "full" participation in the monastic office. The most important idea was that the monk or nun was constantly chanting in front of God, performing the service enabled by our rational faculty, being adorned by virtues and good will. Such a pleasing performance, as well as enjoying any liturgical performance in the role of a "passive" listener, is born out of an ascetical and holy life. This is also why St John of Sinai, the author of the *Ladder*, noted:

> Let us be guided by the same rule in singing melodies and songs. For lovers of God are moved to gladness, to divine love and to tears both by worldly and by spiritual songs; but lovers of pleasure to the opposite.[55]

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55   Saint John Climacus, *The Ladder of Divine Ascent*, transl. Lazarus Moore (Brookline: Holy Transfiguration Monastery, 1979), 113.

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A Movie with the Structure of Byzantine Liturgy: Megalexandros by Theo Angelopoulos

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Theo Angelopoulos is indisputably the most remarkable Greek director of all times. His films are famous for their meditative slowness and beautiful scenery. In recent years, they have been much discussed and analysed in academic studies. Typically, critics and scholars have focused on two levels. Firstly, much attention has been paid to his distinctive technical solutions such as long shots (up to ten minutes!), 360-degree rotating (circular) shots, prolonged pacing,[1] and the use of off-screen action and dead spaces. These lead to questions related to his conception of time,[2] such as the presence of different time layers, even inside one shot. Secondly, a great deal has been written about the social and political aspects, which is not surprising, given the leftist moods and symbolism present in his films, not to mention his concern with human rights and victims of political events, including refugees.

Nonetheless, the most essential characteristic and dominant feature of Angelopoulos's films is the peaceful flow of extremely beautiful and elegant settings. His visual narratives are slow and peaceful but not without dramatic tensions and thematic depth, and consequently, his work has been labelled "a cinema of contemplation."[3]

Matters related to Orthodox and Byzantine aesthetics, however, have not been thoroughly discussed in studies on Angelopoulos, though they are often mentioned in passing. His most Byzantine film is obviously *Megalexandros* (1980), a three and half hour mystical epic full of obscure narration and peculiar symbolism, much of which more or less Orthodox.[4] It was filmed mostly in Dotsiko, a tiny and remote village in the mountains of Northern Greece.

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1   In films, "pacing" signifies the rhythm (flow) of the scene in conjunction with the overall sequence; in the case of Angelopoulos, this rhythm is exceptionally slow and dramatic.

2   Richard Rushton, "Angelopoulos and the Time-image," in *The Cinema of Theo Angelopoulos*, ed. Angelos Koutsourakis & Mark Steven (Edinburgh University Press, 2015), 235–48. Asbjörn Grönstad, "'Nothing Ever Ends': Angelopoulos and the Image of Duration," in *The Cinema of Theo Angelopoulos*, ed. Angelos Koutsourakis & Mark Steven (Edinburgh University Press, 2015), 264–274. Sylvie Rollet, "An 'Untimely' History," in *The Cinema of Theo Angelopoulos*, ed. Angelos Koutsourakis & Mark Steven (Edinburgh University Press, 2015), 219–30.

3   Andrew Horton, *Theo Angelopoulos: A Cinema of Contemplation* (Princeton University Press, 1999).

4   For a synopsis with discussion, see Lefteris Xanthopoulos, "Τραγωδία και μύθος. Θόδωρος Αγγελόπουλος," in *Theo Angelopoulos*, ed. Irini Stathi (53rd Thessaloniki International Film Festival, 2012), 230–33. English translation in 234–7.

In interviews, Angelopoulos himself stated that the film is "structured like a Byzantine liturgy."[5] What this means and implies has not been analysed in film studies, even though Angelopoulos openly admitted the influence of icons, Byzantine aesthetics and Orthodox culture on his work.[6] This being so, this paper aims to outline those structures and solutions in *Megalexandros* that can be seen as "Byzantine" and "liturgical." The visual narrative of the film is analysed in the light of Angelopoulos's interviews and recent scholarship, with the aim of outlining some liturgical characteristics in the structure of the film. The Orthodox liturgical tradition[7] serves as a loose subtext with the help of which I aim to distinguish a few explicit and implicit parallels between the visual narrative of Angelopoulos and the "liturgical".

In analysing cinematic narration, it is essential to note that Angelopoulos himself believed in plurality of meaning: one sense does not exclude the other. He consciously aimed to create polysemy that allows for multiple readings and leaves space for interpretation. His idea was that the interpretations of audiences from various cultures and backgrounds complete and conclude the "process of synthesis" for the plurality of meanings.[8] In that sense, we all are as if invited to participate in, and contribute to, the semantic signification process of his visual imagery. Furthermore, Angelopoulos firmly opposed the idea of having a dichotomy between content and form. For example, if a given scene has a highly aesthetic and poetical character, this does not exclude political meanings in it.[9] These principles apply to religious interpretations as well: they represent a dimension of their own without challenging leftist or other interpretations. It is clear, however, that in the case of *Megalexandros*, spiritual or national-religious interpretations are especially relevant.

In many of Angelopoulos's films, there are evident parallelisms with Orthodox iconography. It is characteristic for his aesthetic vision that he aimed to create "mythical landscapes" that portray people "in a dialectical relationship with space."[10] This aim is parallel to Byzantine iconography with its mystical landscapes full of signifying details; moreover, the dialectical aim serves to provide some semantic plurality to the scene itself. In this paper, however, I shall deal with the allusions to iconography very briefly and concentrate on the "liturgical structures" instead.

THE IDENTITY OF MEGALEXANDROS

For Angelopoulos, cinematic landscapes are "primarily projections of an inner space", and therefore he aimed to design and construct mythical landscapes.[11] In this particular film, the mythical landscape is a very complex one. To begin with, perhaps

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5   Gerald O'Grady, "Angelopoulos's Philosophy of Film," in *Theo Angelopoulos Interviews*, ed. Dan Fainaru (Jackson: University Press of Mississippi, 2001), 72–3. See also ITA (documentary film).

6   Andrew Horton, "National Culture and Individual Vision," in *Theo Angelopoulos Interviews*, ed. Dan Fainaru (Jackson: University Press of Mississippi, 2001), 86–7.

7   For those unfamiliar with the Orthodox liturgy, there exist many works explaining its structure and contents from the traditional theological and spiritual standpoints. Of the contemporary Greek works, the most recommendable introductions are Hieromonk Gregorios, *The Divine Liturgy: a Commentary in the Light of the Fathers* (Mount Athos: Cell of St John the Theologian, Koutlomousiou Monastery, 2011) and Emmanuel Hatzidakis, *The Heavenly Banquet. Understanding the Divine Liturgy* (Columbia: Orthodox Witness, 2008). In order to grasp the intent of this article, however, one should go to the church and observe the liturgical atmosphere, instead of reading about its discursive meanings.

8   Theo Angelopoulos, "Synthesis in Cinema," *Scroope: Cambridge Architecture Journal* 18 (2011), 22.

9   This was his response to some criticism from the political left regarding his somewhat mystical use of red flags in the most iconic scene of *The Hunters*. Angelopoulos, "Synthesis in Cinema," 14.

10   Angelopoulos, "Synthesis in Cinema," 18–19. He seems to imply that "space" is not only a circumstantial background for the actual storyline but plays a role in itself and contributes significantly to how the actors are perceived and the overall content constituted.

11   The aim shows in settings Angelopoulos, "Synthesis in Cinema," 19.

the most essential and most astonishing element of *Megalexandros* is the use of a collective subject. Even though at the outset the movie appears to be about a super hero, ultimately this is not the case at all. Consequently, the film has been seriously misinterpreted – or even "disinterpreted", for the best books on Angeloupoulos's films[12] more or less skip the whole film, on account of its difficulty. One scholar even defines the approach used in the film as "esoteric format."[13] The leading authority on the Greek cinema, Vrasidas Karalis, misunderstands the film from the very beginning and reads it like a Hollywood film, taking it as a story of an individual hero and his personal development. In the end Karalis views *Megalexandros* as a film that explores "power and its corrupting influence on charismatic personalities" and relates how an individual hero becomes corrupted: "power makes him cruel, inconsiderate, and tyrannical".[14]

The failures in understanding this film are largely due to the fact that the whole idea of a collective subject is in absolute contradiction to the principles of Hollywood films that have taught us to watch simple stories with simple solutions achieved by simple heroes. It is only recently, decades after the film was released, that several scholars have analysed the peculiar emphasis on the collective in *Megalexandros*. Murphet even calls the film a "supreme apotheosis of group cinematography."[15] In short, Angelopoulos is not depicting a hero but the collective soul of Greek villagers. The story is not about a super hero but about collective yearn for a redeemer, and ultimately, about the lack of one. The collective *hērōs* reflects the "Greek soul", which is not a simple or homogenous concept but something extremely complex indeed: a mixture of layers and eras.[16] Given that the category of collective is the driving force in the traditional Greek village life, it is only consistent and natural to use it as a principle of interpretation.

This being the case, the Alexander figure is *not* Alexander the Great or his reincarnation, in spite of the prevailing misunderstandings on the issue. The subject is a complex synthesis of divergent aspects from various historical layers and substrates. One may differentiate five main layers.

First, Alexander is fundamentally a figure of mediaeval Christian lore. Historically, "Megalexandros" is a messianic figure whom Christians under Islamic rule expected to appear from Constantinople in order to redeem them from the Islamic yoke. The roots of this lore originate from the seventh century Syriac-speaking Christians of the Middle East,[17] but the legend soon became popular among Greeks, and after the Ottoman conquests, it continued to grow in Greek popular culture. In spite of the

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12   The collection of essays edited by Horton in 1997, as well as Horton's monograph (1999) analyse the other early films thoroughly in their chapters, but *Megalexandros* only briefly and cursorily.
13   Dan Georgakas, "Megalexandros: Authoritarianism and National Identity," *The Cinema of Theo Angelopoulos,* ed. Angelos Koutsourakis & Mark Steven (Edinburgh University Press, 2015), 136.
14   Vrasidas Karalis, *A History of Greek Cinema* (New York & London: Continuum, 2012), 191.
15   Julian Murphet, "Cinematography of the Group: Angelopoulos and the Collective Subject of Cinema," in *The Cinema of Theo Angelopoulos*, ed. Angelos Koutsourakis & Mark Steven (Edinburgh University Press, 2015), 168.
16   Similarly, in Angelopoulos's movies there is a tendency to create collages of Greek identity by presenting processes of transformation: a market turns into theatre, a theatre into refugee camp (*Weeping meadow*), an empty unfinished building into a mortuary chapel, and a church into a place of execution, as in *Megalexandros*. For discussion, see Caroline Eades, "The Narrative Imperative in the Films of Theo Angelopoulos," in *The Cinema of Theo Angelopoulos*, ed. Angelos Koutsourakis & Mark Steven (Edinburgh University Press, 2015), 186.
17   The earliest source is so-called Pseudo-Methodius, the Greek text of which is published in Pseudo-Methodius, *Apocalypse: An Alexandrian World Chronicle*, ed. Benjamin Garstad (London: Harvard University Press, 2012). Pseudo-Methodius was widely read in Europe during the Ottoman siege of Vienna, but was later forgotten.

popularity and importance of this lore in mediaeval times, it was forgotten in the West, which alone makes the movie rather esoteric in Western eyes.

Secondly, the figure literally carries some symbolism from Alexander the Great: in particular, his famous helmet. This is historically interconnected with the previous level, given that the traditional Christian Alexander lore was initially inspired by Alexander the Great. The so-called Alexander Romance was popular already in early Eastern Christendom, circulating in several languages and in different versions.[18] Subsequently, in the Christian literature of the Islamic era he became a kind of archetype of the victorious emperor expected to arrive before the end of time to liberate Christians in their traditional areas such as Syria, Turkey, Egypt, and above all, Jerusalem.

Thirdly, there are elements from the myths of ancient Greece. The story contains elements from the tragedies of antiquity, such as an array of relations between certain characters. However, these appear only randomly: elements from the myths of antiquity are merged into the main narrative and its collective urge. One may also note that the use of singing and chanting in the film seems to bear some resemblance to the role of choirs in the plays of classical antiquity. The choirs and their dialogues loosely personify fate and its turns.

Fourthly, the subject also appears in the role of St George, the sacred protector of Christians. Traditionally, he has been especially popular wherever Christians have been subjugated and deprived of full rights, as was the case under the Islamic law. As a mythical archetype of a salvific protector, St George represents the very same archetypal function as the Alexander of mediaeval lore.

Fifthly, there are some modern layers, which serve as the setting for the story. The basic idea of the plot bears resemblance to certain events from 1870,[19] though Angelopoulos has set them into the year 1900,[20] which plainly symbolises the turn from the mediaeval to the modern. Furthermore, there appear modern phenomena such as communism,[21] Italian anarchism, even tourism. All these are utopias of their own kind, which answer to people's collective yearning.

In total, the layers constitute a symbolic personality who embodies ancient and modern mythologies. In the words of Georgakas, the "webs of identity and relationships are so complex and ambiguous that the viewer must accept the characters not as individuals but as generations of characters."[22]

The use of a collective subject in a film that apparently seems to be structured around an individual hero is certainly a brave and ambiguous solution. Some critics, such as Horton, consider the film less successful for the reason that Angelopoulos tries "to cover too much territory in one work."[23] Perhaps Horton in this case failed to see the wood for the trees, which indeed may easily happen with this film, but it must be admitted that the scenery is exceedingly complex and heterogeneous, at

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18   To begin with, see David Zuwiyya, *A Companion to Alexander Literature in the Middle Ages* (Leiden: Brill, 2011).

19   In 1870, a group of Englishmen was kidnapped by Greek bandits from Marathon, but *Megalexandros* is set at 1900, at the turn of the new century, symbolising the change from the mediaeval to the modern.

20   See discussion in Dan Georgakas, "Megalexandros," 130–31.

21   "[I]n Megalexandros the nineteenth-century mythical figure of the Greek bandit and the Byzantine myth of the legend of Megalexandros, who saves the Greeks from Turkish domination, delineate the drama of the failed early twentieth-century socialist experiment taking place in the film's fabula; still these mythical references are formulas used to comment on the present, and in particular, on the political impasse of the Greek Left and the Eastern Bloc of the period." Angelos Koutsourakis, "The Gestus of Showing," in *The Cinema of Theo Angelopoulos*, ed. Angelos Koutsourakis & Mark Steven (Edinburgh University Press, 2015), 74.

22   Georgakas, "Megalexandros," 134.

23   Andrew Horton, *The Last Modernist: The Films of Theo Angelopoulos* (Trowbridge: Flicks Books, 1997), 64.

least for the big audience. Even Angelopoulos himself in his later films returned to "individual subjectivity" in which the focus is on the leading protagonist and his individual experiences.[24]

St George failing

The film is full of ambivalence of powers and tension of values between poles such as modernism and traditionalism, east and west, poetic and banal, sacred and profane. The ambivalence culminates in a bizarre scene in which Alexander appears as seen by the eyes of tourists, as kitsch of a kind. The *hērōs* literally poses against a cheap iconic background, on a white horse, playing the part of Saint George. The *hērōs* himself is absent-minded and silent, but carries out a task that remains unvoiced and unexplained.

IMAGE 1. *Megalexandros posing as St George.*

This puzzling scene seems to indicate that the *hērōs*, expected for centuries, is no more than the trivial kitsch that he had *de facto* turned into among the people, and this makes him unable to fill the original function of a saintly hero. In other words, the world has changed so much that it transforms the *hērōs* into its own likeness, so that he is unable to live as he did in the chants that used to herald his arrival and praise him.

It is telling that the folk hymn referring to Alexander as St George (during his triumphal entry and Eucharistic scene: see below) appears pure and archaic, but it seems to come from the past and refer back to the past. In our modern world, St George's holiness seems to fade and does not carry him to heroic deeds; the Great Alexander is no longer able to rule or conquer.

Overall, Alexander is characterized by inner ambivalence. The Greek saviour figure overwhelms with inner contradictions, because he carries in himself the mythical ingredients of antiquity, Alexander the Great, Byzantium and Post-Byzantine village culture, as well as the modern myths of communism, and even bizarre demands of tourism. Because of this enormous collective burden, he is helpless and dysfunctional. Ultimately, he manages to function only *post mortem*,

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24   For discussion, see Eades, "The Narrative Imperative," 178.

after having left the worldly life and returned to the world of intangible ideas, as the very end of the film shows. He leaves behind no body but a detached head of a statue (see image 5); a dead stone is invulnerable and invincible.

Given that the film does not portray an individual but collective yearning for salvation, it is ultimately this yearning which is ambivalent and heterogeneous and therefore dysfunctional. Correspondingly, the village is internally divided and outwardly surrounded by troops, but the real enemy is invisible. In the words of Georgakas, "the authoritarian monster is as much an inner demon as an outside villain."[25]

LITURGICAL STRUCTURES

Now we may proceed to locate the actual "liturgical structures" in this peculiar work. First, we may note that the film contains a few explicitly iconic or sacramental scenes. When entering the village in the beginning of his mission, Alexander is cheered in a messianic way, reminding one of the atmosphere of Palm Sunday. Then he is shown to pour water on the heads of children like St John the Baptist, constituting an explicit baptismal scene. Moreover, there is a classical Eucharistic scene à la Da Vinci. All these appear with no explications or clarifications.

IMAGE 2. *Eucharistic scene à la Da Vinci.*

The iconic scenes are dramatized with epic folk singing performed in a dramatic fashion and somewhat chaotic tuning, which creates a mystical impact and an archaic semi-liturgical impression. The chant about a saintly hero explicitly identifies Megalexandros with St George, revealing the composite character of the subject:

> *Holy the bread, holy the wine,*
>   *holy the hay for the horse.*
> *Alexander the Great, you are the wind*
>   *and St George, slayer of the dragon*
> *Holy the silence, holy the sound,*
>   *holy the great word.*
> *Alexander the Great, you are the sun*
>   *and St George, slayer of the dragon.*[26]

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25   Georgakas, "Megalexandros," 139.
26   Translation used in the film (42:20–44:28).

The opening line of the chant seems to have a peculiar ironic leftist side-taste, for it corresponds to Feuerbach's conclusion on the essence of Christianity, well known to Marx.[27] This is an astonishing example of Angelopoulos's ability to create scenes that may serve different, even opposite perspectives: one may take the scene as a solemn expression of the mystical essence of Christianity, or as a parodic mockery of its degenerateness.

However, even such explicitly sacramental or iconic references are not yet enough to make a film "liturgical", details as they are. Liturgical structures rather have to do with the general flow and narrative manoeuvres of the film. What exactly did Angelopoulos mean with liturgical structures in this sense, and how did he understand the "liturgical"?

Even though Angelopoulos sympathised with the political left, he admitted that the Orthodox Church was an important part of his cultural – "if not religious" – life and openly admitted its influence in his aesthetic touch.[28] For this very reason, however, his perspective on liturgical life seems to have been that of an outsider. This means that liturgy appeared to him not as schematic structure of theological units (anaphora, epiclesis etc.) with certain meanings and functions, but rather in a "phenomenological way", as a specific mode of being. In other words, the "liturgical" refers to the content of mind and consciousness during one's presence in a liturgical space and setting. Thus, the crucial question is: what is it like to be in a liturgy? How does an outsider construct his experience of liturgical presence into one whole? And finally, how is this structured into a film?

IMAGE 3. *A ritual scene in Megalexandros*

The answer starts to unfold from the most ambiguous and opaque parts of the movie. The film contains several ritual and ceremonial scenes that serve to create magical moods. The men in the village suddenly unite into a slow circular movement that is suggestive of some mystical ritual. What occurs is not explained or commented

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27   "Holy the water, Holy the Bread, Holy the Wine" See Rudolf Schlesinger, *Marx: His Times and Ours* (New York: Routledge, 2011, the first edition 1950), 33–4.
28   Interview made by Horton 1992, in Fainaru, *Theo Angelopoulos Interviews*, 86–87.

on in any way; the action simply takes place. An unexplained flow of ceremonial occurrences is of course very characteristic of liturgical action.

Artists seldom give interpretations or meanings for the symbolism they have employed, but Angelopoulos in one interview did explain this very circle, which served to explain what he meant by the Byzantine liturgical character of the film:

> There was even the notion of the circle within the film. The concept also used to mark a place of privilege. A place where everything happens. It's the place where the village is located, a place viewed as a circle.[29]

In this way, Angelopoulos presented the age-old flow of village life in the form of a symbolistic circle and ritualistic movement. His intention was to use "slow and fast internal rhythms" in long shots in order to create a ceremonial element, which exists "in the form of a theatrical gesture that needs to be completed in a specific timing".[30] In other words, the movement and its timing is "liturgical", since it functions in a liturgical way, even though its reference is in the earthly life.

Furthermore, the film employs at certain times communication with off-screen recipients who are not shown. This device is unusual in films, but corresponds to the basic flow of liturgical activity. In the Orthodox worship, the reciter, priest or choir may be out of sight, but the voice and the events keep on flowing nevertheless. Ultimately, the whole idea of liturgy is to serve the unseen and to address the invisible – the "Great off-screen recipient".

Even more importantly, the main character of the film appears to act in a way that has noteworthy parallels with procedures of the leader of the liturgical action, as they appear to those in the Church. First, *lack of emotion* is a striking feature, especially in the case of the main figure. Indeed, "lack of a strong individual identity deprived the film of emotional energy", as Georgakas observed.[31] This is an essential "liturgical" feature in the narrative flow, for the stressing of emotions or emotionality has no place in the Orthodox liturgy or liturgical thinking.

Moreover, the odd *impersonality* of the central figure has a clear parallelism with the liturgical experience. In the liturgical action, the leader and his personality is not emphasised, and he does not speak his own words. On the contrary, the liturgy goes on regardless of whether the leader is seen or unseen, what he is thinking, how he is feeling. In that sense, the liturgical atmosphere appears quite fatalistic: it goes as it must go, and there is no way to change it by individual means. Indeed, the only words that Alexander speaks during the whole movie are "It had to happen."[32]

The Alexander figure seems to act and make effect in the midst of his community merely through being present, instead of ordinary communication. In that sense, he is like a leader of liturgy, concentrated on what must happen. A silent character, Alexander does not lead by his words, but by his presence and position, and ultimately, by the expectations of the community. He seems tired, somewhat overweight, partly sad, non-dynamic, non-innovative, and the events simply whirl around him. Many of these characteristics may apply to bishops that one sees in pontifical liturgies. Liturgical rituals proceed in their prearranged course, regardless of what kind of personality there is inside the "Byzantine figure" leading them.

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29   "Interview with Theo Angelopoulos" (documentary film).
30   O'Grady, "Angelopoulos's Philosophy of Film," 72–3. In this very context, Angelopoulos stated that *Megalexandros* is "structured like a Byzantine liturgy".
31   Georgakas, "Megalexandros," 137.
32   The words are said in a dramatic context, as an explanation for a murder. We may note here that the actor was not Greek but Italian, Omero Antonutti (1935–2019).

In other words, Alexander leads his community in a way that is analogous to the way in which a bishop leads a liturgical event: he is an epicentre of the flow of events, but cannot make any actual personal contributions to their course. This is of course very much unlike Hollywood heroes – who, in this sense, represent the "aesthetics of evangelical preachers," in the case of which the dramatic turns created by personal feelings and wordings are decisive.

Moreover, the scenes repeatedly develop a strong sense of the presence of sacred, almost unparalleled in the world of cinema. This is created not only by mystical, ceremonial or slow movement, but perhaps even more so by the specific use of music.

The use of music in Megalexandros

For Angelopoulos, the most important musical element was silence. In *Hunters* (1977), he told the actors to count numbers in their minds in order to make the silent sequences long enough. Expanding on this, he affirmed that "silence needs to function in an almost musical way, not to be fabricated through cuts or through dead shots but to exist internally inside the shot."[33] Even silence was not an individual category, however. Groups in his films are "uniquely sustained by a prodigious silence amongst themselves,"[34] as Murphet defines.

In his three first movies, Angelopoulos had used music in a very restricted manner: there was no systematic use of background music, only a few specific pieces that were a part of the actual plot and performed by the actors. *Megalexandros* was the first Angelopoulos film in which music played a decisive role. The archaic music has unusual functions in the narrative, in which it serves to invigorate, dramatize, and ultimately, turn the course of events. Angelopoulos in fact called the film "completely a Greek Orthodox or Byzantine work" for the very reason that it is "constructed on many elements of the Orthodox liturgy, combining music, ritual," in addition to the role of the icon.[35] In short, he used non-liturgical music in a liturgical way, raising a strong wall of sound with a folk chorus resembling a Byzantine male choir:

> I started with Alexander the Great where music is used in a different way. The music is structured like film… made around the concept of… a Byzantine Mass. And we had to use the solos, the chorus, basso-continuo, as well as the human voice. We had to construct a musical universe which would relate to a mass.[36]

The idea was to create a wall of sound, tinted with certain "eastern" roughness and discordance, which breaks the silence and starts a new phase in the narrative. This parallels to the liturgical moment in which the people sense how the ordinary turns to the musical in the Greek rite; monotonic reading comes to an end, and the *ison* (drone) sound creates a feeling that now something is beginning to happen: a new phase that is something mysterious, powerful, archaic, and very Eastern. Angelopoulos aimed to create similar effects with different components:

> Since the structure of the film is that of Byzantine liturgical music, I chose very old folk music played on antique instruments and used them in the liturgical tradition, alternating between solos and ensemble pieces.[37]

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33   Angelopoulos, "Synthesis in Cinema," 72.
34   Murphet, "Cinematography of the Group," 169.
35   Interview made by Horton 1992, in Fainaru, *Theo Angelopoulos Interviews*, 86–87.
36   Interview with Theo Angelopoulos (documentary film).
37   The interview in Dan Fainaru, *Theo Angelopoulos Interviews* (Jackson: University Press of Mississippi, 2001), 138. Angelopoulos seems to mean having used instruments "in accordance with the musical conventions of liturgical tradition:" they are used as if they were human voices.

In the liturgical flow of the narrative, a powerful "semi-liturgical", Byzantine-styled chant or music appears in certain key scenes in order to create mystical moods and senses of mystical presence before the turn of events. No singers are shown, not even when the singing is heard by the characters; the voice belongs to the collective. It is a communal and timeless echo, voiced by the whole community, by all generations. Both the sound itself and its utilisation in the visual narrative are characterised by the sense of timelessness brought by the resonances of the past. The function of the voice in the narration is to arouse mystical awe and create an extraordinary yet undefined presence that appears to be a presence of the sacred, but also that of the vanished past.

In Greece, the sacred and the vanished past are almost the same, for the latter means above all the Byzantine commonwealth, known for its thoroughly Orthodox character. For Angelopoulos, Byzantine music was something coming from the east, from the lost world (in view of the fact that Byzantine aesthetics developed and flourished mainly in the Middle East), and the present Greece is between East and West.

> As a matter of fact, in this film I used two types of music – the Byzantine and that of the Italian anarchists who had their own songs. In a way, it is the juxtaposition of the Orient and the Occident. With Greece, of course, in the middle.[38]

The tragedy in *Megalexandros* is that Western and Eastern melodies are incommensurable and they cannot be synchronized. The Greek soul is tuned in a way that cannot be synchronized or harmonized with Western tuning. On the explicit level of the story, the Western and Eastern melodies and ways of singing end up in conflict on two occasions. This very conflict finally leads to the slaughter of the western hostages, which constitutes nothing less than the key turn in the plot. Even this is not explained with a single word, which is again a liturgical characteristic: liturgy contains no explanations.

This all bears some relevance also in relation to the historical context. The Megalexandros story is set in the era when Western influences arrived in Greece in music and the other arts, producing endless discussions on what is "Greek" and what is not. One of the most famous authors of that time, Alexandros Papadiamandis (1851–1911) described the setting as follows:

> Byzantine music is as Greek as it needs to be: We neither want it to be, nor do we imagine it to be, the music of the ancient Greeks. But it is the only authentic [music] and the only existing [music]. And for us, if it is not the music of the Greeks, then it is the music of the Angels.[39]

In addition to the paraliturgical chanting, the film includes one traditional liturgical hymn, the Troparion of the Cross,[40] which appears in the narration as a power that seems to function by itself. This is a striking example of how the category of the

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38   The interview in Dan Fainaru, *Theo Angelopoulos Interviews* (Jackson: University Press of Mississippi, 2001), 138.

39   Alexandros Papadiamandis, "Excerpts of Thoughts," *Apanta*, vol. 5, 240; quoted and discussed in Anestis Keselopoulos, *Lessons From a Greek Island: From the "Saint of Greek Letters," Alexandros Papadiamandis* (Protecting Veil, 2011), 174.

40   Σῶσον Κύριε τὸν λαόν σου καὶ εὐλόγησον τὴν κληρονομίαν σου, νίκας τοῖς Βασιλεῦσι κατὰ βαρβάρων δωρούμενος καὶ τὸ σὸν φυλάττων, διὰ τοῦ Σταυροῦ σου, πολίτευμα. "Save, o Lord, your people and bless your inheritance, granting to the Emperor victory over the Barbarians, protecting the commonwealth with your Cross." (Ἀπολυτίκιον τοῦ Σταυροῦ, Ἦχος α΄.) Similar pleas occur in the hymnography of the Sunday vigil and other liturgical contexts, some of them probably written by St John of Damascus. It is essential to realize that such verses were not "military hymns" from Constantinople but pleas of freedom from the Orthodox Christians under Islamic rule in the Middle East. For this very reason, the use of the Troparion in *Megalexandros* fits perfectly with the Christian Alexander legend.

collective has a dominant position in the narrative. Specifically, the hymn is first sung by fake monks whose singing is openly shown; it yields no real results. Then it is sung by the invisible collective subject, and it is their singing which is more powerful than that of individuals. Though the singers are not shown, their chant has the power to turn the course of events. This again corresponds to the liturgical experience in which singing is perceived, and may elevate the listener, even if the singers are not observable, as is often the case in Orthodox churches. Likewise, in liturgical life the collective voice of the Church is the dominating one; the songs of individuals are fake songs.

The original historical context in which the Troparion of the Cross emerged was the same milieu in which the Christian Megalexandros legend arose: the Christian Middle East of the seventh-eighth centuries. The hymn originally expressed the hope of liberation from the Islamic yoke, which during the centuries became more and more utopic, as Christians slowly turned into minorities throughout the Middle East and Asia Minor. After the Ottoman conquest of Constantinople, the hope became even more unrealistic. In that sense, the hymn expresses a central motif in the collective psyche of mediaeval Greeks, and its traditional uses throughout history constitute a collective echo in the liturgical experience, even today. When it is sang at a victorious context, as in *Megalexandros*, it creates a sense of an ancient utopia being fulfilled – for the time being.

It is not only sounds but also the lack of them that appears to have parallelisms. Namely, liturgical experience consists of an unceasing flow of voice, and a period of silence gives rise to a restless feeling that something may be wrong. Correspondingly, in *Megalexandros* silence functions also as a sign of absence that may constitute a threatening element. In one silent scene, a man enters an empty monastery, as if he were trying to make contact with something, but the mystical timeless voice never appears, and this failure results in his sudden death.

Grand finales

Because of the presence of several time-layers, the film also seems to have several endings in a row. Even this phenomenon is present in the liturgical expression of the Orthodox Church. In both cases, the plurality of endings results from the presence of different time-layers in one act.

Firstly, the story ends and culminates in *theophagia*, "God-eating". The village, functioning as one collective, silently surrounds and devours the Alexander figure, thus absorbing the messianic character into themselves. Angelopoulos himself stated that one of the reasons why *Megalexandros* is "completely a Greek Orthodox or Byzantine work" is that it culminates in "catharsis through blood".[41] The mythic leader, anticipated for centuries, is absorbed by the same people from whom he had come. "The cinematography of the group can go no further",[42] as Murphet remarked. In addition, however, Eucharistic connotations are obvious: the liturgy of *Megalexandros* culminates in participating in the redeemer figure through absorbing him.

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41   Interview by Horton 1992, in Fainaru, *Theo Angelopoulos Interviews*, 86–87. The notion of course applies also to the calm acts of murder that seem to serve some unvoiced purpose in the film.
42   Murphet, "Cinematography of the Group," 169.

IMAGE 4. *The death of Alexander.*

Ultimately, what the villages devour into themselves is not an individual but the collective past. More practically speaking, when the Greeks leave their villages and enter the cities of the new era, they have this fragmentary past with its confused utopias and yearnings in themselves. In 1980, Greeks were just one generation from village life, and the collective identity was characterised by "the brutality and beauty of village life" that represented an organic continuity with the distant past, as Georgakas observed.[43]

The second ending is constituted by the encounter with the memory of the deceased hero. Leaving behind only a head of statue, Alexander is reborn as a relic of antiquity. He is no longer vulnerable, no longer of this world; he has returned to the world of myth and enclosed in its sacredness. This is how the myths live: the people gives birth to its heroes, eliminates and devours them, and continues to live with their remembrance, which in turn shall generate for the hero new incarnations in novel forms.

The death of the hero by being absorbed by the villagers, and the mysterious disappearance of his body, is the most extreme and most intense example of the presence of the sacred in the film. The sense of sacredness is intensified by the use of music. A dramatic and mystical wall of sound intensifies in the background, and the sense of growing awe in the scene is so strong that even the soldiers must ultimately flee. Here one may identify an association with the soldiers at the sepulchre of Christ.[44] Overall, the scene is impressive indeed; it is telling that some scholars mention the death of Alexander as the "single greatest sequence" in Angelopoulos's career.[45]

43   Georgakas, "Megalexandros," 134.
44   Mt 28:4. In liturgical terms, the movement backwards echoes certain liturgical acts such as the procession in the Liturgy of the Presanctified Gifts, one of the most mystical moments in the liturgical year.
45   Murphet, "Cinematography of the Group," 169.

IMAGE 5. *The mythical remains of Alexander.*

The scene also crystallizes the view of history represented by the film. Karalis estimated that Angelopoulos in his previous films had aimed to reconstruct the past, but in *Megalexandros* he aimed to visualize how the past events lose their historicity and are transformed into legends and epic stories.[46] But is this a positive or negative development? For Karalis, it was a most negative one and thus he defined Angelopoulos as a revisionist who wrote *against* the mythologization of history. The interpretation of Karalis is rather "Western", for the very same transformation can also be seen in positive terms. This is certainly an Orthodox reading: when facts become legends and myths, it is not a pitiful loss of truth but a solemn sanctification, transfiguration and, eventually, canonization of the original phenomena.[47] That is, Alexander passes away from mortal life and is resurrected in the realm of myth and mythical truth.

Finally, the third ending in *Megalexandros* shows a child of the village riding slowly to modern Athens, carrying in himself the complexities of Greek history and myths, dreams and failures. Alexander is taken into our time. All the time-layers he carries within himself constitute the Greek soul.

Reception

Megalexandros won a number of prizes. In the home field, it dominated the Thessaloniki film festival, being awarded not only with the Gold Award for the best film but also with awards for Best Photography, Best Scenography and Best Sound Recording. Outside Greece, however, the film was considered an exotic oddity. Nonetheless, at the Venice film festival (1980) it was awarded with the Golden Lion for the best "experimental film", as well as Award of the International Film Critics (FIPRESCI). Overall, however, it seems that enthusiasm was restricted to small circles of film lovers.

It was exactly the matters related to the "Byzantine structure" that were indefinite enough to guarantee that the movie was not understood in full. Even in Greece, the overall reception of *Megalexandros* was rather negative in the politically turbulent situation of that time. Leftists considered the movie inappropriate because

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46   Karalis, "Theo Angelopoulos' Early Films and the Demystification of Power," in *The Cinema of Theo Angelopoulos,* ed. Angelos Koutsourakis & Mark Steven (Edinburgh University Press, 2015), 128.
47   As noted earlier, Angelopoulos himself welcomed all readings. However, the use of music in the final scenes suggest that he aimed to create solemn and sacred contents for the mythologization process.

of portraying leftists as cruel and unrealistic.[48] For conservatives, the mere option of highlighting a revolution was intolerable. For some on the left, even the depiction of Alexander on a white horse was a mockery of Aris; for many in the church and in the right, it was a plain mockery of St George. The escaping prisoners that ruined a revolution were disturbing for left and right alike in the situation when the Communist Party had only just been legalised and exiles allowed to return. The bourgeois British lords seemed to represent the American allies of Greece, and the Italian anarchists corresponded to extra-parliamentary groups of the New Left in Italy. Overall, to read the film merely as an allegory for contemporary politics essentially trivializes the narrative.[49]

In short, the world did not understand the film, and Greece largely misunderstood it. Therefore, it is all the more noteworthy that the recent academic literary interest dealing with Angelopoulos has struggled with the film a great deal, and it has been greatly analysed more than thirty years after its release. This shows the greatness of the film: it was perhaps not ahead of its time but quite literally *above* time. This, again, is also among the basic aims of liturgical action.

Conclusion

Megalexandros is the most Orthodox and most Byzantine work in Angelopoulos's *oeuvre*, and indeed, one of the most "Orthodox movies" of all times, if there is such a term. Certainly, it is the only movie structured in the form of a Byzantine liturgy, in the words of the director himself. Nevertheless, Angelopoulos himself welcomed all kind of readings, and attempts to define one correct meaning at the expense of others were in his eyes awkward, so there is no need to suggest that the present conclusions should be taken as his definite stance. Yet what he himself said about the movie points compellingly in the same direction.

Overall, the structure of Byzantine liturgy can be discerned on three levels. First, the visual settings of scenes contain some explicit *iconic settings* related to baptism, the Eucharist and St George, in addition to a few more obscure ones such as the Entry into Jerusalem and some "semi-iconic" posing in a few scenes. The influence of Byzantine icons and frescoes is obvious.

Secondly, the *soundscape* creates effects and impressions that have obvious parallels with Byzantine liturgical singing and its effects, even though the music mostly consists of religious folk songs rather than actual liturgical hymnody. The singing displays the way in which the ecclesiastical spirit was at the heart of traditional Greek village culture, but it also exemplifies how the film constitutes a secular application of certain liturgical principles. Moreover, there is a very particular use of a liturgical hymn, the Troparion of the cross, which seems to function as symbol of power, or perhaps more precisely, the will to power – again, in the collective sense.

Thirdly, the structural elements of the narrative function "liturgically" in a phenomenological sense: they create turns, shifts and moods that resemble the state of mind when one is present in Byzantine liturgical settings. In particular, Alexander leads the village very much in a same way as a bishop leads the liturgy. This applies to the visual elements of the narrative on the one hand, and their reception on the other. The result is something that may look mysterious but *feels like* Byzantine liturgy.

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48   Angelopoulos remained sympathetic to the left, since it aimed to represent the poor, but he was also aware of its essential problems and dysfunctionality. Thus, he chose to show the beauty of the socialist dream (in movies such as *The Hunters*) rather than promote it any practical sense.

49   Georgakas, "Megalexandros", 135.

The article is dedicated to the memory of the actor Omero Antonutti (1935–2019), aka Megalexandros, who sadly passed away during the process of the writing of this article, on 5 November 2019, at the age of 84. May his memory be eternal.

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Tropus Grece:
The Use of Greek-Texted Ordinary Chants in 10th/11th-Centuries Manuscripts from St Gall and Limoges

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Introduction

The four ordinary chants (Gloria/Doxa, Credo/Pisteuo, Sanctus/Hagios and Agnus Dei/Amnos tu Theu) that appear with Greek texts in Western manuscripts from the ninth century onwards have come to be known as the "Missa graeca" and constitute one of the great mysteries in mediaeval liturgical chant. These chants appear in various types of codices and among different sections of chants. Numerous hypotheses still surround these chants, concerning their intent and their use:[1] This article will focus on the still-unsolved question as to whether these chants might have functioned as tropes or not. This question was fuelled by a rubric in codex F-Pn lat. 909 from Limoges, where the Amnos tu theu is actually called "Tropus Grece" (see below).

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[1]   See the relevant literature: Charles M. Atkinson, "Zur Entstehung und Überlieferung der 'Missa graeca'", *Archiv für Musikwissenschaft* 39, no. 2 (Stuttgart: Franz Steiner Verlag, 1982): 113–145; Id., "The Doxa, the Pisteuo, and the Ellinici Fratres: Some Anomalies in the Transmission of the Chants of the 'Missa graeca'", *Journal of Musicology* 7 (Berkeley: University of California Press, 1989): 81–106; Id., "Further Thoughts on the Origin of the Missa graeca", in *De Musica et cantu, Studien zur Geschichte der Kirchenmusik und der Oper. Helmut Hucke zum 60. Geburtstag,* eds. Peter Cahn and Ann-Katrin Heimer (Hildesheim: Olms, 1993), 75–93; Nina-Maria Wanek, "Missa graeca: Mythen und Fakten um griechische Gesänge in westlichen Handschriften", in *Menschen, Bilder, Sprache, Dinge. Wege der Kommunikation zwischen Byzanz und dem Westen 2: Menschen und Worte,* eds. Falko Daim, Christian Gastgeber, Dominik Heher, and Claudia Rapp (Mainz: Verlag des Römisch-Germanischen Zentralmuseums, 2018), 113–128; Ead., "Die sogenannte Missa Graeca – Schnittstelle zwischen Ost und West?", *Byzantinische Zeitschrift* 106, no. 1 (Berlin: Walter de Gruyter, 2013): 173–190; Ead., "Missa graeca: Eine Standortbestimmung", in *Byzanzrezeption in Europa: Spurensuche über das Mittelalter und die Aufklärung bis in die Gegenwart,* ed. Foteini Kolovou (Berlin: Walter de Gruyter, 2012), 41–74. See further: Otto Ursprung, "Um die Frage der Echtheit der Missa graeca", *Die Musikforschung* 6 (Kassel: Bärenreiter, 1953), 28–296; Kaczynski, Bernice M., *Greek in the Carolingian Age: The St. Gall Manuscripts* (Cambridge/Mass.: Medieval Academy of America, 1988), 99–105; Ewald Jammers, Reinhold Schlötterer, Hans Schmid, and Ernst L. Waeltner, "Byzantinisches in der karolingischen Musik", *Berichte zum XI. Internationalen Byzantinisten-Kongreß,* ed. Franz Dölger (München: C. H. Beck, 1958), 1–29; Ewald Jammers, "Abendland und Byzanz: II. Kirchenmusik: Byzanz und die abendländische Musik", *Reallexikon der Byzantinistik Reihe A, Heft 3,* ed. Peter Wirth (Amsterdam: Hakkert, 1969), 169–197; Kenneth Levy, "The Byzantine Sanctus and its Modal Tradition in East and West", *Annales Musicologiques* 6 (Paris: Société de Musique d'Autrefois, 1958–1963), 35–44.

According to the dictionaries *Grove Music* and *Musik in Geschichte und Gegenwart*, a trope can either be:[2]

a) the addition of a new musical phrase (melisma) without text ("meloform"[3]);

b) the addition of a new text to a pre-existing melisma ("melogene") or

c) the addition of a new verse/new verses consisting of both music and text which precede or follow the original material or is interpolated between existing phrases ("logogene").

Atkinson[4] provides an easily understood definition when he summarizes that a trope consists of material "that appears as an 'introduction, interpolation, or addition' in conjunction with a given liturgical chant."

HYPOTHESES

In 1980, Gunilla Iversen discussed the Amnos in her book on the Agnus Dei-tropes: She comes to the conclusion that O amnos tu theu has the function of a trope, especially in the West-Frankish manuscripts.[5] Regarding the Amnos in St Gall, Iversen sees its role more ambivalent.[6] A year later, Atkinson states in his article on the Amnos[7] that it "[…] is not a trope in the conventional sense of the word – that is, an embellishment of an established liturgical chant. Instead, it is a Latin transliteration of the Greek for *Agnus Dei, qui tollis peccata mundi, miserere nobis*." He then goes on to write[8]: "These embellishments [i.e. tropes] ornamented the liturgy as a whole and enhanced the propriety of the mass for any given feast. An analogous function was served by *O amnos* and the other items of the *Missa graeca*." Atkinson concludes that the chants in question are to be regarded as independent compositions and not as tropes.

In 1982 this question was taken up again by the authors of Corpus Troporum 3:[9] Discussing the Greek-texted chants of the Easter cycle, the authors are so doubtful in regard to their function that they prefer to treat them separately and not among the edition of Easter tropes themselves. Van Deusen calls the introit psalm Ἀναστήτω ὁ Θεός / Natis thos o theos (Exsurgat Deus) in F-Pn lat. 9449 a trope;[10] however, no hint

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2   Alejandro Enrique Planchart, "Trope", *Grove Music Online*: https://bit.ly/2YMnHjb. Accessed: 22nd May 2019. Andreas Haug, "Tropus", *Musik in Geschichte und Gegenwart online*: https://bit.ly/38wBz5H. Accessed: 22nd May 2019. David Hiley, *Western Plainchant: A Handbook* (Oxford: Clarendon Press, 1993), 196.

3   These terms were coined by Michel Huglo, "Aux origines des tropes d'interpolation: Le trope méloforme de l'introit", *Revue de Musicologie* 64, no. 1 (Paris: Société Française de Musicologie, 1978): 7 and adopted by a.o. Olof Marcusson (ed.), *Corpus troporum 2: Prosules de la messe 1: Tropes de l'alleluia* (Stockholm: Almquist & Wicksell International, 1976), 8 and n. 5 and Ritva Jonsson, "Corpus Troporum", *Journal of Plainsong and Medieval Music* 1 (Cambridge: Cambridge University Press, 1978): 102.

4   Charles M. Atkinson, "O Amnos tu theu: The Greek Agnus Dei in the Roman Liturgy from the Eighth to the Eleventh Century", *Kirchenmusikalisches Jahrbuch* 65 (Regensburg: Bärenreiter-Verlag, 1981), 7 n. 3 after Ritva Jonsson (ed.), *Corpus Troporum 1. Tropes du propre de la messe. 1 Cycle de Noel* (Stockholm: Almquist & Wicksell International, 1975), 11f.

5   Gunilla Iversen, *Corpus Troporum 4. Tropes de l'Agnus Dei* (Stockholm: Almquist & Wicksell International, 1980), 30, 234.

6   Iversen 1980, 293–95.

7   Atkinson 1981, 7.

8   Atkinson 1981, 30.

9   Gunilla Björkvall, Gunilla Iversen, and Ritva Jonsson, *Corpus Troporum 3. Tropes du Propre de la messe. 2. Cycle de Pâques* (Stockholm: Almquist & Wicksell International, 1982), 25: "Mais il est du res sort de cette édition de savoir si des chants grecs sont dans certains cas, es tropes ou non. Parmi les tropes du propre, il y a des doxologies et des citations scripturaires grecques. Comme il nous semble trop incertain de classer ces passages, nous avons préféré les traiter ensemble ici et non pas dans l'édition des éléments des tropes."

10   Nancy Van Deusen, *Music at Nevers Cathedral: Principal Sources of Mediaeval Chant* (Henryville: Institute of Mediaeval Music, 1980), 336.

whatsoever can be found in the manuscripts that the chants of the Easter cycle might indeed be tropes.[11]

It would be tempting to believe Smoje's statement in her description of the proser-troper GB-Ob Selden Supra 27 that the "parts of the Greek ordinary are interpolated in the continuity of the troped Latin ordinary. Graphically, the presentation is not different from the context; the Missa graeca is here a special trope among others, in the following succession: Kyrie – Gloria – Doxa enipsistis – Gloria – Pistevo – Sanctus – Ayos – O amnos – Agnus dei."[12] So far, this assertion has not been put to the test.

Interestingly, these hypotheses concern only the Amnos, but they should – in my opinion – also include the Doxa which can be found in volume 1 of the Corpus Troporum-series among the Gloria-tropes, without, however, discussing its function. Therefore, I will subsequently try to present various analyses of the different kinds of treatment and functions of the Doxa and the Amnos in the given Western manuscripts. Points of departure will be:

1) the fact that in tenth/eleventh century-manuscripts of St Gall the Greek-texted chants are incorporated in those parts of the codices that contain tropes of the ordinary chants: Among these the interlinear Doxa/Gloria and the Agnus Dei/Amnos tu theu are of special interest;

2) that Aquitanian manuscripts of approximately the same time include Greek-texted chants among the tropes for Pentecost: E.g. in F-Pn lat. 909 from St Martial in Limoges, the Amnos tu theu is called a "tropus grece" and in F-Pn lat. 1084, also from Limoges, the same chant is actually used like a trope with a cue to the "Miserere nobis".

The Doxa/Gloria in St Gall manuscripts

As can be seen in Table 1, there are two sections in St Gall manuscripts, where Greek-texted chants are inserted:

a) in a separate section that does not bear any heading, and

b) in the troper part of the codices. This part will be discussed in the present article as it is here where the Greek-Latin interlinear version of the Doxa/Gloria and the Amnos/Agnus can be found.

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11   This refers to the following chants: The introit psalm 67,2 Ἀναστήτω ὁ Θεός / Exsurgat Deus in F-Pn lat. 9449 as well as the introit antiphon for Pentecost Πνεύμα (του) Κυρίου πλήρωσε / Spiritus Domini replevit in F-Pn lat. 779, F-Pn n.a. lat. 1871 and the manuscript from Le-Puy-en-Velay (private possession). See also the forthcoming article Nina-Maria Wanek, "Bilingual Alleluia Chants in Latin Manuscripts of the 11th Century and their Byzantine Counterparts", in *Proceedings of the Congress held at Hernen Castle in December 2015*, eds. Gerda Wolfram, Christian Troelsgård (Leuven: Peeters, 2020).

12   Dujka Smoje (ed.), *Oxford, Bodleian Library, MS. Selden Supra 27; Prosaire-Tropaire de Heidenheim* (Ottawa: Institute of Mediaeval Music, 2006), 78: "Les parties de l'ordinaire grec sont interpollées dans la continuité de l'ordinaire latin tropé. Graphiquement, la présentation ne se différencie pas du contexte; la missa graeca est ici un trope spécial parmi d'autres, dans la succession suivante […]."

Table 1

	Older MSS				Younger MSS			
Separate section	**CH-SGs 381**	**CH-SGs 382**	**CH-SGs 484**	**CH-SGs 338**	**CH-SGs 376**	**CH-SGs 378**	**CH-SGs 380**	**PL-Kj 11**
				Gloria				
				Credo				
	Doxa	Doxa	Doxa	Doxa				
	Pisteuo	Pisteuo	Pisteuo	Pisteuo				
	Doxa/*Gloria**	Doxa/Gloria	Doxa/Gloria	Doxa/Gloria				
	Patir/*Pater*	*Patir/Pater*						
	Pisteuo/*Credo*	Pisteuo/*Credo*	Pisteuo	Pisteuo				
Troper part	**CH-SGs 381**	**CH-SGs 382**	**CH-SGs 484**	**CH-SGs 338**	**CH-SGs 376**	**CH-SGs 378**	**CH-SGs 380**	**PL-Kj 11**
					Gloria			Gloria (5x)
					Gloria	Gloria		Gloria
					Gloria	Gloria	Gloria	Gloria
					Doxa	Doxa/Gloria	Doxa	Doxa/Gloria
					Doxa/Gloria	Doxa	Doxa/Gloria	Doxa
					Pisteuo	Pisteuo	Pisteuo	Pisteuo/*Credo*
					Pisteuo	Pisteuo	Pisteuo	Pisteuo/*Credo*
								Patir/Pater
					Kyrie	Kyrie		
								Hagios
					Sanctus	Sanctus	Sanctus	Sanctus
					Agnus	Agnus	Agnus	
	Amnos		Amnos		Amnos	Amnos	Amnos	Amnos/Agnus

* *Cursive* = unneumed.

All the eight St Gall manuscripts cited in Table 1 contain the interlinear version of the Doxa/Gloria. However, only the younger ones (CH-SGs 376, 378, 380 and PL-Kj 11) insert it in the troper section. The older codices include it in a separate part together with the other Greek-texted ordinary chants. Except for two manuscripts[13], the interlinear Doxa has its own melody and alternates verse by verse with the Latin Gloria, which uses a melody similar to the one with Greek text.[14]

As can be seen in Fig. 1, the interlinear version always places the Greek text first, with the exception of PL-Kj 11, fol. 91v, which has the Latin text first. The rubric is almost always the same and reads either *Carmen angelicum Grece et Latine* (CH-SGs 381, 382, 378, 338), resp. *Carmen Grece et Latine* (Berlin 11) (see Fig. 2); only CH-SGs 376 and 380 write Latine et Grece in their rubric, although the Greek text is first. Thus the rubrics here do not denote a trope which would be called *Laus* if it concerned the Gloria or one of its tropes.[15]

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13   There are two exceptions: CH-SGs 381, p. 15, where the Latin text has no neumes and PL-Kj 11, where only the first verse in Latin is neumed. Apparently the notator forgot to add the Latin melody.

14   Charles M. Atkinson, "Doxa en ipsistis theo: Its Textual and Melodic Tradition in the 'Missa graeca'", in *Chant, Liturgy, and the Inheritance of Rome: Essays in Honour of Joseph Dyer*, eds. Rebecca Maloy and Daniel J. DiCenso (London: Boydell & Brewer, 2017), 3–32.

15   Jonsson 1975, 23: "Les auteurs – et les scribes – médiévaux utilisent des termes très variés, comme : *laus, laudes, figurata ornamenta, festivae laudes, tropus* ou *versus*. Comme il apparaît dans l'Aperçu des manuscrits (volume 2), les tropes sont parfois donnés sans titre, ou bien le début d'un nouveau trope peut simplement être signalé par les mots *item, aliter, alius, aliud, alium* dans une forme inattendue, ou *alios*. Le terme *laus* peut parfois désigner le Gloria, parfois un vers de trope, et parfois même l'ensemble du chant et du trope. Ainsi, par exemple, le rédacteur du tropaire d'Autun (PaA 1169) écri : *Incipiunt tropi cum laudibus*, et celui du tropaire d'Auch (BnF lat. 1118) emploie *laus* aussi bien que *laudes* pour indiquer le Gloria: *laudes cum tropis*, 'louanges avec des tropes' et *tropi de Laus*, 'tropes du Gloria'."
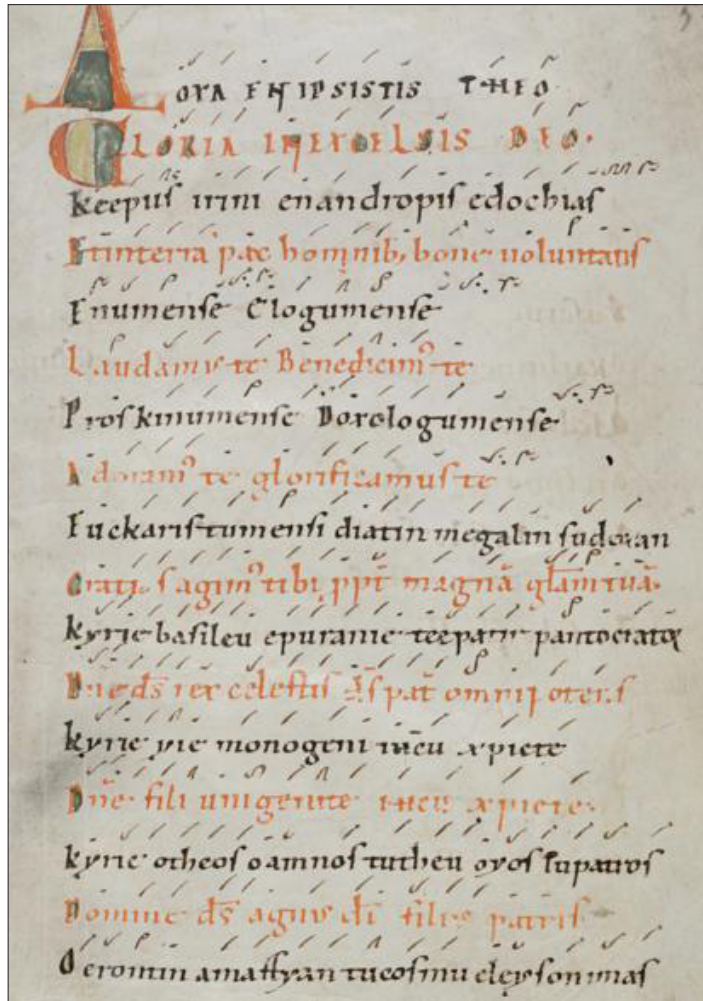
Fig. 1. Excerpt from the Doxa in CH-SGs 382, p. 5
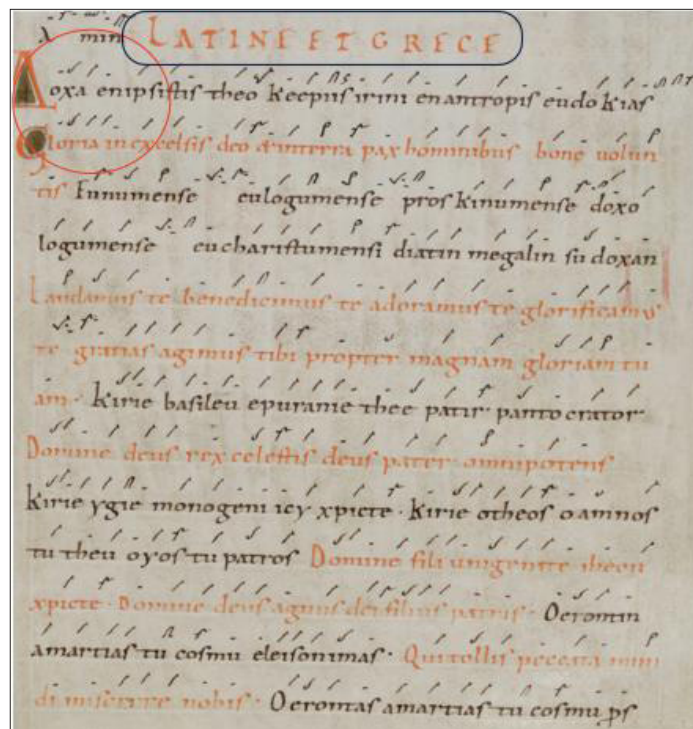(Courtesy of Stiftsbibliothek St. Gallen)

Fig. 2. CH-SGs 376, p. 69 (Courtesy of Stiftsbibliothek St. Gallen)

Considering the interlinear Doxa and the definition of "trope", the St Gall form would conform to type C, i.e. an addition of new verses consisting of both music and text that precede or follow the original material or are interpolated between existing phrases (see above). However, in comparing actual (Latin) Gloria tropes with the Doxa/Gloria, the following facts become obvious:
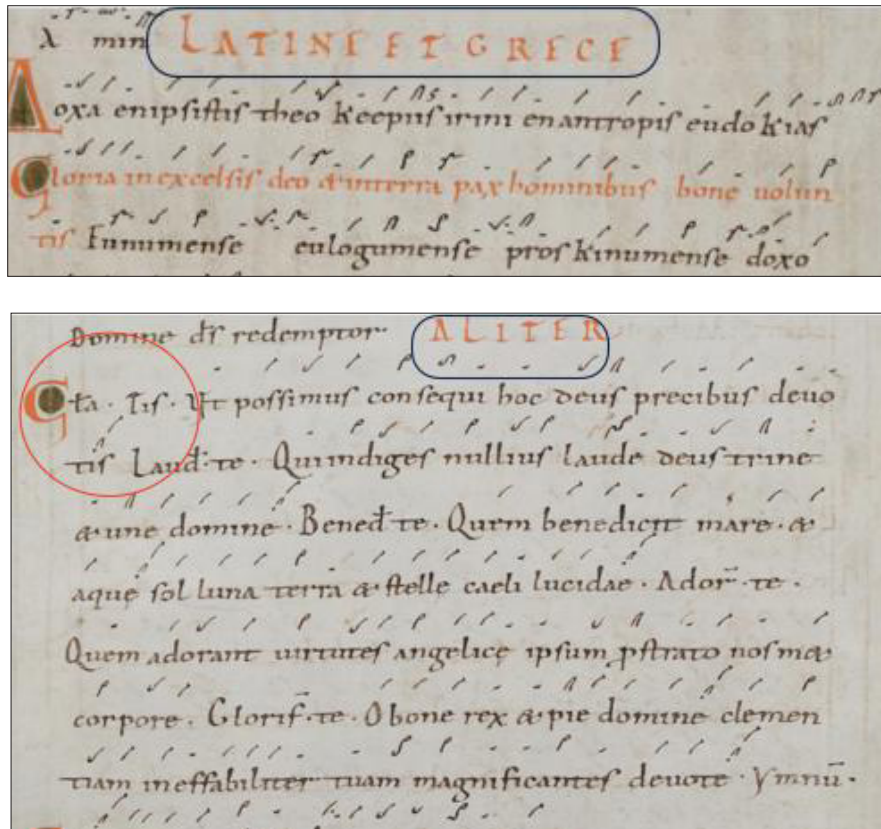

Fig. 3. CH-SGs 376, p. 69 and 66 (Courtesy of Stiftsbibliothek St. Gallen)

In Fig. 3 it can be seen at first glance that the Doxa/Gloria has both texts in full and attaches a (different) melody to each language. On the contrary, in the trope Ut possimus only parts of the Gloria text are inserted as cues (e.g. "Gla tis" for the first part until voluntatis) which remain unneumed: Because the tropers are books for the soloist (who performed the tropes), the scribes usually only provide the cues for the host chant. As Grier explains, the soloists knew the "chorally rendered parts of the chant so well that they did not need to have them preserved in writing."[16]

One can therefore imagine the performance of a troped Gloria-chant in such a way that the choir sang the parts of the host chant, i.e. the Gloria in excelsis, alternating with the soloist, who chanted the melody of the trope. What does that mean for the Doxa/Gloria? Did the scribes think it necessary to provide both melodies for the Latin and the Greek part because this version was not as well known as the other chants? If that were so, the standard layout for the troped Gloriae is such that the parts of the Gloria itself sung by the choir always precede the trope, i.e. Gloria in excelsis … voluntatis – Ut possimus verse – Laud[amus] te – trope verse etc. The Doxa/Gloria however, puts the Greek text before the Latin, except – as stated before – PL-Kj 11, fol. 91v which presents the Latin text first. But if the interlinear version

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16   James Grier, *The Musical World of a Medieval Monk: Adémar de Chabannes in Eleventh-Century Aquitaine* (Cambridge: Cambridge University Press, 2006), 311.

indeed constituted a trope, should not the Gloria always be put first? With the Greek text in first place it looks as if the Latin text were the trope and not the Greek.

Also, the rubrics preceding the interlinear Greek-Latin version are different from those announcing a "normal" trope: The Doxa/Gloria bears the rubrics *Carmen angelicum Grece et Latine* (CH-SGs 381, 382, 484, 338), *Latine et Grece* (CH-SGs 376, 380), *Grece et Latine* (CH-SGs 378) and *Carmen Grece et Latine* (PL-Kj 11). On the other hand, tropes have the headings *aliter*, *alio modo* or *item alio modo* (i.e. "different" or in a "different way). Apparently, there existed a standard phrasing for announcing that a chant in Greek and Latin was coming next. Thus, the arguments against classifying the Doxa/Gloria as a trope prevail:

TABLE 2

Pro	Contra
New verses consisting of both music and text (type C trope)	No cues, but the whole Gloria text
Alternation of choir and soloist	Gloria is also neumed
In the troper part of mss	Not always in the troper part of mss
	Greek text comes first before Latin text
	Different rubrics

The Amnos in St Gall manuscripts

Now, the Amnos is a slightly different case: It can be found in St Gall manuscripts that contain the Doxa/Gloria as well as in Aquitanian codices:

Table 3: Amnos / Agnus Dei-structure in St Gall manuscripts

	Older MSS		Younger MSS			
	CH-SGs 381	CH-SGs 484	CH-SGs 376	CH-SGs 378	CH-SGs 380	PL-Kj 11
A	Agnus … mundi miserere nobis	Agnus … mundi miserere nobis	Agnus … mundi miserere nobis	Agnus … mundi miserere nobis	Agnus … mundi miserere nobis	Agnus … mundi miserere nobis
B	Agnus … mundi miserere nobis	Agnus … mundi miserere nobis	Agnus … mundi miserere nobis	Agnus … mundi miserere nobis	Agnus … mundi miserere nobis	Agnus … mundi miserere nobis
D		Agnus … mundi miserere nobis				
A						Agnus mundi … peccata
C	O amnos tu theu … eleison imas	O amnos tu theu … eleison imas	O amnos tu theu … eleison imas	O amnos tu theu … eleison imas	O amnos tu theu … eleison imas	O amnos tu theu … eleison imas
D	Agnus … mundi miserere nobis		Agnus … mundi miserere nobis		Agnus … mundi miserere nobis	Agnus … mundi miserere nobis
C						O amnos tu theu … eleison imas
E	Agnus … misericordiam tuam	Agnus … misericordiam tuam				
F	Agnus … mundi miserere nobis	Agnus Dei … mundi miserere nobis			Agnus … mundi miserere nobis	
G		Agnus Dei … eia et eia				

As can be seen in Table 3, only CH-SGs 381 and 384 of the older St Gall manuscripts include the Amnos, but not CH-SGs 382. Furthermore, in the old St Gall manuscripts the Amnos does not appear together with the other Greek chants, but is added in the troper part. The younger manuscripts contain the Amnos in the troper part together with other Greek-texted Ordinary chants except for the Hagios.

The sequence concerning the Amnos is the same in all the above mentioned St Gall manuscripts: At first there are three Agnus Dei-tropes (Qui sedes; Rex regum; Lux indeficiens[17]) alternating with the Agnus Dei itself, which is only neumed the first time. PL-Kj 11 brings three more Agnus Dei-tropes before the ones found in the other manuscripts.

After these tropes the Agnus Dei is repeated several times with different melodies. Among these the Greek Amnos is included. For the Amnos all the St Gall manuscripts use the melody called B by Atkinson[18] (in Table 3 this constitutes C), and also when it appears twice in PL-Kj 11. The melody, however, is not listed in Schildbach.[19]
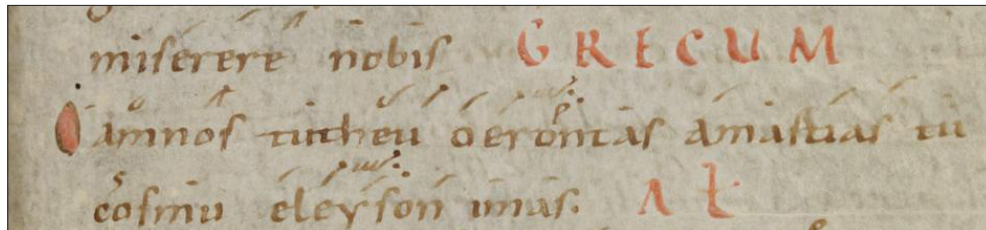

Fig. 4. CH-SGs 381, p. 311 (Courtesy of Stiftsbibliothek St. Gallen)

After the Amnos the majority of the codices bring another Agnus Dei-melody followed by two Agnus Dei-chants with different endings (CH-SGs 484: propter misericordiam, CH-SGs 378: dona nobis pacem).

Already Hospenthal in her book on tropes in St Gall asked the obvious question whether the above shown sequence of the Latin Agnus Dei-chants together with the Amnos constitutes a unity and was thus performed in church.[20] A similar question is raised in Corpus Troporum 4: Could the Agnus–Amnos–Agnus constitute a tripartite chant performed with different melodies and the seven texts following the trope Qui sedes be chants ad libitum?[21]

First of all, with the help of Table 3 it becomes obvious that there is no such tripartite structure as assumed in Corpus Troporum. Rather, the Amnos is part of a larger structure: The "standard" version comprises two Latin Agnus Dei-chants before the Amnos:

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17   No 63 (A, B, C) according to Iversen 1980, 79.
18   Atkinson 1981, 19.
19   Martin Schildbach, *Das einstimmige Agnus Dei und seine handschriftliche Überlieferung vom 10. bis zum 16. Jahrhundert*. PhD thesis (Erlangen, 1967).
20   Cristina Hospenthal, *Tropen zum Ordinarium Missae in St. Gallen Untersuchungen zu den Beständen in den Handschriften St. Gallen, Stiftsbibliothek 381, 484, 376, 378, 380 und 382* (Bern: Peter Lang, 2010), 79 n. 20 writes: "O amnos tu theu tritt in unterschiedlichen Konstellationen mit mehreren Agnus-Melodien auf; inwiefern sie eine aufführungspraktische Einheit bilden ist unklar."
21   Iversen 1980, 100 n. 2 and p. 294: "Il est difficile de dire se les trois exclamations forment un chant tripartite. Elles ont des mélodies différentes […]. Il est possible que les sept textes qui suivent le trope Qui sedes soient des chants ad libitum […]."
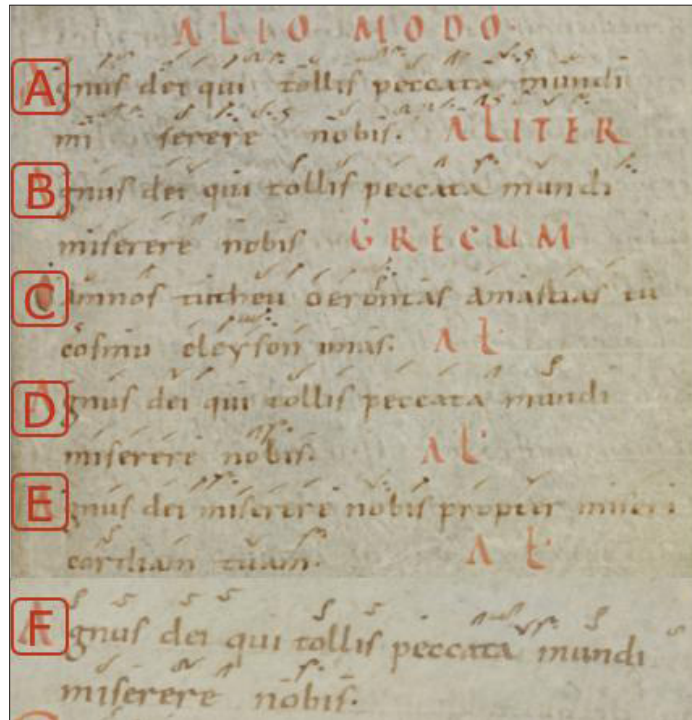
Fig 5a. CH-SGs 381, p. 311 (Courtesy of
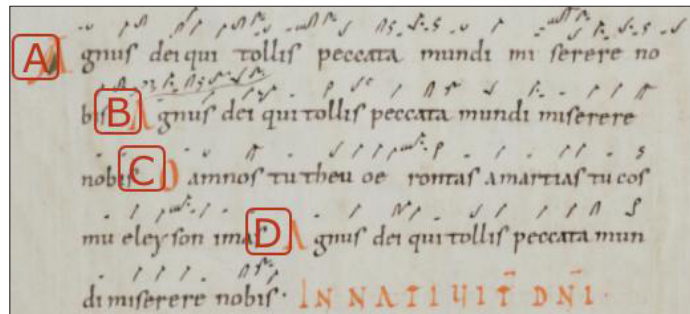Stiftsbibliothek St. Gallen)

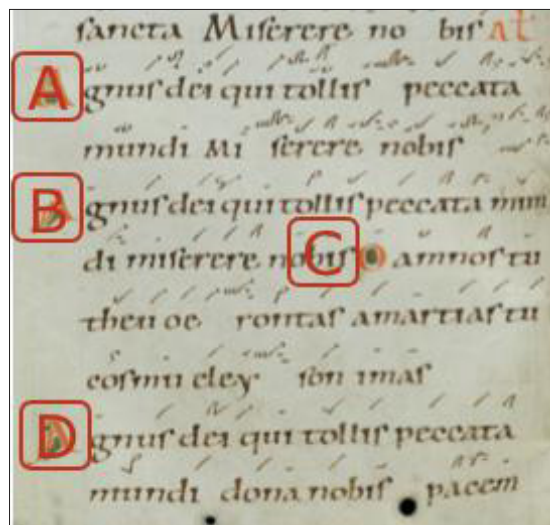*Fig. 5b.* CH-SGs 376, p. 76 (Courtesy of
Stiftsbibliothek St. Gallen)

Fig. 5c. CH-SGs 378, p. 126 (Courtesy of
Stiftsbibliothek St. Gallen)

Furthermore, it can be seen once more that the Latin text is not given as cues to the Greek text, but written and neumed throughout. Above that, the Latin Agnus Dei-chants have a different melody, whereas those accompanying tropes always have the same melody (CH-SGs 376 and 378) or only show the neumes for the incipit, as the chosen melody would be known by heart by the singers (CH-SGs 381, 484); however, the Agnus Dei is completely neumed, albeit always consisting of the same melody (see Fig. 6 below).

The rubric for the whole section of Agnus Dei-chants with the Amnos among them reads *Alio Modo* in CH-SGs 381. The individual Latin Agnus-verses bear the rubric *Aliter*, whereas the Amnos is called *Grecum* (CH-SGs 376 bears no rubrics). PL-Kj 11 writes before the Amnos *Alio Modo Grece*. In comparison with genuine Agnus Dei-tropes one can see that there are no rubrics inserted. Another difference concerns the words "miserere nobis" that are written after the trope-verses, but cannot be found after the Amnos:
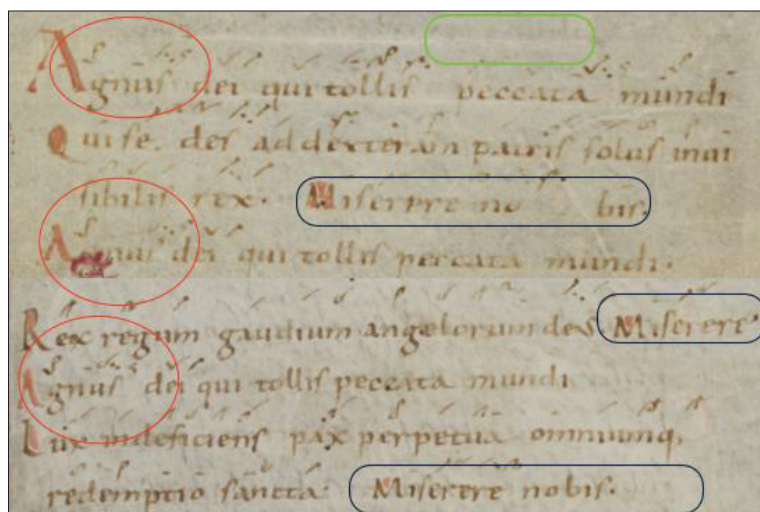

Fig. 6a. Agnus-Dei Tropes. CH-SGs 381, p. 310 (Courtesy of Stiftsbibliothek St. Gallen)
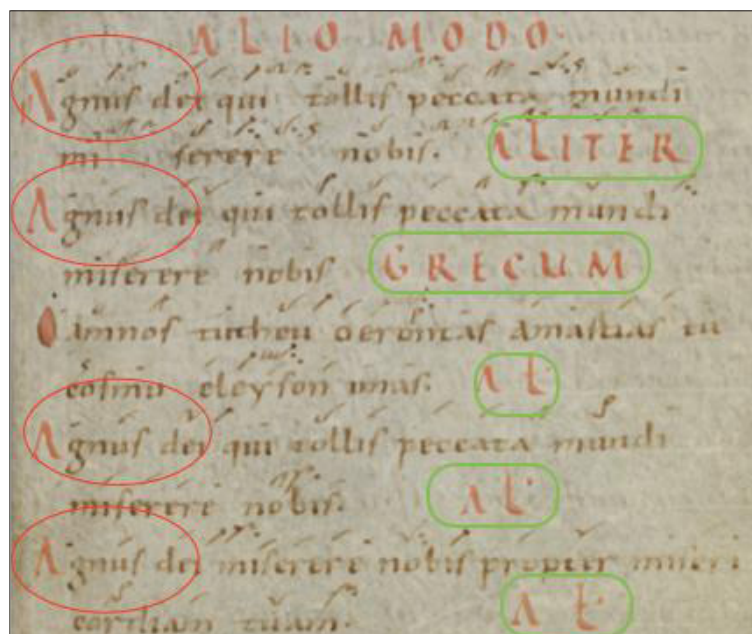

Fig. 6b. Amnos / Agnus Dei. CH-SGs 381, p. 311 (Courtesy of Stiftsbibliothek St. Gallen)

The Amnos in Aquitanian manuscripts

The Aquitanian manuscripts date from approximately the same period as their St Gall counterparts, i.e. from the first and second half of the eleventh century. However, the Aquitanian Amnos has a different melody, much more melismatic than that used in St Gall. Furthermore, the Aquitanian Amnos includes the passus "o yo(s) tu patros", taken from the equivalent section in the Doxa. In the Aquitanian codices the Amnos is also included in the trope section; not, however, among the ordinary tropes but among the tropes for Pentecost (except F-Pn n.a. lat. 1871 and F-Pn lat. 1084 which also contain them among the ordinary tropes). The structure is also different from that of the St Gall manuscripts:

Table 4. Amnos/Agnus Dei-structure in Aquitanian manuscripts:

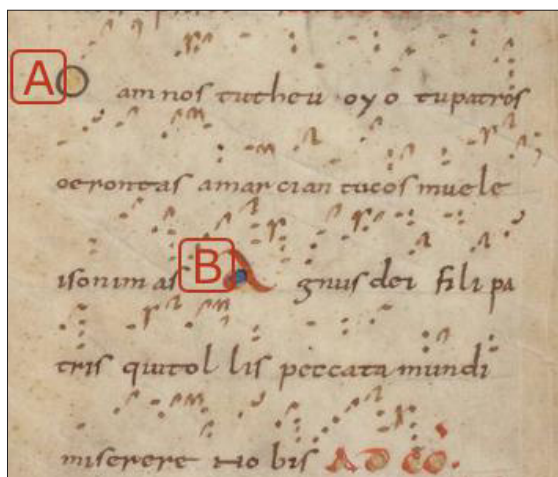| F-Pn lat. 1120	F-Pn lat. 909	F-Pn lat. 1119	F-Pn n.a. lat. 1871	F-Pn lat. 1084
Hagios	Hagios	Hagios		
Amnos	Amnos	Amnos	Agnus Dei	Agnus Dei
Agnus Dei	Agnus Dei	Agnus Dei	Amnos	Amnos
				Mise[rere]
				Lux indeficiens
				Mise[rere]

Fig 7a. F-Pn lat. 1120, fol. 38v (Courtesy of Paris Bibliothèque Nationale de France)
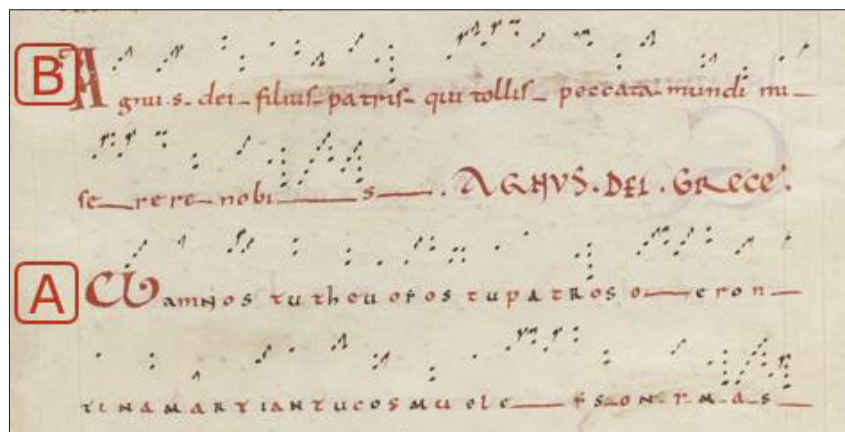

Fig 7b. F-Pn n.a. lat. 1871, fol. 57r (Courtesy of Paris Bibliothèque Nationale de France)
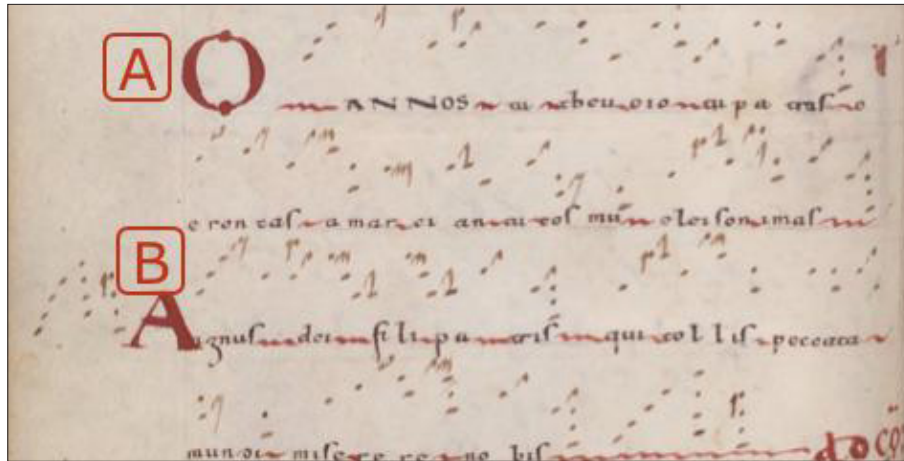
Fig 7c. F-Pn lat. 1119, fol. 46v (Courtesy of Paris Bibliothèque Nationale de France)

After the Greek Hagios, the Amnos follows here together with its Latin equivalent. The rubrics read *Agn[us] D[e]i in Greco* or *Agnus Dei Grece*; F-Pn lat. 909 is the only one which actually calls it a *Tropus Grece*. In the Aquitanian sources the Latin and the Greek text have the same melody, which Atkinson found out resembles Schildbach melody 48[22]:
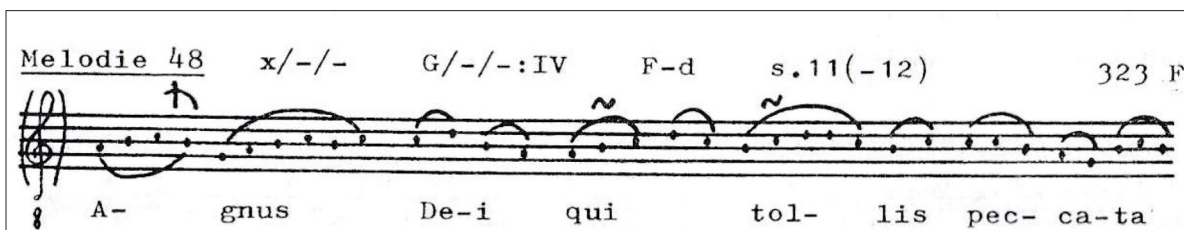
Fig. 8a. Schildbach 1967, 88
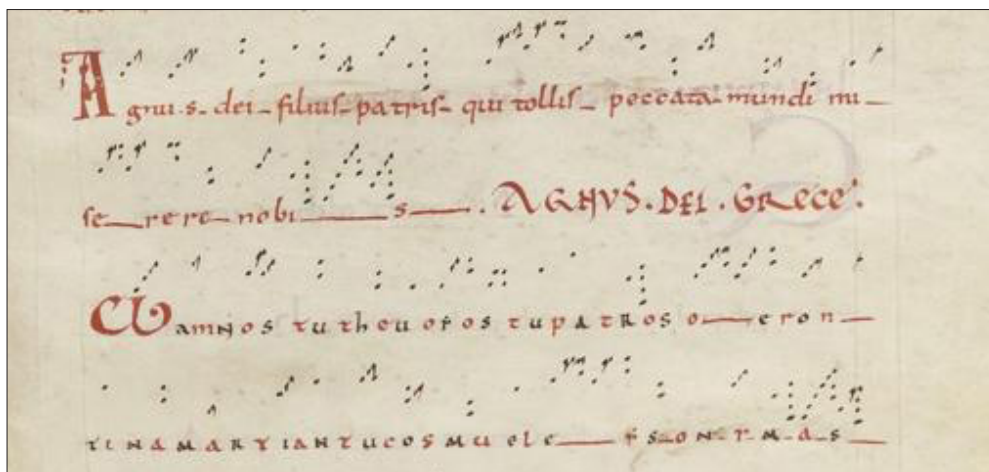
F-Pn n.a. lat. 1871, fol. 57r (Courtesy of Paris Bibliothèque Nationale de France)

F-Pn lat. 1120 and 909 start with the Greek text, F-Pn lat. 1119 and 1084 with the Latin text; otherwise they are the same.

The question too remains the same: Could the Amnos have been used as a trope here? The only manuscript where the Amnos is actually treated as a trope is not F-Pn lat. 909 which bears the rubric *Tropus Grece*, but actually F-Pn lat. 1084, where – as stated at the beginning – there is a cue to the Miserere nobis:

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22   Atkinson 1981, 19 and Schildbach 1967, 88.
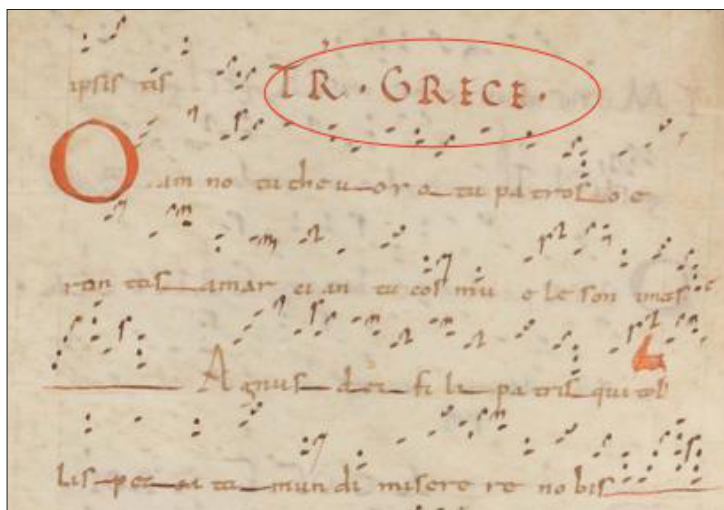
Fig. 9a. F-Pn lat. 909, fol. 37v (Courtesy of Paris Bibliothèque Nationale de France)
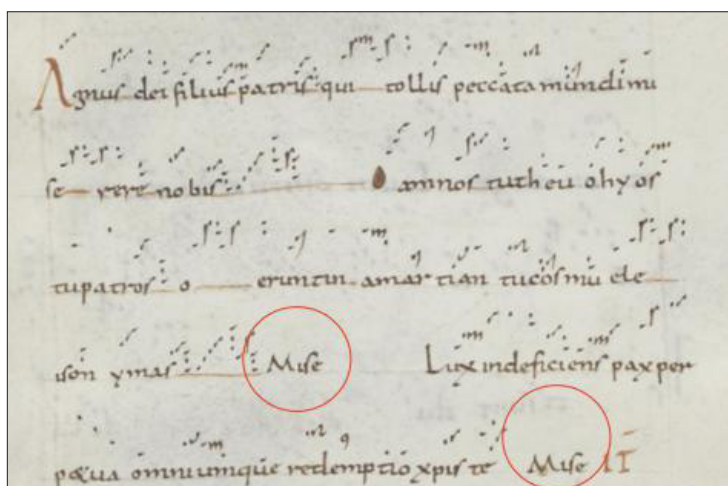
Fig. 9b. F-Pn lat. 1084, fol. 143r (Courtesy of Paris Bibliothèque Nationale de France)

As shown in Fig. 9, F-Pn lat. 909 constitutes the only instance in which it can safely be said that the Amnos is used as a trope like the chant Lux indeficiens following afterwards. In all the other instances the Aquitanian manuscripts include the Amnos as a variant which was perhaps also sung responsorially, similarly to the St Gall codices.

Thus, the question of whether the Doxa and the Amnos might have assumed the function of tropes can be answered in the negative: the differences between the Greek-texted chants and "genuine" tropes are too great. Thus, the Amnos and the Doxa rather constitute variants that could be sung on special (festal) occasions and express – as Hiley formulates it – "[…] the simple desire to make more splendid and solemn the performance of the liturgy (particularly mass) on the most important days of the year."[23]

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23   Hiley 1993, 196.

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Love, Death, and Resurrection in the Musical Vision of Philip Glass, Franz Liszt, and Ancient Chant

A Recital by pianist and chanter Paul Barnes

Thursday, June 21, 6:30pm

St. Mary's Orthodox Cathedral, Minneapolis MN

Ballet from *Orfeo and Euridice* (1714-1787)

Christoph Willibald Glück
Arranged by Alexander Siloti
(1863-1945)

From *Orphée Suite for Piano* **(2000)**
 II.   Orphée's Bedroom
 III.   Journey to the Underworld
 IV.   Orphée and the Princess
 VII. Orphée's Bedroom – Reprise

Philip Glass (b.1937)

Arranged by Paul Barnes (b.1961)

Communion Hymn of the Annunciation

 Plagal First Tone

N. Takis, from John Sakellarides

Today is Suspended

Plagal Second Tone

Arranged by Fr. Seraphim Dedes

Hristos anesti (Christ is Risen)

Plagal First Tone

Traditional Greek, Arabic, and Slavonic

Ballade **No. 2 in B Minor (1853)**

Franz Liszt (1811-1886)

Orpheus and Christ

I spent the summer of 2017 in semi-monastic seclusion due to a conscious decision to reduce the crazy frenetic pace of my life. As a result, my mind was free to create, connect, and absorb all that was around me. During that summer, I experienced the loss of many dear friends from cancer and I sought to understand the intense pain of this loss. I had recalled that Philip Glass had written his beautiful opera *Orphée* partially as a result of the loss of his wife from cancer. The music which I transcribed into the seven movement *Orphée Suite for Piano* explores the timeless themes of love, death, and the journey to connect the eternal with the temporal.

During that reclusive summer, I was also practicing Liszt's monumental Ballade No. 2 in B Minor. My friend Antonio Pompa-Baldi had written about the work as a type of Orpheus piece where Orpheus' love for Euridice and his battle with her death and the underworld were given a most powerful musical expression by Liszt. As I explored visual expressions of the Orpheus and Euridice myth, I discovered Christian Gottlieb Kratzenstein's beautiful 1806 painting reflecting Orpheus' powerful loss of Euridice. As in Glass's *Orphée*, musical themes of longing, love, and the underworld are presented in a powerfully moving musical narrative.

I then began to connect these musical expressions of love and death with my life as a Greek Orthodox chanter where I have the sublime privilege of singing ancient chant that also explores the theme of human suffering, divine love, and the ultimate journey to the underworld. I am singing three Orthodox hymns on tonight's program.

The first is the communion hymn for the feast of the Annunciation of the Theotokos (Virgin Mary). This theme is the hymn upon which Glass based his first piano quintet which I premiered with the Chiara Quartet on April 17, 2018 at the Lied Center for Performing Arts in Lincoln with a New York premiere at the Metropolitan Museum of Art on May 12. The hymn sung during the reception of holy communion reflects the great mystery of the Incarnation and the ultimate joining of the eternal with the temporal, the human and the divine.

The second hymn is from the Orthodox Holy Thursday service where the crucifixion of Christ is commemorated. This intense hymn of suffering and paradox communicates the truth that our Creator chose to share in our own intense pain of death. The final hymn *Hristos anesti (Christ is Risen)* communicates in multiple languages the hope of the destruction of death and of life eternal. As I meditated on the traditional icon of Christ conquering the underworld before his resurrection, I was struck by the contrast to the above Kratzenstein painting.

Whereas Orpheus was unable to rescue Euridice from the Underworld, Christ as depicted in the icon, grabs the wrists of both Adam and Eve and frees them from the power of death. As I still experience the tremendous pain of the loss of so many dear friends and most especially dear Edward last summer, this image and all the music on tonight's program gave me strength to transcend my pain and enter into the intense joy and hope of the resurrection.

Hymn texts

Communion Hymn of the Annunciation (Psalm 133:13)

E-xe-le-xa-to Ky-ri-os tin Si-on,
I-re-ti-sa-to aft-in is ka-ti-ki-an e af-to.

For the Lord has chosen Zion,
He has desired her for his dwelling place.

Antiphon 15

From the Matins Service of Holy Friday (celebrated on Holy Thursday evening)

Today, He who suspended the earth on the waters is suspended on a cross. (x3)

The King of the Angels wears a crown of thorns.

He who wraps the sky in clouds is wrapped in a fake purple robe.

He who freed Adam in the Jordan accepts to be slapped.

The Bridegroom of the Church is fixed with nails to the cross.

The Son of the virgin is pierced with a spear.

We worship Your Passion, O Christ. (x3)

Show us also Your glorious Resurrection.

Hristos anesti (Christ is Risen)

Hri-stos a-ne-sti ek ne-kron!
Tha-na-to tha-na-ton pa-ti-sas,
Ke tis en-tis mni-ma-si Zo-in cha-ri-sa-me-nos!

Al-Ma-seeh-hoo qam-a min bain il-am-wat,
wa wa-ti al-mout-a bil-mout,
Wa wa-ha-bal- ha-yat lil-la-thee-na fil-qu-bur.

Hris-stos vos-kre-se iz mer-tvih,
smer-ti-yu smert po-prav,
I su-shchim vo gro-beh zhi-vot da-ro-vav.

Christ is risen from the dead,
trampling down death by death,
And upon those in the tombs bestowing life.

Paul Barnes, pianist

Praised by the New York Times for his "Lisztian thunder and deft fluidity," and the San Francisco Chronicle as "ferociously virtuosic," pianist Paul Barnes has electrified audiences with his intensely expressive playing and cutting-edge programming. He has been featured five times on APM's *Performance Today*, on the cover of Clavier Magazine, and his recordings are streamed worldwide.

Celebrating his twenty-three-year collaboration with Philip Glass, Barnes commissioned and gave the world premiere of Glass's *Piano Quintet "Annunciation"* with the Chiara Quartet at the Lied Center for Performing Arts on April 17, 2018. The work is Glass's first piano quintet and first work based on Greek Orthodox chant. Barnes who shares with Glass a love for ancient chant, serves as head chanter at Annunciation Greek Orthodox Church in Lincoln, Nebraska.

Barnes sang the beautiful communion hymn of the Annunciation for Glass who then based the new work on that chant. In a Journal Star interview, Glass stated: "You have a world-class pianist in Paul Barnes. He's a pure piano virtuoso." The Journal Star described the world premiere performance as "meditative…striking… touchingly played by Barnes and the Chiara Quartet, "Annunciation" is a romantic, late-period Glass masterwork." Fred Child, host of APR's Performance Today was present for the premiere and wrote: "Pianist Paul Barnes put together and performed a thrilling evening of music!" Child's interview with Barnes and Glass and the quintet will be featuring on Performance Today in June. The New York premiere took place on May 12, 2018 in the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art. New York Classical Review called the quintet a "a fascinating mosaic of Glass's late style…with a warm inner expression that seemed to echo Brahms." And New York Music Daily labelled the quintet "magically direct... lushly glittering."

Barnes' twelfth CD *New Generations: The New Etudes of Philip Glass and Music of the Next Generation* has received rave reviews. Gramophone Magazine wrote, "Pianists of Barnes's great technique and musicality are a boon to new music." And American Record Guide commented, "This disc provides further proof of Barnes's ability to communicate new music with flair and passion." Produced by Glass's label Orange Mountain Music, the recording features a selection of Glass's études juxtaposed with works by N. Lincoln Hanks, Lucas Floyd, Jason Bahr, Zack Stanton, Ivan Moody, and Jonah Gallagher. The sonic result is a breath-taking panorama of the energetic and expressive landscape that is twenty-first century piano music. Barnes has performed the recital version of *New Generations* in Vienna, Seoul, Rome, New York, Boston, Los Angeles, Chicago, Interlochen, and most recently at the 2017 Music Teachers National Association Convention in Glass's hometown of Baltimore.

Barnes also commissioned and gave the world premiere of Glass's *Piano Concerto No. 2 (After Lewis and Clark)*. The Omaha World Herald praised Barnes playing for his "driving intensity and exhilaration." Nebraska Educational Telecommunications' production "The Lewis and Clark Concerto," a documentary/performance of the

concerto featuring Barnes, won an Emmy for Best Performance Production. Additional performances included collaborations with conductor Marin Alsop at the prestigious Cabrillo Festival of Contemporary Music and the Northwest Chamber Orchestra where the Seattle Times called Barnes' performance "an impressive feat." The world-premiere recording with the NWCO was released by Orange Mountain Music. Gramophone Magazine remarked that this recording is "certainly one of the most enjoyable recent releases of Glass's music...Paul Barnes is a shining soloist."

Orange Mountain Music also released Barnes' recording of his transcriptions from the operas of Philip Glass, including both the *Trilogy Sonata* and the *Orphée Suite for Piano*. Gramophone Magazine observed, "Barnes offers a surprisingly expressive reading... Atmosphere and rhythmic vitality are important, and these qualities Barnes has in abundance." The American Record noted, "Barnes is an expressive pianist with a lovely tone and a flair for the dramatic." The *Trilogy Sonata* and the *Orphée Suite for Piano* are published by Chester Music of London and are available at sheetmusicplus. com. Barnes' eleventh CD *The American Virtuoso* featuring the music of Philip Glass, Samuel Barber, and Joan Tower was released on Orange Mountain Music to much critical acclaim. The American Record Guide wrote, "Another fine release from the amazing pianist Paul Barnes...with a pianist like this, new American music is in good hands."

Barnes also commissioned a new piano concerto *Ancient Keys* written by Victoria Bond based on a Greek Orthodox chant. The world-premiere recording of this concerto as well as Gershwin's *Rhapsody in Blue* was released on Albany Records. Barnes has also commissioned Victoria Bond to write a new piano work based on the Greek Orthodox hymn on the crucifixion of Christ. "Simeron Kremate (Today is Suspended)" is co-commissioned by the Hixson-Lied College of Fine and Performing Arts and the SDG Music Foundation in Chicago. The world premiere of Bond's new work will be given at Kimball Recital Hall on March 3, 2019 with the Chicago premiere on March 10 at the beautiful Nichols Hall at the Music Institute of Chicago.

With performances throughout Europe, the Near East, the Far East, and the U.S., Barnes' unique lecture/recitals have received international acclaim. *Liszt and the Cross: Music as Sacrament in the B Minor Sonata* explores the fascinating relationship between music, theology, and the Orthodox icon. Barnes' live recording of this lecture recital was recently released on the Liszt Digital label. The British Society Newsletter reviewed the recording and wrote that Barnes was "a fine pianist and gives us a performance of resounding conviction." Clavier Magazine wrote "It is a majestic, reverential performance that elevates listeners to the sacred experience Barnes so eloquently describes in the lecture."

Barnes is Marguerite Scribante Professor of Music at the University of Nebraska-Lincoln Glenn Korff School of Music. He teaches during the summer at the Vienna International Piano Academy and the Amalfi Coast Music Festival. In great demand as a pedagogue and clinician, Barnes has served as convention artist at several state MTNA conventions and was recently named 'Teacher of the Year" by the Nebraska Music Teachers Association.

Upcoming performances include Barnes' latest lecture recital *Love, Death and Resurrection in the Musical Vision of Philip Glass, Franz Liszt, and Ancient Chant*. Barnes gave the premiere performance of this interdisciplinary event at California State University at Northridge's Cypress Hall with additional performances in Philadelphia, Arizona, South Carolina, the Amalfi Coast Music Festival and the 2018 American Liszt Society Festival at Furman University. Barnes' recordings are available on Pandora, iTunes, Apple Music, YouTube and Amazon.

Byzantine Beginnings:
New Pedagogy for an Ancient Art

Amy Hogg

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In education, one must consider opportunity costs---if one thing is taught another thing cannot be. With *Byzantine Beginnings* I have focused on teaching the knowledge and skills necessary to learn to read heirmologic hymns (mostly syllabic hymns which tend to have the simplest rhythms and melodies). In most traditional reading methods, students learn all of the interval symbols and all of the rhythm symbols before they begin reading hymns. This is unnecessary. A good analogy can be found in the way children learn to read in English. After their phonemic awareness has developed and they have learned their letter sounds they learn to read CVC words (consonant-vowel-consonant) and some common sight words. Then they begin reading simple sentences. Students do not learn to read digraphs (ch, th, sh), the numerous ways that long vowels are represented (o_e, oa, ea) or r controlled vowels (ar, er, ir) before they begin reading simple sentences. If they were made to do this it would seem like a very long process with little payoff, as they would be unable to experience the joy of reading real books on their own. Some would argue that in traditional chant reading instruction students do read simple sentences, and at the surface level it appears so. The issue is that the melodic phrases found in traditional teaching methods are quite different from those found in Byzantine chant, and for this reason they do not have the real world connection and payoff that musical phrases from actual hymns do.

The goal of *Byzantine Beginnings* is to give students the ear training, modal theory, and reading skills that will enable them to begin reading simple Byzantine chant hymns as quickly as possible. *Byzantine Beginnings* uses interactive games and manipulative materials that provide a multi-sensory approach, with visual, auditory, kinaesthetic and spatial elements that make the learning process easier.

Context

Traditionally, students are taught all of the symbols in Byzantine notation by chanting a series of reading exercises on parallage (the Greek equivalent of solfeggio). This way of teaching reading goes back to the introduction of the New Method of notation in 1814, and has been used up to the present day, as can be seen by recent publications. Many of these exercises are made up of long, patterned melodic phrases that span an octave and sound almost like vocal exercises. In **Figure 1** you will find transcriptions

in western notation of a few of the exercises from one of the most common manuals, the Margaziotis manual.[1]

FIGURE 1

Exercise 3

Exercise 40

If you are at all familiar with Byzantine chant, you can tell that these phrases do not come from Byzantine chant. Even so, they are notated as though they did, and are written in the diatonic scale. The diatonic scale shares six of eight scale degrees with the western major scale, the difference being that Mi (Vou) and So (Zo) should be chanted slightly lower than the pitches in the western major scale. The problem with these melodies is that they are not part of the musical language that students want to learn, so they do not help with ear training, something that is very important for Anglophones growing up surrounded by western music.

Prior to about fifteen years ago, most chant students were from the old countries (Greece, Romania, the Middle East) or were part of the Greek diaspora in the west. They listened to traditional Byzantine chant for years, often their whole lives, which means that they had already received a great deal of natural ear training. In recent years, more Anglophones who lack this background have become interested in learning to chant. Instead of having years of immersion in the scales in Byzantine chant, they have a lifetime of hearing music in the western major scale. It is common for teachers in Greece to have their students (especially children) stand at the chant stand for a few years listening, chanting ison and helping with readings before they begin chanting the melody, whereas in the United States it is common for western trained musicians to be thrown into chanting with no training and no previous immersion in the oral tradition. The melodic patterns in traditional reading manuals do not help Anglophones in the West with ear training, which is something of paramount importance.

In addition to being of little help with ear training, the exercises use repetitive melodic patterns that actually discourage attentive reading of the notation. What often ends up happening is that instead on focusing on reading the symbols, students

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1   The manual may be downloaded here: www.byzantinechant.org/notation/Byzantine%20Chant%20 -%20manual.pdf

are more focused on saying the correct word for the pitch – something I refer to as parallage gymnastics. While some students find the exercises useful and even enjoy them, for others the exercises function to weed out all but the most dedicated students. On top of this, many of the exercises are long, which makes them difficult for adults with short attention spans, and nearly impossible for most children. Finally, because the exercises do not use theseis from Byzantine chant, students do not learn a key reading skill – that of reading by theseis and not reading note by note. This became more of a problem with the introduction of the new method of notation and the problem is not only found in the Anglophone context.

Traditionally, after students complete the exercises, they begin studying music in plagal of the fourth mode. The base of the scale, Ni, is in the same place as the Do, the tonic for a western major scale, and the melodies cadence on Mi (Vou) and So (Dhi). Based on the characteristics of the plagal of the fourth mode, of all the modes in Byzantine chant, it functions in a way most similar to the western major scale. For students growing up in the west, this often means comparing and contrasting the intervals of the diatonic scale with those of a scale outside of Byzantine chant. This mode also uses the same martyries symbols (which function in a way similar to key signatures and indicate the pitch and intervallic environment around the pitch) as the exercises that students learned to read in. Practically, this means that students are often chanting in the same mode (although the exercises are not really in that mode) for at least six months. Because of this they receive very little exposure to one of the most basic and essential skills and concepts of print in Byzantine chant, switching between modes.

The last matter that *Byzantine Beginnings* addresses is that of the traditional scale chart. Traditional charts show the basic scales and intervals used in Byzantine chant, representing each scale as an octave. In fact, most modes are groups of pitches that repeat in thirds, fourths, or fifths. They also completely ignore attractions, which are an essential aspect of Byzantine music. In each mode, there are structural notes that remain stable, and notes that are unstable. In certain situations the unstable notes are attracted towards the structural notes, changing the interval between them. Attractions are something integral to the music but the traditional scale chart ignores them.

PEDAGOGY

The initial inspiration for *Byzantine Beginnings* came from *Music Mind Games*, a method for teaching ear training and reading in staff notation.[2] It includes "clever, exciting games, fun and attractive materials, [and] an innovative curriculum." I observed the developer, Michiko Yurko, teach for two years and then attended a week-long teacher training in 2012. What struck me was how easily students learned, as well as how much they enjoyed the learning process. Around the same time I started studying Byzantine chant and started to translate Ms Yurko's methods and materials into Byzantine chant. The benefits of using games are many. Interactive games involve the learner in the learning process, the games make the repetition needed for mastery fun, and having fun helps people to stop being afraid of making mistakes (or singing in front of other people). Games also provide an excellent way for the teacher to differentiate instruction and make informal assessments as people are learning to read. Many of the games used in *Byzantine Beginnings* come directly from *Music Mind Games*, and are used with Ms Yurko's permission.

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2   See https://www.musicmindgames.com

In *Byzantine Beginnings* the overall progression of learning is as follows. First, students master the parallage (solfeggio) names for pitches. Once they are comfortable using the words for the pitches in the scale, they learn to chant on parallage by doing ear training games in a few target modes. The ear training games are paired with modal theory, as the modal theory allows them to understand what they are hearing and learning to reproduce. After this, students learn groups of interval symbols, focusing on identification and function, and executing them in their own phrases in games. Once they know seven common interval symbols they are ready to study metre and rhythm, but separately from pitch. Once they master reading simple rhythms they move into reading simple phrases with the interval symbols they know, and finally whole hymns. Skills and concepts are presented alone and are put together once mastered.

PARALLAGE

The Greek Letter Cards (yellow cards in Figure 2) and the Ni Pa Vou Cards (rainbow-coloured cards in **Figure 2**), are 2" square cards that are used to model pitch names, and are based on *Music Mind Game*'s Alphabet Cards and Do Re Mi Cards. The Greek Letter Cards consist of six sets of Greek letter cards, with each set being a different colour. These Greek letters correspond to the pitches in parallage with ν being ni, π being pa, and so on. In the Ni Pa Vou Cards all of the Nis in the deck are red, all of the Pas in the deck are orange, and so on. These colours provide a helpful visual way to model the scale degrees.

Students start with pre-reading skills and begin by learning the names of the pitches in parallage – Ni Pa Vou Ga Dhi Ke and Zo. Students use both sets of cards and play a series of games in order to master the order of the pitches and their relationships while saying the names of the pitches. The initial games are done without pitch so that students can focus on saying the pitch names correctly and how they relate to each other. By isolating parallage gymnastics from reading symbols and chanting pitches correctly, and providing the support of manipulates and visuals, students master this skill more quickly.

FIGURE 2

The Greek Letter Cards (on top) include six sets of cards with Greek letters in different colours and the Ni Pa Vou Cards below include 6 sets of these cards, with each pitch being one colour.
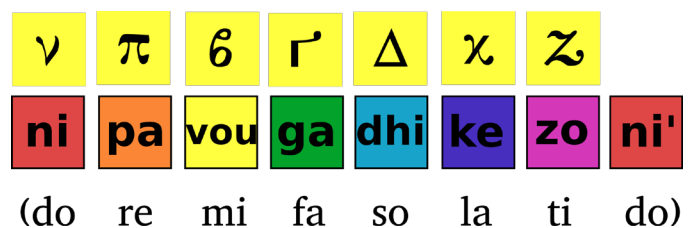
EAR TRAINING AND MODAL THEORY

After students learn the most basic vocabulary needed to talk about pitch, they begin their ear training in conjunction with modal theory. It is helpful to compare this process to learning a language. When children learn their native language, they listen to the language for thousands of hours before they begin speaking. They naturally absorb vocabulary, grammar and pronunciation during this time. Historically, this type of immersion has been built into chant instruction. With the current Anglophone context, many people do not have this luxury. The current

situation is closer to that of the second language acquisition of an adult. In this case immersion should be done as much as possible, but students also benefit from receiving targeted instruction ear training. In *Byzantine Beginnings* students are expected to listen to recordings of their target hymns, as well as other hymns in the modes they are studying each day in order to mimic immersion. Along with this they also begin playing games and doing exercises that have targeted ear training goals and teach them modal theory so that they understand what they are hearing. They learn how to recognize, copy and independently execute intervals from the modes that they will learn to read in. These things – generalized listening and ear training paired with modal theory – are the basis for learning to read, learning how to analyse different interpretations, learning how to interpret classical scores, and learning how to execute the intervals in each mode correctly.

Byzantine Beginnings does not begin ear training with the Plagal Fourth mode as one might do to prepare readers in the traditional reading method. While it helps that most Anglophones can compare the new Byzantine scale to the western major scale, which they know rather well, there are a few negative aspects. First, both scales function in an octave. This delays the student from experiencing scales that function in other ways, which are in the majority for Byzantine chant. Second, the two pitches that are different between the scales are only different by ⅙ of a whole step, meaning that the two scales sound very similar. Generally, when comparing and contrasting something it is helpful if the difference between the contrasting elements is easier to sense. *Byzantine Beginnings* takes another approach. Instead of learning the pitches of Plagal 4th first, students train their ears and learn to read in the 1st and 2nd modes. Both modes are based from Re (Pa), function in a tetrachordal manner, and share the perfect fourth interval. The perfect fourth is an easy interval for people to hear and produce and is common in music all over the world. Additionally, when you compare the intervals within the tetrachord between the 1st and 2nd modes, they sound noticeably different. Because of these characteristics, students can compare and contrast the intervals on a one to one basis in their ear training. Also, students are taught how to change from one mode to another from the very beginning, which is something that is generally difficult for western students. Finally, there are also benefits in the concept of print realm, which will be talked about in more detail later.

In order to train their ears, students play games to practice identifying, copying, and independently producing intervals in these two modes. The Ni Pa Vou Cards are used in these games, but do not provide an accurate model of intervals as these vary from mode to mode. For this reason, the Tetrachord Cards (**Figure 3**) are generally used in conjunction with the Ni Pa Vou Cards. The Tetrachord Cards are basically a vertical timeline of pitch. Lines indicate the pitches in the scale and the intervallic distance is represented by a number (there are 72 units in an octave, and 12 is a whole step and 6 is a half step). Each card shows a group of pitches with the size of the card varying according to whether the pitches in that mode move in a trichordal, tetrachordal or pentachordal pattern.

Figure 3

The Tetrachord Cards use colour to show different scales and pitches are grouped in order to highlight important aspects of modal theory.
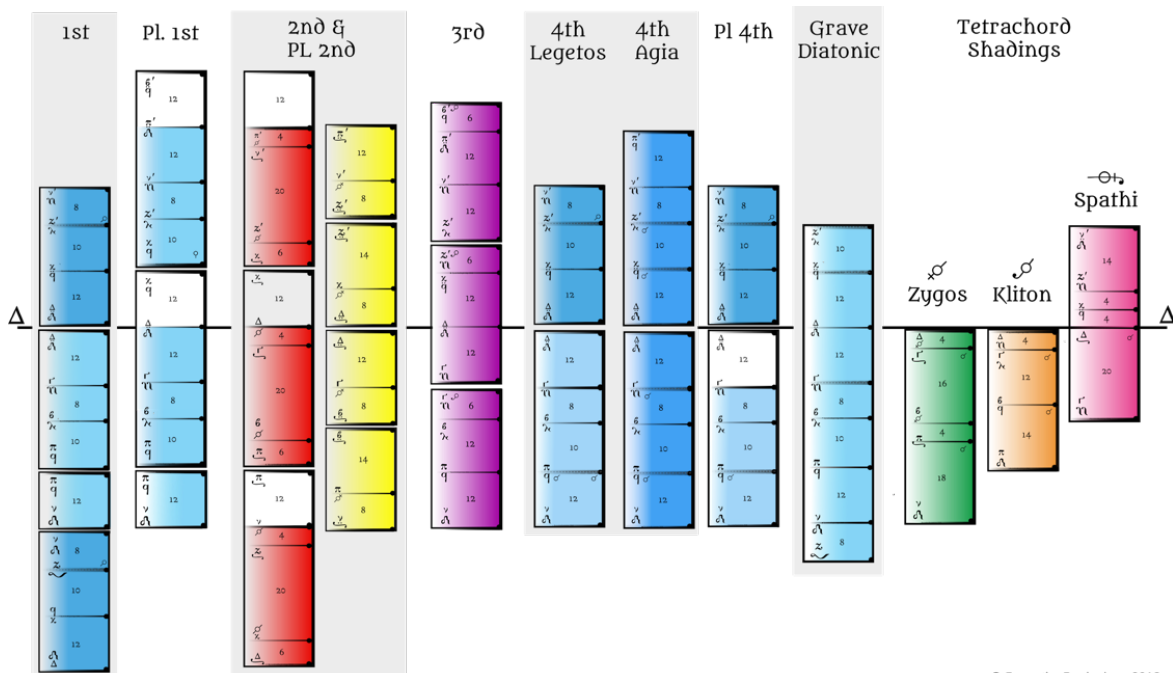

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While the octave exists in Byzantine chant, melodies do not move in octave patterns. They move in tri, tetra, or pentachordal patterns. This is not easy to see using most traditional scale models, as they show scales in the octave form. When a western trained musician looks at a traditional scale chart they naturally think that the scales repeat themselves at the octave, which is true in some cases but not in others.

In addition to the octave problem, traditional scale charts only have one visual for the diatonic scale, even though the pitches are executed differently in each mode on account of the melodic structure and attractions. In Byzantine chant, depending on the mode and its melodic structure, there are stable pitches as well as other pitches that are attracted to these stable pitches in certain situations. This is an important aspect of modal theory. The Tetrachord Cards represent each mode separately and show where unstable pitches are. Stable pitches are represented with solid black lines, whereas unstable pitches are represented with fuzzy grey lines. Above or below the unstable pitch lines are sharp or flat signs showing how the pitch may be attracted If the symbol is on the left side of the card, it means that the attraction may occur as the melody ascends. If the symbol is on the right side of the card, it means that the attraction may occur as the melody descends. (**Figure 4**) It is important to note that the cards are descriptive, not prescriptive, and that the execution of an attraction depends on the theseis in the mode, and varies from school to school. The Tetrachord Cards provide a more accurate model than traditional scale charts and will continue being improved upon the better to reflect what we hear. It is concrete and manipulative, allowing students to model patterns of ascending and descending pitches, model mode changes from hymn to hymn, and show mode changes within hymns.

The same tetrachord card shown in ascending and descending positions. Note the solid black lines for stable pitches and the fuzzy grey line for the unstable pitch (z or Zo in this case).
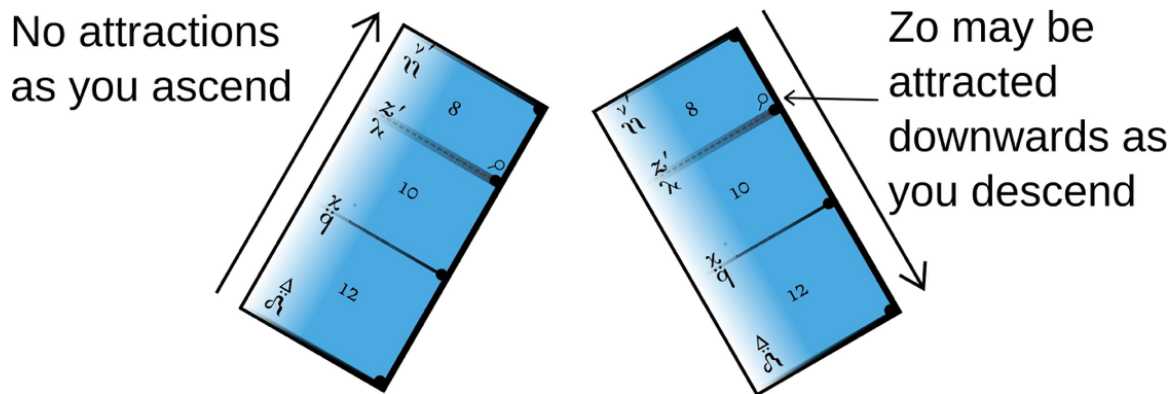
KINAESTHETIC MODELS FOR EAR TRAINING

In order to aid ear training, two kinaesthetic models for pitch have been experimented with. At first, I used Curwen hand signs to represent pitches.[3] Curwen hand signs use both hands and begin around the waist for Do, with each hand sign for a pitch being a little higher, until one reaches the forehead for high Do. I had my students use these hand signs when playing ear training games and reading and students found the hand signs helpful. The greatest problem with Curwen hand signs is that they reflect western music theory. Because of this, in 2017 I started testing out a new kinaesthetic model, which I call the tetraphone, using fingers to represent pitches (**Figure 5**). Although it does not use as much of the body, it does provide clues to the structure of the mode: in the case of Figure 5, that Pa is the base of the tetrachord and Dhi is the top of the tetrachord. The advantage to this kinaesthetic model is that while in western music, Do has a function as the tonic of the scale, Ni does not share a similar function and the different modes have many different base notes. For this reason, chanting on parallage does not give chanters as much helpful information about the structure of the music as does its western equivalent, solfeggio. Using a system of finger groupings of three, four or five, adds a layer of meaning to the parallage that seems to be helpful to students in their ear training. I will continue testing this model to see how it can be changed and improved.

FIGURE 5: THE TETRAPHONE

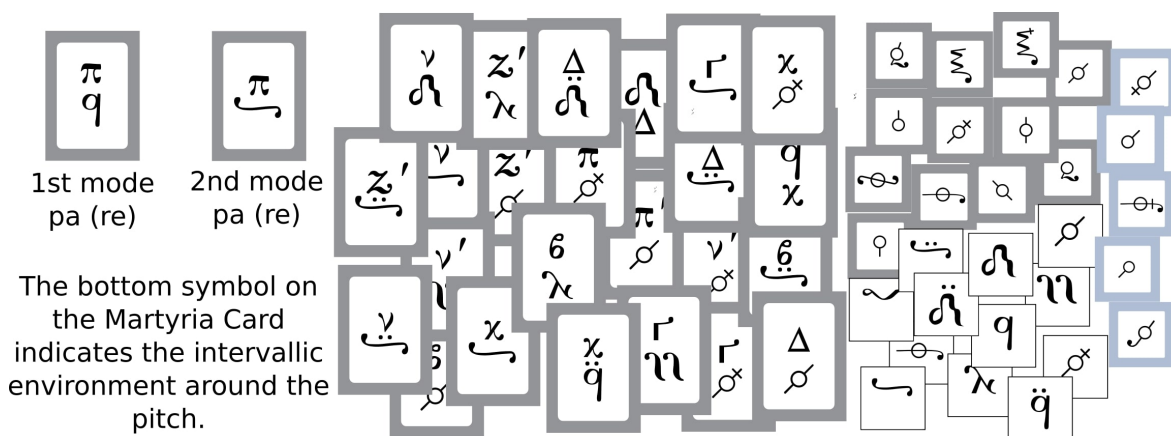3   See https://www.musicmindgames.com/games/319/steps?page=1
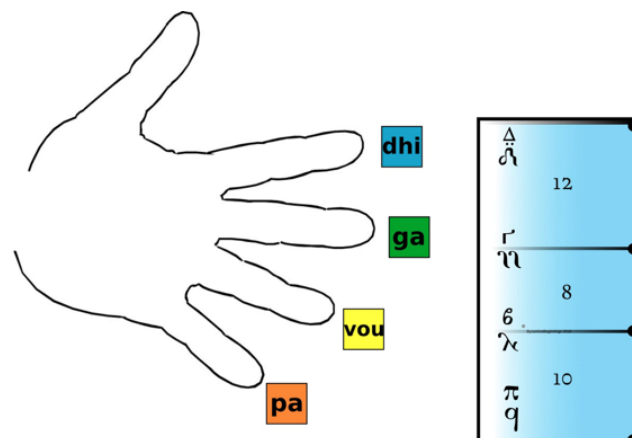
During their ear training, students learn four symbols, called martyries, using the Martyries and Fthores Cards (**Figure 6**). These cards consist of 1" x 2" Martyries Cards, and thicker square cards which include three different types – cards with the bottom part of the Martyries alone (the cards with no grey border), cards that have fthores (the cards with the grey borders), and cards that include tetrachord shadings and general flat and sharp signs (square cards with the light blue borders). The square cards are used later, once students are reading simple phrases.

It is helpful for students to learn four common martyria symbols because parallage by itself does not indicate how the intervals should sound. This is because while each mode uses the same words for the pitches, the intervals between the pitches vary from mode to mode. Students must know what pitches to chant, as well as which set of intervals to use. These cards are also used in conjunction with the Tetrachord Cards as the symbols on the Martyries Cards are on the Tetrachord Cards as well. Students train their ears by vocally copying phrases on parallage using their Tetraphone, playing games in which they chant on parallage using the Ni Pa Vou Cards, Martyries Cards, and Tetrachord Cards, and by writing out simple phrases from hymns with the cards.

FIGURE 6: MARTYRIES AND FTHORES CARDS

1st mode pa (re)

2nd mode pa (re)

The bottom symbol on the Martyria Card indicates the intervallic environment around the pitch.

All of these materials work together to give students tactile and visual representations for pitch, which is something that often feels elusive and abstract. Students can manipulate the materials to show concretely what they hear abstractly. This helps them to create new pathways in their brain and remember things more easily. As many new chanters in the United States come to the chant stand with limited auditory exposure to Byzantine chant, these systematic and multisensory ear training materials and games provide an important auditory foundation that prepares the way to successful reading and musical analysis later on.

BREAKING THE SOUND TO SYMBOL CODE

As students acquire a foundation in ear training and modal theory, they begin to learn the Interval symbols with interactive games using the Interval Cards (**Figure 7**).

FIGURE 7

The Interval Cards consist of the most common intervals and interval symbols that are often confused. The number of cards for each symbol depends on how common the symbol it is; symbols that are used the most have more cards. The deck consists of 69 Interval cards, 2 game cards, and a title card.
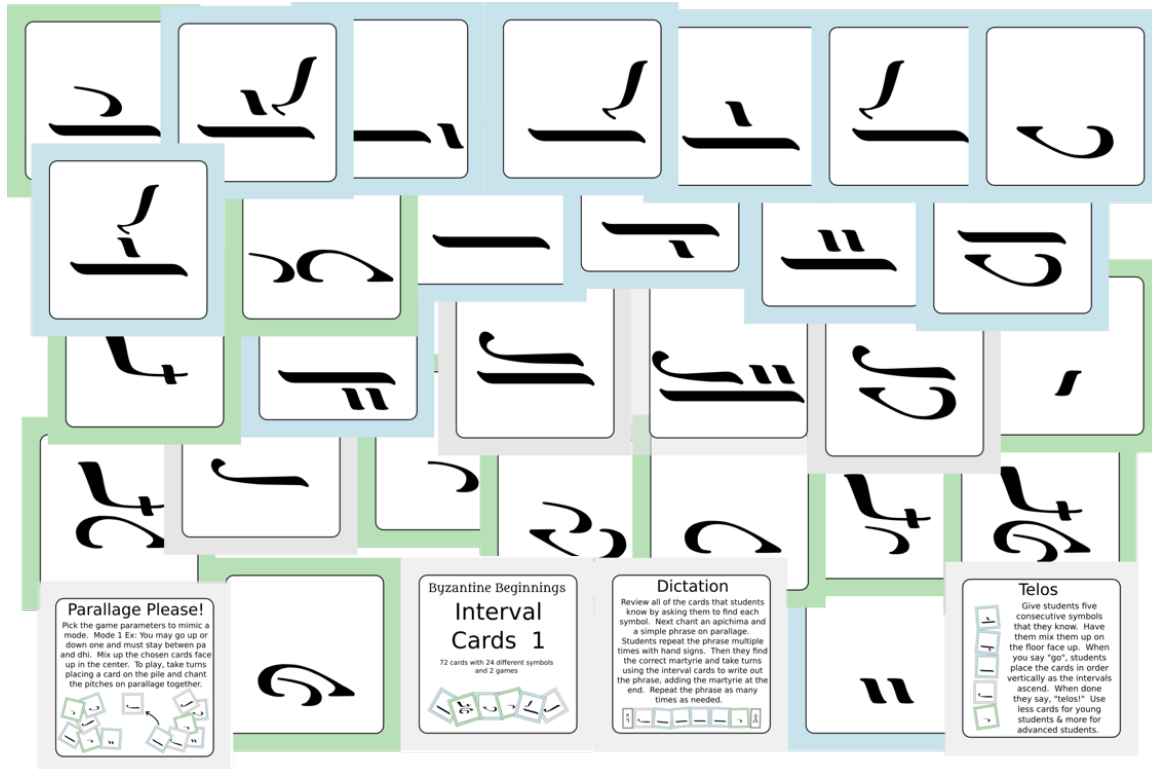
Studies have shown that children often learn to write before they can read, and that teaching the two at the same time has great benefits because writing helps students break the reading code. These two things are paired together in *Byzantine Beginnings* because, like language, Byzantine chant is essentially a system of sounds and symbols. Students learn to read and write in two modes so that from the very first reading lesson they learn an important concept of print – the function of martyries. Understanding the full function of a martyria is part of breaking the sound to symbol code of Byzantine chant. Martyries are symbols that indicate the pitch as well as the intervallic environment around the pitch. Not all mode changes or transpositions within hymns or from hymn to hymn are indicated with a change in the martyries, but many are. As mode changes happen often in services, it makes sense to make this a part of instruction from the beginning. In the first reading lesson, students are taught five interval symbols (those for remaining on the same pitch, an ascending second, a descending second, an ascending perfect fourth, and a descending perfect fourth). They learn to read them in two modes, using the four martyries they learned in their ear training lessons. These five interval symbols emphasize what students have learned during their ear training.

Students learn the ison symbol first, which indicates that the pitch should be the same as the previous pitch. They are instructed to find all of the ison cards and put them in a row. When asked if they can read the phrase as is, they answer no. This is because they already understand the function of the martyria and know that they need a starting pitch and the intervallic environment around that pitch (the

mode). In order to resolve this problem, students place the diatonic Pa martyries at the beginning and end of the phrase, and read it. Then they change the martyries to hard chromatic Pa and read the same phrase again. It sounds the same, which reinforces the fact that they need to change notes in order to hear the intervallic environment around Pa (as shown in **Figure 6**). In order to demonstrate this, they learn the oligon symbol next, which indicates that the pitch should go up one pitch (an ascending second). They make a pile of oligon symbols and then add three to their phrase. They read the phrase again, noting that the phase now ends on Dhi, and the martyria must be changed. After they move the position of the oligon cards around and can chant different variations fluently, they change to the 2nd mode martyries and repeat the process. They follow a similar process for the apostrophos symbol (a descending second), and the symbols for ascending and descending thirds.

After this first reading lesson with five basic interval symbols, students practice recalling and reading the symbols in many ways. They play games, they do dictation exercises, and they practice reading short 1st and 2nd mode theseis that use these five interval symbols. After this they learn two more symbols for an ascending second, the kentemata (ascending second, slurred) and the petaste (ascending second, ornamented), and another symbol indicating how a note should be executed, the psifiston. The use of these symbols depends upon text accents and orthographic rules. Because of this, the teaching method used is different from that used with the first five symbols. Instead of writing and manipulating simple phrases on parallage, the teacher dictates a hymn to them a few pitches at a time, using the text of the hymn. Students learn these symbols, their functions and their basic orthography rules the first time they encounter them in the hymn, and apply this knowledge many times during the rest of dictation exercise. As they write out the hymn they go back and read what they have already written on parallage and melos (chanting the text) multiple times. This whole exercise allows students to experience the symbols and their orthographical function first hand as they first write them and then read them. Once students have been taught the function of these symbols through writing, they practice them again using memory games to practice quickly identifying the symbol as well as games that help them practice translating symbols to pitch.

Meter and Rhythm

After students know these eight common symbols, they are ready to study how rhythm and metre function in heirmologic hymns. In most heirmologic hymns duple metre is the default, with a few measures of triple or quadruple metre. Most classical compositions do not have bar lines to indicate when a bar begins or ends. Sometimes composers use bar lines to indicate a change in metre, but not all do. In order for students to chant music fluently, they really need to be aware of the downbeats, as these help move the music forward. For this reason, students learned basic orthography, which indicates the downbeat, in the previous dictation lesson. It also helps if they can learn to sense where the downbeat is. Therefore, I looked for an existing counting method that does this, but could not find any. Read the rhythms using three different counting systems in **Figure 8** to see for yourself.

FIGURE 8

Three Different Counting Systems: a basic numbers system[4], the Kodály Method[5] and the Music Mind Games Counting System[6]

| 1	2	1	+	2		1	+	2	+	1	+	2	+
ta	ta	ti	ti	ta		ti	ti	ti	ti	ti	ti	ti	ti
blue	blue	je	-llo	blue		je-llo		je-llo		je-llo		je-llo	

Because I could not find an existing counting system in which the language brings out the down beat, I decided to create my own. I created the Tala counting system in 2017. I recently found out that there is a counting system in Indian classical music with the same name, but the two are unrelated. In Tala, downbeats begin with t or d (depending on the vowel that follows) and upbeats begin with l. When counting with this system, the voice naturally emphasizes the downbeat. Read the following phrase of duple rhythms to hear how the down beat is naturally emphasized through the use of harder and softer consonants.

ta la ta la dio lio ta la ta la dio la dio la ta la ta_a

The Duple Rhythm Cards (**Figure 9**) are the manipulative material that I created to teach metre and rhythmic symbols through this counting system. Each Duple Rhythm Card has two beats of music on it, with the Byzantine notation on one side and the way it is counted in Tala on the back. Because of the notation system, the same rhythm can appear in many different ways in Byzantine notation, firstly because of the basic rule that each interval symbol gets one beat, and secondly because the same rhythm is written in different ways depending on where the accents or extended syllables are in the text. In this system each rhythmic combination has a distinct name, which helps students put different rhythm symbols and patterns that sound the same into the same category. Students play games with the cards and learn to group the symbols together into two beat measures and to read ahead. Students learn how the rhythmic symbols function, but the Duple Rhythm cards also teach students to group symbols together and read ahead, which is something I have not found in existing methodology. These two skills are important as they allow for more fluent reading.

FIGURE 9

Sample of Duple Rhythm Cards. The Duple Rhythm Cards consist of 23 Duple Rhythm Cards and a title card.
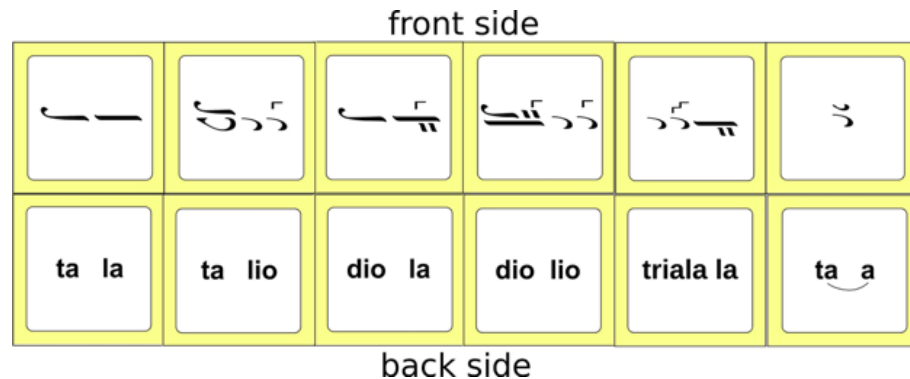
4   See https://en.wikipedia.org/wiki/Counting_(music)
5   See https://www.musical-u.com/learn/talking-rhythm-the-kodaly-method/
6   See https://www.musicmindgames.com/sites/default/files/images/blue_jello_a_delicious_way_to_study_rhythm_4-2012_5.pdf

Using the Duple Rhythm Cards, students learn the different rhythmic combinations found in heirmologic music, beginning with the easiest two beat bar combinations to read. The game is structured in such a way that it provides review of the combinations the students have just learned while allowing the rhythmic patterns to become progressively more complicated. During this game, students are encouraged to read ahead, and they experience how reading ahead is not merely a good thing, but a necessary thing to do in order to read rhythm correctly.

After students have learned how rhythmic symbols function to create rhythmic combinations by playing games with the Duple Rhythm Cards, they do rhythm mathematics (**Figure 10**). Rhythm mathematics is a way for the teacher to check that they understand how the symbols function to create the rhythmic combinations in Tala.

FIGURE 10: RHYTHM MATHEMATICS

The goal of reading rhythm at this level is not to teach students all the possible rhythm symbols or combinations that they will encounter in the whole repertoire. Rather, it is to give them the keys to unlock the rhythm-sound-symbol relationship and to give them the skills that they need to read hymns that have the simplest rhythms – heirmologic hymns.

MORE INTERVAL SYMBOLS

After students are introduced to metre and rhythm, they continue learning new interval symbols in related batches. Each time they learn new interval symbols, they play games to practice identifying the symbols and their functions. During this process, it is not unusual for students to become confused about symbols they seemed to have already mastered. This is because some symbols are the same, but rotated in a different direction, while other symbols are combinations of previously learned symbols. Because of these factors, it is important to check that students have mastered previous symbols before adding new ones. The games are a wonderful way to check informally that students have mastered something.

As students master more and more interval symbols, they move from studying isolated phrases to whole hymns, and studying interpretation. At this point, their instruction begins to look more like that in the traditional model. Teachers can continue to use the various cards to model what students are chanting in hymns, and can use the cards to teach new modes, fthores, and new mode changes.

Conclusion

Byzantine Beginnings has adapted methods and materials from other innovative learning methods with the goal of teaching pre-reading and reading skills in a systematic and accessible way. This is done through manipulative materials and games which allow teachers easily to assess student understanding and differentiate instruction. Some of the newer materials still need to be improved upon and taken to a deeper level. I plan to continue testing using fingers to represent pitches (the Tetraphone) and adding more cards to the Tetrachord Cards as they are missing some important subsets of modes. The rhythm materials and counting system are still in early stages of development and could be expanded into more advanced rhythms. These will be areas of focus as I continue developing the materials.

AN ABBREVIATED HEIRMOLOGION

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This paper describes the process behind the on-going work at St Tikhon of Zadonsk Monastery (South Canaan, Pennsylvania) to produce an abbreviated and practical Heirmologion to meet the needs of English-speaking monasteries and parishes within the tradition of the Russian Orthodox Church. The Heirmologion is unique among liturgical books in that it contains a single genre of hymn: the heirmos (Gr. Εἱρμὸς, Slv. Ирмосъ), that is, the hymn at the beginning of each of the nine odes of a canon, most often sung at Matins and Compline. There does not, as yet, exist a comprehensive or widely available anthology of heirmoi in the English language. The music staff at St Tikhon's Monastery,[1] therefore, is endeavouring to fill this gap in the library of liturgical books in English.

The compilation of an abbreviated Heirmologion in English was first attempted in 2011, but only the text of the Tone 1 heirmoi from the Octoechos was compiled. Four years later the idea for an English Heirmologion was revived by the need for such a collection at St Tikhon's Monastery. Theodore Heckman, former music director at St Tikhon's Seminary, contributed a considerable amount of work by notating heirmoi from the Sunday Octoechos, Menaion, Triodion, and Pentecostarion, primarily for mixed choirs. Archimandrite Sergius, the monastery's current abbot and former music director, has taken further steps in compiling the text for heirmoi from the weekday Octoechos canons. Until 2017, therefore, the monastic male choir either sang from old mixed choir scores or from text, but there was no standard collection of notated heirmoi that was adaptable to the small choir's daily needs.

With consideration for these needs the first part of the present collection was submitted as a senior honours project, titled "An Abbreviated Irmologion: The Octoechos," in 2017 at St Tikhon's Seminary by Paul Kappanadze. It contained the heirmoi for the canons in the Octoechos and two commonly used canons to the Theotokos. This initial anthology has since been expanded as heirmoi from the canons of the Festal Menaion, Lenten Triodion, and Pentecostarion have been and continue to be added. Although this is an on-going project, the entire process has been informed by choices made at its inception: namely, decisions about the contents, the texts to be used, the chant melodies, notation, and how to organize the contents.

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1   This project is currently spearheaded by Paul Kappanadze, Assistant Choir Director at St Tikhon's, in cooperation with the liturgical publications arm of the monastery press: Hieromonk Herman (Majkrzak), Hierodeacon David (Armstrong), and Benedict Sheehan, Monastery Choir Director.

CONTENTS

In no way is this compilation of heirmoi meant as a comprehensive or critical edition of an Heirmologion. Instead, it is abbreviated in an attempt to create a practical source for those who follow Russian liturgical practice, specifically as it relates to the common way of combination of multiple canons in a service. For instance, if an ode at Matins has two or more canons, only the first heirmos of the first canon is sung; the rest of the heirmoi from the other canons are not included. The singers only require text and music for an heirmos at the very beginning and, if appointed, a katavasía at the end. This means that the abbreviated Heirmologion does not include every heirmos that can be found in the liturgical books, especially the Octoechos. Since contemporary practice calls for no other heirmoi to be sung in an ode until the katavasia at the end, the Octoechos section only includes the heirmoi of the first canons for each day of the week.

In this abbreviated Heirmologion the selected heirmoi from the Octoechos come first, together with commonly used canons to the Theotokos. These are followed by heirmoi from the Menaion, including the twelve great feasts and other notable feasts and saints:

September: 8, Nativity of the Theotokos; 14, Exaltation of the Cross

November: 8, Synaxis of the Archangels; 21, Entry of the Theotokos

December: *6, St. Nicholas*; *25, Nativity of Christ* [2]

January: *1, Circumcision of Christ*; *6, Theophany; 30, Three Holy Hierarchs*

February: 2, Meeting of the Lord

March: 25, Annunciation

June: *24, Nativity of the Forerunner*; 29, Apostles Peter & Paul

August: 6, Transfiguration; 15, Dormition; *29, Beheading of the Forerunner*

The last two sections are comprised of heirmoi from the Lenten and Paschal cycles:

Katavasiae for the Preparatory Sundays

Heirmoi and Katavasiae for Weekdays of Great Lent (Monday to Saturday of each week)

Katavasiae for the Third Sunday (Sunday of the Cross)

Lazarus Saturday

Palm Sunday

Holy Week

Pascha (heirmoi only)

The Sundays of Pascha (Thomas Sunday to the 5th Sunday)

The Midfeast of Pentecost

Ascension

Pentecost

The most considerable abbreviation to this Heirmologion is that it excludes the many more heirmoi found throughout the Menaion. Given the large number of

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2   Italics indicate sections that these are incomplete to date.

canons provided in the Menaion for the entire liturgical year, the total number of heirmoi is immense. The present abbreviated Heirmologion contains approximately 500 heirmoi, making it considerable in size, but much smaller than its historical predecessors, which sometimes include as many as 2,000 heirmoi.[3] The additional heirmoi from the Menaion, however, should not be overlooked, and it is hoped that they will addressed in the future.

Choice of Texts

Once the above contents were outlined, the next step in the project was to select adequate translations, a perennial problem in the English-speaking Orthodox world. There does not, as yet, exist a comprehensive or widely available anthology of heirmoi in the English language, so the needed heirmoi were taken from the various liturgical books and organized as needed. Texts for the Sunday canons from the Octoechos, and many of the first canons of the great feasts are from the Orthodox Church in America's Department of Liturgical Music and Translation, with the permission of the department's chairperson, David Drillock.

Many of the daily Octoechos texts are from the *Octoechos* from the Monastery of the Protecting Veil in Bussy-en-Othe, France. Other festal texts and those for the Lenten Triodion are from the *Festal Menaion, Lenten Triodion,* and *Lenten Triodion Supplement* translated by Metropolitan Kallistos (Ware) and Mother Maria who also translated the aforementioned *Octoechos.* Texts have also been sourced from various musical publications from St Vladimir's Seminary Press (see bibliography), and Mother Maria's *Pentecostarion.* Care was taken to edit the above texts—especially those from the Monastery of the Protecting Veil—for accuracy, singability, and general stylistic consistency for the many texts from a variety of sources.[4] The result is a body of texts that are not glaringly disparate, but demonstrate a certain uniformity.

Chant Melodies and Notation

To make this abbreviated Heirmologion as practical and useful as possible, the heirmoi provided are set to musical notation. Chant melodies were chosen from the already established body of canon melodies used in the Russian Orthodox tradition (especially by the Orthodox Church in America and the Russian Orthodox Church Outside of Russia) as exemplified by the monasteries of St Tikhon of Zadonsk and Holy Trinity (Jordanville, New York), and countless other institutions.

In its current form, however, this tradition does not have a unified system of canon melodies that neatly fit within chant systems. This results in a mixture of Abbreviated Znamenny, Kievan, Greek, Abbreviated Greek or Common Chant

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3   For example, Athos Laura B 32—the oldest extant Heirmologion—contains over 300 *akolouthiae* [canon sets] of heirmoi, each set containing between two and eight or more heirmoi, meaning it could contain as many as 2,000 discrete heirmoi, depending on how many heirmoi are in each set. The *Irmologii* published by the Russian Synodal *Typographia* in 1890 contains approximately 1,042 discrete heirmoi (see Simon Harris, "The 'Kanon' and Heirmologion," *Music & Letters*, 85, no. 2 (May, 2004): 180–181, accessed September 22, 2015, http://www. jstor.org/stable/3526092.). It should be noted, however, that the number of heirmoi included in heirmologia is not fixed. The two examples above are given merely as historical bookends in the development of heirmologia, and to illustrate the great quantity of heirmoi in the liturgical tradition. According to the research of Nikita Simmons, heirmologia manuscripts from the Russian Old Rite contain 762 heirmoi, (cf. "A Catalog of Heirmoi in the Znamennyi Irmologion," available on www.synaxis.info). The heirmologion of the Solovetsky Monastery (1913) contained only 581 heirmoi, far fewer than the edition printed in Moscow in 1890.

4   Special thanks for this aspect of the project are due to all the individuals named above, as well as Priest John Mikitish for his help with translating, checking the accuracy of existing translations, and resolving inconsistencies between Greek and Slavonic sources.

and various monastery chants.[5] The easiest way around this lack of uniformity and systematization was to embrace it. Starting from scratch, or introducing unfamiliar melodies would be unproductive. Instead, an attempt has been made in the abbreviated Heirmologion to present a normative collection of chants for the canon melodies that are already in use. The music in the present volume comes principally from the *Спутникъ Псаломщика* [*Church-singer's Companion*], as well as from the ubiquitous variants of those melodies commonly used in the OCA and ROCOR that can be found in multiple sources, as illustrated below:

Tone	*Chant Name*	*Sources*
Tone 1	Common Chant	*Pascha: The Resurrection of Christ*, SVS Press, 1980 (adapted from N. Bakhmetev's Обиход, 1869)
Tone 2	Abbreviated Znamenny Chant	No specific source; commonly used within OCA & ROCOR
Tone 3	Kievan Chant	No specific source; commonly used within OCA & ROCOR
Tone 4	Kievan Chant [or Abbreviated Greek Chant]	*Спутникъ Псаломщика*
Tone 5	Abbreviated Znamenny Chant	*Спутникъ Псаломщика*
Tone 6A (Octoechos)	Abbreviated Znamenny Chant	*Спутникъ Псаломщика*
Tone 6B (Great Canon)	An unnamed melody	*Спутникъ Псаломщика*
Tone 6C (Holy Week; Forefeasts of the Nativity of Christ & Theophany)	Lesser Znamenny Chant	*Holy Week vols. 1, 2 & 3* (SVS Press)
Tone 7	Kievan Chant	No specific source; commonly used within OCA & ROCOR
Tone 8	Greek Chant	No specific source; commonly used within OCA & ROCOR

The chant melodies were applied to the texts so that a varying number of singers could sing the heirmoi from text with as much accuracy as possible. Notating all of the heirmoi also allows the texts to be set to the music in a way that adequately and satisfactorily respects the natural cadence of the text, and better conveys meaning. This helps avoid some of the awkwardly misplaced stresses that commonly occur when hymnography is sung to the Russian pattern melodies from text.

All of the heirmoi are engraved on one staff in two parts. This follows the current kliros practice at St Tikhon's Monastery, the precedent for which was established in

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5   Even Znamenny chant is not entirely consistent, since many of its heirmos melodies are idiomelic, based on a given heirmos's text, despite common themes and musical figures in the respective tones.
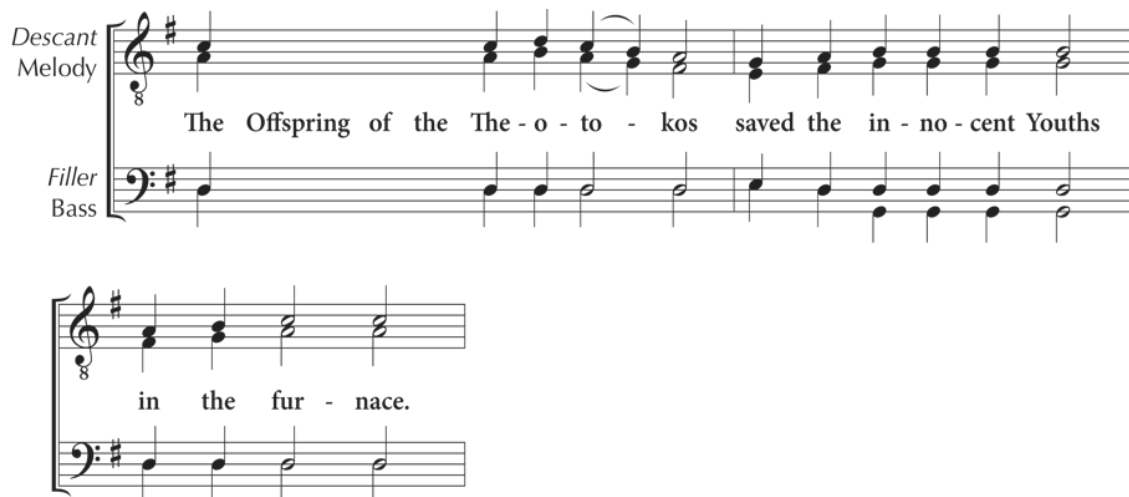
print by Benedict Sheehan's *A Common Book of Church Hymns*: *The Divine Liturgy* (St Tikhon's Monastery Press, 2016). In this arrangement only the melody and bass are provided, as seen in this example:

Octoechos: Tone 4, Ode 8, Friday

Depending on the strength and size of an ensemble, up to two more voice parts can be added to those printed on the page. A descant that moves above the melody in parallel thirds produces a third voice. Transposing the bass where possible, and adding a filler-part results in four parts. The following transcription illustrates how the choir at St Tikhon's Monastery sings the above chant in four parts, when the voices are available:

This method of singing up to four parts from the two that are printed has potential for choirs of varying sizes that have any need for an heirmologion, whether for Sundays, weekdays, or feasts. There is a variety of vocal configurations possible, and it is hoped that the flexibility of parts will be a further aid to those wishing to sing canons in English.[6]

ORGANIZATION

This abbreviated heirmologion uses the two common historical methods for organizing heirmologia in the Byzantine and Slavic traditions: Order of Canons and Order of Odes.[7] Many Byzantine heirmologia follow the Order of Canons, in which sets of heirmoi corresponding to specific canons (the full texts of which

6   For more technical information on singing from two parts see "How to Harmonize These Chants" in Benedict Sheehan's *A Common Book of Church Hymns: Divine Liturgy*, xiv-xvii.

7   Milos Velimirovic, "The Byzantine Heirmos and Heirmologion," *Gattungen der Musik in Einzeldarstellungen, Gedenkschrift Leo Schrade* (1973): 206, 224, accessed May 8, 2017, http://analogion.com/forum/showthread.php?t=16712.

are elsewhere) are arranged according to tone or mode. For instance, all canons with heirmoi in Tone 1 would be given as "canon sets" or *akolouthiae*: Odes 1–9 for the Nativity of Christ, then Antipascha, Dormition, and any other canon with heirmoi in that tone. The abbreviated heirmologion utilizes this organizational scheme for the heirmoi of canons from the Menaion, Triodion, and Pentecostarion.

The Order of Odes system[8] is system as ancient as that of the Order of Canons. In this system all the heirmoi are arranged by ode and tone individually, rather than in complete canon sets. For instance: all heirmoi for Ode 1, Tone 1, followed by all heirmoi for Ode 2, Tone 1, etc. until the end of the Tone, when the same ordering for Tone 2 begins. While only a few Byzantine heirmologia follow this ordering, it was widely adopted for Slavonic heirmologia, which have been the main reference points for this current heirmologion project.

In the abbreviated heirmologion the heirmoi for the canons in the Octoechos are arranged by Order of Odes, since many heirmoi are repeated throughout the week in any given tone. This allows all of the needed heirmoi for a tone to be given in order of the odes, without the reprinting required by the Order of Canons scheme.

This abbreviated heirmologion is, God willing, only the first step in the longer development of the heirmologion, heirmos, and canon in the English language. It is hoped that a more comprehensive edition will eventually be produced that is helpful for both singers and scholars, and addresses the issue of the many more heirmoi throughout the Menaion and the other liturgical books. Though admittedly incomplete, this abbreviated heirmologion may help those who keep the daily cycle of services to do so more beautifully and with less confusion. A compilation of heirmoi in English may also serve to introduce many people to the rich body of hymnography found in the canons. Whether or not it is useful and worthwhile will only be determined by those who use it and apply it to its intended purpose. Nevertheless, may it help us all to sing a triumphant song to our God, for He has been glorified!

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8   Velimirovic, "Heirmos and Heirmologion," 224.

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A Bridge Between the Past and the Present:

The Musical Realization of an Ancient Poem, "Adam's Lament", in the Penitential Psalms by Alfred Schnittke

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The collapse of Communist regimes in the countries of Eastern Europe and the dissolution of the Soviet Union (U.S.S.R.) in December 1991 turned a new page in the history of Russia and Russian music. Prior to that date, access by Western composers and audiences to contemporary music in the U.S.S.R. was severely restricted. This political change doubtless accounts for the delay in the West's discovery of the music of composers such as Alfred Schnittke (1934–98), Sofia Gubaidulina (b. 1931), Edison Denisov (1929–96), and Arvo Pärt (b. 1935). The last decade of the twentieth century and the arrival of the new millennium witnessed greatly increased awareness and positive critical assessment of this important new body of choral music.

The late 1980s were a period of social and economic reforms ("Perestroika") in the Soviet Union initiated by Mikhail Gorbachev, as well as a renewal of religious activity that included both the reopening and renovation of churches and monasteries in Russia. The rise of religious activity was a response to the years of state-mandated atheism and persecution of Christians in the Soviet Union. This period saw increased church attendance and new interest in the use of spiritual themes in film, literature, and music. The spiritual renaissance of music took two forms: (1) liturgical music based on traditional church genres, forms, and texts, and (2) "sacred concert music," which did not follow these traditional parameters but synthesized Christian themes of repentance, catharsis, Russian choral traditions and contemporary forms. The latter was especially favoured by the leading Russian choral composers, allowing a bridge between religious and cultural spheres, making it possible to work without the strict limitations of the liturgical genres, and to expose this type of music to a broader audience. *Three Sacred Choruses* (1984), *Concerto for Choir* (1984–5), and *Stikhi Pokayannye* [Penitential Psalms] (1987–8) by

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Alfred Schnittke are among the many works utilizing sacred themes which allude to Russian Orthodox Church music styles.

The year 1988 marked the millennium of the Christianization of Russia. In 1987, Alfred Schnittke was commissioned to compose a piece for the celebration of this anniversary. The result was *Penitential Psalms* (henceforth *PP*), a cycle of twelve *a cappella* pieces for mixed choir. Schnittke drew the texts from a 1986 publication, *Monuments of the Literature of Ancient Russia: Second Half of the Sixteenth Century*.[2] The editors of this publication selected eleven poems from six different manuscript collections dating from the sixteenth and the seventeenth centuries and arranged them in a specific order, to which Schnittke adhered. Since the origins of these texts cover a long historical span, they embrace a variety of textual styles, all united under the theme of repentance. While the authors of these poems remain anonymous, the source of each poem can be traced back to specific point. These poems are not Biblical psalms in the literal sense; the term "Psalm" is an English interpretation of the Russian title, *Stikhi Pokayannye*, which is more accurately rendered into English as "Penitential Verses."

Historically, the penitential texts have their roots in ancient monastic tradition, and were conceived to be sung. Thus, they belonged to the written tradition, which tends to be more rigid and prescriptive, reflecting the monopoly on literary production wielded by the Orthodox Church. As a result, this penitential poetry, rooted in the monastic tradition, is more refined intellectually and more expressive in its use of language and metaphor than secular folk poetry. Over time, awareness of these penitential poems spread to become part of folk culture and merged with the larger group of spiritual poems developed exclusively by oral tradition. These poems share a Christian thematic content linked to scriptural sources and enriched by other literary borrowings.[3]

The earliest penitential poems appear in fifteenth-century manuscripts as single items that make reference to no specific literary genre.[4] Among the oldest poems is *Adam sat before Paradise and wept*, also known as "Adam's Lament."[5] Ephrosin, a chronicler of the Kirill-Belozersk monastery, included Adam's Lament in a collection dating from about 1470. In form, it is typical of the penitential poems that borrow (partially or fully) from the liturgical texts such as *The Lenten Triodion*.[6] The musicologist N. F. Findeizen (1868–1928), who conducted research at both the Trinity-Sergiev and Kirill-Belozersk monasteries, pointed out that "Adam's Lament" was sung by the *kliros* (church choristers), after vespers during the week prior to Lent. At that time, as part of the rite of forgiveness, the archimandrite of

2   L. Dmitriev, Likhachev and A. Panchenko, eds, *Monuments of the Literature of Ancient Russia: Second Half of the Sixteenth Century*. Moscow: Khudozhestvennaya Literatura, 1986, 550–563.
3   N.S. Seregina and S.E. Nikitina., "Spiritual Poems", *Orthodox Encyclopedia*, vol. 16, Moscow: Church and Science Centre "Orthodox Encyclopedia", 2007, 424–428. See online: http://www.pravenc.ru/text/180672. html. Accessed 30 June 2018.
4   K. Korableva, "Penitential Poems as a Genre of an Ancient Russian Singing Art", PhD diss., Moscow: Ministry of Culture, 1979, 8.
5   A.M. Panchenko, "Penitential Poems", *Institute of Russian Literature (Pushkin House)*, http://lib. pushkinskijdom.ru/Default.aspx?tabid=4651. Accessed June 30, 2018.
6   Panchenko, "Penitential Poems", *Institute of Russian Literature (Pushkin House)*, http://lib. pushkinskijdom.ru/Default.aspx?tabid=4651. Accessed June 30, 2018.
         Korableva writes, "The sources of the [penitential] poems are found in the hymns of the liturgical cycle: penitential stichera (hymns of Orthros and Vespers sung in alternation with psalmic or scriptural verses), burial stichera, Theotokia stichera (devoted to the Mother of God), the Penitential Canon and so on." K. Korableva, "Spiritual poems as Monuments of Znamenny Chant; Penitential Poems", *Musica Antiqua IV; Acta Scientifica* 1975, 535–556; see p. 535.

the monastery served a beer or honey beverage to the monks.[7] This poem is the first movement of Schnittke's *Penitential Psalms* and the primary focus of the following discussion.

Schnittke chose to use the *a cappella* choral idiom to set the text precisely to reflect the historical nature of Russian liturgical music. In writing the *Penitential Psalms*, Schnittke did not seek the "conservation of Russian choral tradition, its literal reproduction," but aimed for "a freely composed work that is not tied by tradition."[8] He remarked that he did not use direct quotations but rather quasi-quotations and allusions to the stylistic properties of other genres in the *Penitential Psalms*.[9] Within his compositional output, the *Penitential Psalms* constitute a relatively late work, being composed a mere decade before the composer's death. As the texts developed far beyond the limits of the traditional liturgical function, Schnittke's music, while rooted in traditional styles and techniques, went far beyond its origins, envisioned through the prism of his overall life experience, religious beliefs and varied musical background. The style of Schnittke is inimitable and difficult to recreate because of its complexity, diversity and degree of synthesis. While specific elements can be isolated and even imitated, his musical style as a whole defies easy categorization, challenging the efficacy of traditional academic approaches to music.

Despite their unique and complicated musical language, Schnittke's works are immediately identifiable to those familiar with his music. He tends to use a discrete body of specific musical structures or ideas in each of his works, albeit with modifications from one work to the next. These are his musical signatures, ideas that identify the music as uniquely his. This singularity is exemplified in Schnittke's use of such musical structures as motifs, which are not self-contained, but interrelated in such a way as to render the chronology of their origin irrelevant. While motifs represent distinct ideas and create musical unity, their utility is much broader than units that have but one function. The appearance of the motifs together with monograms through the *Penitential Psalms* can be isolated and catalogued. I have created specific names for motifs derived from their linkage to specific words or ideas.

Table 1. Summary of the motifs and monograms

Motif/Monogram	Textual or Symbolic concept
"Sin"	Association with text broadly related to concepts of sin, iniquities, transgressions, and repentance.
"Repentance"	
"God"	Association with any conceptual appearance of names of God (Christ, Our Lord, Merciful and etc.), description of God and prayer to Him.
"Christ"	
BACH	Symbol of universality, infinity, immortal life, and a unity of all Christians.
"Man"	
DSCH	Symbol of universality, infinity, immortal life
Alfred Schnittke	Representation of himself

The resulting network of motifs is reminiscent of the nineteenth-century system of leitmotifs, in which individual musical ideas are directly connected to particular

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7   N. F. Findeizen, quoted in Panchenko, "Penitential Poems." http://lib.pushkinskijdom.ru/Default.aspx?tabid=4651.Accessed 30 June 2018.

8   V. Kolosova, "Musical Repentance", *Soviet Culture*, 11 February 1989, 4.

9   Kolosova, 1989, 4.

persons, places or events. Schnittke's appropriation of a system of motifs creates coherence and unity within the work. Motifs may appear either in their original format or as transformations involving extension, re-ordering, transposition, and/ or combination with or inclusion in other musical elements. His treatment of motifs finds precedence in the developing variation technique created by Johannes Brahms; like Schoenberg, Schnittke adopted this procedure to prevent the "obvious and monotonous repetition" of the same musical material.[10] The procedure of using musical ideas in association with the text also resembles the method used by Charles Ives in *Psalm 90*.[11]

Schnittke introduces the motifs in the first movement. A symbolic parallel may be drawn: as the fall of the first man, Adam, initiated the emergence of sin in the world, the appearance of the motifs in the first movement similarly impels a musical development of the entire work; the initial motifs blossom into other musical transformations and figures, monograms, penetrate into and synthesize with other forms of the musical language. Being present in all movements, it creates a musical drama within an individual movement and serves as a musical generator for the dramaturgy throughout the piece.

The melodic motif representing "sin" uses the specific pitch classes, E♭–D–C♯. This "Sin" motif generates numerous melodic variants, all of which share a common textual reference to sin and repentance. We can trace the expansion of this fundamental cell throughout the work.

Example 1

A. Prime set

B. PP 3, bb. 26-27

C. PP 5, bb. 8-9; PP 8, bb. 19-20

The "Sin" motif appears in the work's opening movement, Adam's Lament, as a six-note figure repeated four times with modifications of pitch and rhythm to set the words "Adam sat before Paradise and wept: 'O My Paradise, Paradise, my glorious Paradise!'"[12]

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10   Walter Frisch, *Brahms and the Principle of Developing Variation*. Berkley, Los Angeles, London: University of California Press, 1984, 9.

11   Chester L. Alwes, "Formal Structure as a Guide to Rehearsal Strategy in "Psalm 90" by Charles E. Ives", *The Choral Journal*, vol. 25, no. 8, ACDA April 1985, 21–25. http://www.jstor.org/stable/23546819 Accessed July 31, 2018.

12   In the comments of the critical edition of the PP, the editor Fr Ivan Moody noted that the Belaieff edition contains an error in the bass 1, m. 7; a sign "♭" was misread and appeared as an additional e. See: *Stikhi Pokayannye* [Penitential Verses], eds. Ivan Moody and Aleksey Vulfson. Series IV, vol. 9 of *Alfred Schnittke: Collected Works. Works for Choir*. St. Petersburg: Compozitor, 2017, 73

EXAMPLE 2

PP 1, вв. 1-8

This motif refers to the concept of sin throughout the *PP*, appearing in conjunction with such words as "sinner, the fallen, transgressor of commandments, mindlessly, eternal torment, foul demons, the end (death), a wild beast alone, Dread Judgement, darkness, into the grave…"; it is not necessarily applied directly to such words, but alludes symbolically to "sin" by sprinkling its pitches throughout the musical fabric. Schnittke deploys this motif both melodically and vertically.

TABLE 2. SELECTED PRINCIPAL EXAMPLES OF "SIN" MOTIF IN PP 1

Measure	Part	Russian Text	English Text
5–8	B1B 3	Плакася Адамо пред раемо седя: „Раю мои, раю, прекрасныи мои раю!	Adam sat before Paradise and wept: "O My Paradise, Paradise, my glorious Paradise!
18–19[1] 29–31	B1B2	Согрешихо, Господи, согрешихо,	I have sinned, O Lord, I have sinned
20–21	B1B2	беззаконеновахо	I have disobeyed Your commandments

Schnittke transforms this motif into a subordinate array of related musical figures such as the chromatic scale, transpositions and permutations of the BACH motif, the monograms of Shostakovich (DSCH), Schnittke (both his initials (AS) and the full acronym [AFEDSCHE or AFEDGSCHE]), which appear in other movements of the *PP*.

The "Repentance" motif is a transposed version of the "Sin" motif, and is similarly constructed on the three-pitch prime set.

EXAMPLE 3. "REPENTANCE" MOTIF

A. PP 1, вв. 1 - 6   B. PRIME SET

TABLE 3. REPRESENTATIVE EXAMPLES OF "REPENTANCE" MOTIF IN PP 1

Measure	Part
1–7	B3
13–17	B1
18–21, 26–27, 30–31	B2
33	B1
35	B2

I label it the "Repentance" motif because it often appears together with the "Sin" motif, used with a broader description of sinful actions and the conditions of a man under sin. This motif's appearance with a variety of texts serves as a symbolic reminder of the universality of sin (e.g. *PP* 4, bb. 32–34).

In situations where individual words require special emphasis, Schnittke may combine these two motifs, temporarily expanding the textural density of the vocal forces.

TABLE 4. COMBINATION OF "SIN" AND "REPENTANCE" MOTIFS

Measure	Part	Russian Text	English Text
5–8	B1B 3	Плакася Адамо пред раемо седя: „Раю мои, раю, прекрасныи мои раю!	Adam sat before Paradise and wept: "O My Paradise, Paradise, my glorious Paradise!
18–19[1] 29–31	B1B2	Согрешихо, Господи, согрешихо,	I have sinned, O Lord, I have sinned
20–21	B1B2	беззаконеновахо	I have disobeyed Your commandments

These motifs are expanded and interpolated in a chromatic scale suggesting a lament. The first combination of these motifs to appear in *PP* 1 is supported by a drone: initially on c (bb. 1–8) and then on G (bb. 9–31);[13] the movement concludes with the pitches C and G. The choice of these pitches is related to the motifs. The three-pitch prime sets of both motifs correspond to the eleventh, twelfth, and thirteenth partials of the overtone series based on the fundamental pitches G and C

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13   Pitch notation is represented using the following scheme:
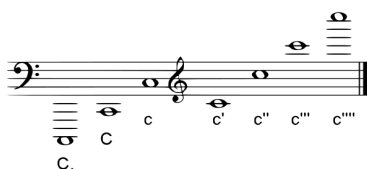
EXAMPLE 4. OVERTONE SERIES ON THE FUNDAMENTAL PITCH G

EXAMPLE 5. OVERTONE SERIES ON THE FUNDAMENTAL PITCH C

The use of the overtone series is a product of Schnittke's research in the area of the acoustic effects of music. The history of Russian music in the 1960s involved experimentation with electronic music in which purity of sound, ". . . regardless of its expressive and emotional qualities," was one of the main focuses of investigation.[14] Electronic manipulations of the potential timbres of sound and the possibility of expanding the limits imposed by acoustic music were of great interest to composers.[15] Schnittke, amongst others, worked in an electronic studio, using the 'ANS (Alexander Nikolayevich Skryabin) synthesizer' constructed by the engineer-mathematician E. A. Murzin, to investigate previously unexplored depths of the overtone series, up to the 32nd partial and further.[16] These experiments, in Schnittke's words, were "an endless process –numerous attempts to approach a direct expression of music, the constant return to 'overtones,' the search for new rational devices and an approach to truth open up more and more new fields of unattainability."[17] According to Schnittke's notes, immersing himself in the riches of the overtone spectrum allowed certain rules of aural perception to come more clearly into focus: "the ear catches the first (basic tone) and gets accustomed to its overtones, it cannot imagine a different tone. It is quite happy with the first tone and the microcosm of its overtones."[18] Thus, it eliminates the possibility of modulation to other tonalities, such is the dominance of the fundamental pitch. Schnittke calls the overtone series "a natural phenomenon" that occurs from the sounds of the surrounding world.[19]

Schnittke believes that music based on overtones conveys "the impression of something good," symbolically representing mystical things beyond earthly reality."[20]

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14   Marina Lobanova, *Musical Style and Genre: History and Modernity*. OPA: Harwood Academic Publishers 2000, 31.
15   Lobanova, 2000, 31.
16   Alfred Schnittke, and Alexander Ivashkin, ed. *A Schnittke Reader*. Trans. John Goodliffe. Bloomington: Indiana University Press, 2002, 95–96.
17   Schnittke and Ivashkin, 2002, 106–107.
18   Ibid.
19   Schnittke and Ivashkin, 2002, 12.
20   Alexander Ivashkin, *Conversations with Alfred Schnittke*. Moscow: Klassika–XXI, 2004, 137.

The pervasive presence of drones is the first and most fundamental expression of the power of overtones. Long, sustained low pitches generate the overtone series, and this enhanced sonority remains dominant in the ear of the listener.

Schnittke uses a succession of ascending perfect fourths beginning on F (F–B♭–E♭) to represent the "God" motif. The name for this motif comes from the first appearance of God's name in *PP* 1 (m. 32). Schnittke uses two perfect fourths to signify God's state of perfection.

EXAMPLE 6. "GOD" MOTIF

This combination of pitches is a musical metaphor associated with any conceptual appearance of the names of God (Our Lord, Merciful, etc.), descriptions of God, and prayers to Him throughout the entire *PP*.

For texts that describe transgressions against the Church and/or God, this motif is altered, effectively negating the notion of perfection. Two significant instances of this alteration appear in *PP* 3.

EXAMPLE 7. PP 3, BB. 22-23

EXAMPLE 8. PP 3, BB. 32-35

The first appears with the text "I do not hold fast to God's Church" (mm. 22 – 23), where E♮ replaces E♭ (and the pitch order is changed). Schnittke stresses the text's negative implication by breaking the God motif. In Schnittke's words, "depicting negative emotions – using broken textures, broken melodic lines to express a state of disintegration, tension, leaping thoughts – all this is of course a representation of a certain kind of evil, but not of absolute evil. This is the evil of broken good."[21] The second example occurs in bb. 34–35 in conjunction with the words "crowned by sins." Here, Schnittke alters both intervals to become tritones, an even stronger negation of God's perfection.

This specific collection of pitches to represent God may derive from Schnittke's familiarity with a pitch system constructed by the composer and theorist Yuri Butsko (1938–2015). Butsko was known for his devotion to and research into the Russian Orthodox chant tradition. He described his system as "a kind of Russian dodecaphony," because he found within ancient Russian chant (Znamenny rospev) a scheme that allowed the generation of all twelve chromatic pitches.[22] This scheme involved the four diatonic major trichords and subsequent transpositions of them both above and below the original four groups; each trichord contains two whole steps and relates to its successor by a half-step: "as the notes get higher, flats predominate; and as they get lower, sharps. A kind of endless arch is formed".

EXAMPLE 9. BUTSKO'S PITCH SYSTEM ORGANIZATION.[23]

The "God" motif is drawn from the first pitch of primary (original) trichords (open noteheads are used to indicate the four original trichords, while blackened neumes indicate extensions of these trichords in both directions). Schnittke admitted using Butsko's "intonational system" in his Fourth Symphony.[24] From that admission we may conclude that Schnittke's use of the pitch set F–B♭–E♭ in the *PP* as his motif for God is an intentional reference to the historical tradition of the Russian Orthodox Church and the singing tradition of Znamenny chant.

In practice, Schnittke made the logical leap of extending the distinctive shape of the "God" motif to the original starting pitch (G) of Butsko's primary trichord.

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21   Ivashkin, *A Schnittke Reader*, 2002, 22.
22   Ivashkin, *A Schnittke Reader*, 14. See also: Ivashkin, *Conversations*, 2004, 122 and Ismael-Simental, Emilia, "Alfred Schnittke and the Znamennyi Rospev," *Schnittke's Studies*, ed. Gavin Dixon. London and New York: Routledge, 2017, 33–34.
23   Ivashkin, *A Schnittke Reader*, 2002, 14.
24   Ibid., 15.

Example 10. Extension of the "God" motif

By sharping those pitches to G♯–C♯–F♯, Schnittke generated the motif associated with Christ.

Example 11. "Christ" motif

In so doing, Schnittke honours the Baroque affective convention of using sharps (in German *Kreuz*) to symbolize visually the Cross and Christ.[25] Schnittke's first explicit use of the "Christ" motif coincides with the appearance of Christ's name in the text (*PP* 7, bb. 86–87); the same pitch collection appears elsewhere in the *PP* in conjunction with conceptual references to God or the Church. Schnittke occasionally extends the unique contour of the "God" motif further along the principal notes of Butsko's system of trichords. Both motifs, "God" and "Christ," may occur simultaneously (either as linear melody or vertical configurations) in other movements of the *PP*. Even more abstruse is Schnittke's use of them scattered throughout the musical fabric in such a way that they are no longer audibly identifiable.

Schnittke was immensely interested in symbolism, magic, and the mystical aspects of Christianity. This interest is evident throughout his life in interviews and conversations; in music, this fascination was manifested by his use of such devices as monograms. He used them as a means of creating mystical "... dialogue with both the past and the future (by preserving selected names in an imaginary museum), which expresses mythic striving for the wholeness of time."[26] This technique is crucial to creating a certain ambivalence in his compositions through the juxtaposition of discrete layers that contain both obvious and hidden gestures. Schnittke once said that "the more hidden things are in the music the more it makes the music bottomless and inexhaustible."[27] He believed that, in a mystical way, these hidden musical elements would nonetheless be perceptible to an audience. The monograms used in *PP* all rely on letters drawn from composers' names that can be expressed as musical pitches: BACH, DSCH (Dmitry Shostakovich), and his own monogram, which took several forms – as his initials (AS) and as letters extracted from his first and last name (AFDSCHE) or the variant that includes his middle initial (AFEDGSCHE).[28]

For Schnittke, the composer Johann Sebastian Bach (1675–1850) was the ultimate and unsurpassed embodiment of compositional craft, his "number one."[29] Schnittke emphasized the role of Bach in his life by comparing him with the sun

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25   Jasmin Melissa Cameron, *The Crucifixion in Music*, Lanham, MD: Scarecrow Press, 2006, 58.
26   Victoria Adamenko, *Neo-Mythologism in Music: From Scriabin and Schoenberg to Schnittke and Crumb*. Hillsdale, NY: Pendragon Press, 2007, 127.
27   Ivashkin, *Conversations*, 2004, 65.
28   In the German music notation, B corresponds to B♭, H to B♮, ES to E♭, and AS to A♭.
29   Ivashkin, *Conversations*, 2004, 155.

that "shines in all directions. No matter what I do."[30] In his opinion, Bach's music produces physical and spiritual effects, in which "the spiritual is a continuation of the physical."[31] His use of the BACH monogram may serve as a musical bridge symbolizing the ecumenical unity of Christianity, thus expressing his belief that the Christianization of Russia was a universal event. The BACH monogram in its linear configuration is a symbolic representation of the Cross."[32] Since the *PP* are a Christian composition, Schnittke's use of BACH monogram is both relevant and appropriate. Schnittke uses the BACH monogram both in its original form and in various transformations that involve its re-ordering and transposition; thus, for Schnittke, monograms become "a building material, the same as a series." The first appearance of the BACH monogram occur in *PP* 1, bb. 22–23 and bb. 25–26 in a re-ordered version.

In the very first movement, Schnittke begins a systematic combination of the fundamental motifs. In bb. 22–24 of *PP* 1, he creates an eight-pitch theme that combines a re-ordered version of BACH with consecutive variants of the "Sin" motif. In the following bar (25), Schnittke repeats those eight pitches, adding to them the four missing pitches to complete a full chromatic series.

Example 12. PP 1, bb. 25-27

Summary

PP 1 initiates the entire setting of the *PP* by introducing major musical elements and techniques that receive further treatment and development throughout the entire work: the "Sin" and "Repentance" motifs represent Adam's fall, an emergence of sin in the world, and a plea for God's mercy; BACH's monogram appears as a symbol of universality and eternity; the presence of the "God" motif as the beginning and the destination of a man's journey. These motifs are not self-contained but interrelated in various ways and serve as building structures for various formations. One such formation, a chromatic scale, is an allusion to a lament style that underlines the texts' historical background.

Most scholarly commentary on Schnittke's style focuses on the term "polystylism." Such a conclusion seems at odds with his self-proclaimed desire to achieve a universality of expression. His life experience presupposes polystylism; while ethnically Jewish and German, Schnittke believed that his way of thinking, perception and praying was inevitably Russian; he emphasized that the spiritual part of life was embraced by Russian language.[33] This description is not limited to the identification of or combination of various discreet styles and genres. The most appropriate description of style for Schnittke is one that recognizes the complexity of his creative mind, the possibility of simultaneity of processes. His universal musical language creates a bridge between the liturgical practice in which this prayer text

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30   Ibid., 36.
31   Schnittke, Ivashkin, *A Schnittke Reader*, 2002, 9.
32   Alexander Ivashkin, "The Schnittke Code," *Schnittke Studies*, ed. Gavin Dixon. London and New York: Routledge, 2017, 201.
33   Ivashkin, *Conversations*, 2004, 38.

is essentially used and the concert hall. Schnittke's striving for freedom and his desire to expand the borders of traditional sacred music, his knowledge of the historical origins of the poems, Russian Church music traditions, and his intuitive perception of the text enabled him to compose a piece not only for the celebration of the Christianization of Russia, but one that would delight lovers of liturgical music, a piece that evangelizes and preaches. Despite the undeniable allusions Schnittke makes rationally to preceding stylistic processes, there is no point at which the listener feels that he is simply mimicking devices used by earlier composers; this composite effect is unique and unpredictable, a synthesis that leads one to a feeling of the infinite majesty of the universe.

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STIFLING CREATIVITY:
PROBLEMS BORN OUT OF THE PROMULGATION OF THE
1906 TSERKOVNOJE PROSTOPINIJE

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At the beginning of the twentieth century, the Greek Catholic Bishop of the city of Mukačevo in what is now Ukraine promulgated an anthology of Carpatho-Rusyn chant known as the *Церковноє Простопѣніє* (hereafter, the *Prostopinije*) or Ecclesiastical Plainchant. While this book follows in the tradition of printed Heirmologia found throughout the Orthodox and Greek Catholic churches of Belarus, Ukraine, and Russia starting in the sixteenth century, this book presents us with a number of issues that affect the quality and usability of this chant in both its homeland and abroad as well as in the original language, Old Church Slavonic, and in modern languages such as Ukrainian, Hungarian and English. Assuming that creativity is more than just producing new music out of thin air, the problems revealed in the *Prostopinije* can be a starting point the better to understand how creativity can be unintentionally stifled and what can be done to overcome these particular obstacles.

A BRIEF HISTORY

Heirmologia in this tradition are anthologies of traditional chant that developed in the emergence of the Kievan five-line notation in place of the older Znamenny neums. With the emergence of patterned chant systems variously called Kievan, Galician, Greek and Bulharski, each touting unique melodies for each tone and each element of liturgy, the Heirmologia would be augmented with these chants often replacing the older Znamenny, especially for the troparia, stichera and prokeimena of the Octoechos. Heirmologia were variously produced by monasteries, ecclesiastical brotherhoods, and individual eparchies. Chief among these Heirmologia were those produced at the Suprasl' Monastery in Białystok, Poland, the Pochayiv monastery in Halich, and the L'vov Brotherhood in L'viv, Ukraine. Later variations would be found in the Kievan and Muscovite metropolias. It will be these versions that will often be referred back to as some of the best exemplars of Heirmologia.

The *Prostopinije* is essentially at the tail end of the age of Heirmologia production. While ecclesiastical chant was often controlled in the Russian Orthodox Church in

a very methodical and strict way, the Orthodox and Eastern Catholic eparchies in the Austro-Hungarian Empire and Poland tended to be less formal in promulgating these books. The *Prostopinije* was, however, officially sanctioned and promulgated by order of a hierarch. "Bishop Firtsak ordered every parish of the Mukačevo diocese to buy two copies of the *Prostopinije* so that uniformity in liturgical chant singing would be realized."[1] While the idea of uniformity was the goal, it has never been completely achieved in any Carpatho-Rusyn eparchy in Europe or North America. Even in the Mukačevo eparchy, the Basilian Monastery of St Nicholas published their own Prostopinije in 1930.[2] It must be remembered that there were essentially two major eparchies in Europe for the Carpatho-Rusyns, Mukačevo and Prešov.[3] Prešov claimed to have a slightly different tradition.[4]

Nonetheless, in America the *Prostopinije* became a standard for those who had emigrated from all regions which had Carpatho-Rusyn people.

> [I]t became harder and harder to get copies of the Tserkovnoje Prostopinije in the United States. In 1925, a cantor trained in Europe, Theodore Ratsin, compiled a collection which he entitled "Prostopinije," that contained everything that was in the Bokshaj volume, but with considerably more material … for the celebration of Matins. This book was typewritten, preserving the Cyrillic script of the older service books.[5]

As fewer and fewer singers could read Cyrillic, this spawned the 1950 Sokol "Plain Chant" version.[6] Prešov variations did exist in some of the North American parishes in both the Ruthenian Catholic and Orthodox eparchies. Nonetheless, the influence of the *Prostopinije* could be seen in Fr Joseph Havriliak's four-part liturgy in 1945, Michael Hilko's four-part English liturgy in 1964, and ACROD's *The Divine Liturgy of St. John Chrysostom* in 1987 and 1999.[7] One could add the published works of St Vladimir's Seminary Press, Unmercenary Sacred Music, the unpublished works of Archbishop Job (Osacky), and others. Whether using the original *Prostopinije* or one of the books inspired by it, the availability of these chants for later use and adaptation makes the *Prostopinije* the most popular source of Carpatho-Rusyn chant.

CANONICITY IN CHANT

Before going further with analysis of the *Prostopinije* and its effect on creativity, we need to explore the idea of canonicity in liturgical music. When we look to the canons, we do not find a satisfactory set of canons that explains what is best, normative, or even forbidden for music. We do find canons dealing with those who sing, such as those found in the local council at Laodicea in the late third century or Trullo canon 75, which states in part, "We will that those whose office it is to sing in the churches do not use undisciplined vociferations, nor force nature to shouting, nor adopt any of those modes which are incongruous and unsuitable for the church…."[8] Rather it was Johann von Gardner in *Russian Church Singing* who

1   Joan Roccasalvo, *Plainchant Traditions of Southwestern Rus'* (Boulder: Eastern European Monographs, 1986), 21.
2   Іоакім Хома, *Простопініе по преданію Іноковъ Чина Св. Василія Великаго, Ѿбласти Карпато-Рускія* (Mukačevo, 1930).
3   There also were and are Greek Catholic eparchies for Rusyns in Hungry, Serbia, and Croatia. Prešov is in Slovakia.
4   J. Michael Thompson, "The Use of the Bokshaj Prostopinije in the United States," in *2006 Conference on the 100th Anniversary of the publication of the Bokšai Prostopinije Užhorod* (Metropolitan Cantor Institute, 2006), 6.
5   Ibid., 1.
6   Ibid., 3.
7   Ibid., 12.
8   Henry Percival, trans, "Council in Trullo," *Nicene and Post-Nicene Fathers*, Second Series, Vol. 14 (Buffalo: Christian Literature Publishing Co., 1900), Canon 75.

split music into canonical and non-canonical music. Fr Ivan Moody has countered the idea of canonical music saying,

> Though it may perhaps be obvious, in this context it bears repeating that there has never been any binding legislation issued by the Orthodox Church as a whole prohibiting the singing of polyphony in services. Such legislation would take the form of a Canon, and would inevitably make illegal in one fell swoop some of the oldest music sung in the Orthodox world, that of the Georgian Church. Rather, the definitions of what is acceptable as liturgical music have been promulgated as occasional rulings and recommendations in reaction to particular circumstances.[9]

We must then look elsewhere for guidance on norms. This is not to say that canonical bodies have not exercised serious control over music at certain times. We see this especially in the Russian Orthodox Church after the suppression of the Patriarchate in the eighteenth century by Tsar Peter, which turned the Russian Church into a state-run department. The publishing and promulgation of music was often controlled by the Russian Court Chapel.[10] On the positive side of this, those Heirmologia and other official books which came with ecclesiastical approbation were typically excellent exemplars of liturgical chant from all the traditions of Kievan Rus'.

Yet some kind of concrete norm is needed for how to select, execute, compose and arrange liturgical music. One suggestion that has been floated by some Orthodox musicians is that the norm for liturgical music should be a spiritual one, that is, good liturgical music is music by which you can pray. However, this remains as vague as other generic concepts like "disciplined" or "suitable" music. I would suggest we start with Aidan Kavanagh's definition of a norm. "A norm has nothing to do with the number of times a thing is done, but it has everything to do with the standard according to which a thing is done."[11] For liturgical music, we need to first ask these fundamental questions:

- What does the text dictate?
- What is the liturgical context?
- What is the ethos of the parish or eparchy?

The fundamental norm for liturgical music requires, therefore, that the text be clearly proclaimed, in accordance with the liturgical action, and in a style appropriate to the parish's spiritual and ethnic demographics. Such a norm allows for both traditional chant systems and new composition avoiding the tyranny of slavishly maintaining one chant style no matter the quality and the anarchy of constant novelty that only serves aesthetic value and ignores the primacy of the word and rite.

THE BENEFITS

Before we go into the problems, there are a number of valuable things that the *Prostopinije* provides in the short and long term.

1. Notation: As the *Prostopinije* came into being where Western and Eastern Christianity meet, it was reasonable and beneficial for future generations that this book was printed not in Kievan five line notation but in western notation.

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9   Ivan Moody, "The Idea of Canonicity in Orthodox Liturgical Art," in Ivan Moody and Maria Takala-Roszczenko, eds., *Composing and Chanting in the Orthodox Church: Proceedings of the Second International Conference on Orthodox Music* (Joensuu: ISOCM/University of Joensuu, 2009), 337-342

10   Carolyn C. Dunlop, *Russian Court Chapel Choir: 1796-1917* (New York: Routledge, 2013), 32.

11   Aidan Kavanagh, *The Shape of Baptism: The Rite of Christian Initiation of Adults* (Collegville: The Liturgical Press, 1991), 108

This was fairly novel for the time. In 1904, the L'vov Heirmologion was published in the Kievan notation as was Khoma's 1930 *Prostopinije.* Below is a comparison of Khoma's and Bokshaj's "God is the Lord" for tone one.
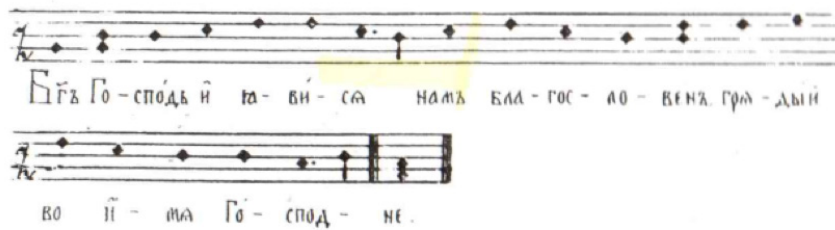
This is not to say that one notational scheme was better than another. Rather, accessibility to a greater number of musicians was made possible. As valuable it is to have trained cantors and choirs, putting up unnecessary barriers does not serve the Church's evangelical goals.

2. Size. One of the problems with larger, more complete Heirmologia is that they are often unwieldy to use at the cantor's stand. The *Prostopinije* was easy to hold and use, being only about half an inch thick.

3. Cost and Availability. While the book became harder to find during the earlier part of the twentieth century,[12] in time it was republished inexpensively. Many of the concurrent books and most of its predecessors can only be found as library books, photocopies or in electronic format.

PROBLEMS

INCORRECT ACCENTUATION: The first problem introduced and often replicated in both later Slavonic texts and English adaptations is incorrect accentuation. This problem comes in two forms in the *Prostopinije.* The first is a nearly systematic misspelling of some text (understanding that Old Slavonic in the old orthography requires the proper placement of accents, similar to Greek). The primary example of this is the nominative form of Lord, Господь, as sung in all eight tones in the troparion "God is the Lord" from matins. In this example from tone two, we see the word for Lord spelled Го́сподь placing the accent on the first syllable. It is likewise musically accented to match the text; however, in Slavonic, as well as modern Russian and Ukrainian, the accent belongs on the last syllable, Госпо́дь.

Now compare it to the Galician setting of the same tone in the 1904 L'vov Heirmologion.

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12   Thompson, 1.

Here the accent is placed correctly. Looking a little further into other *Prostopinije* settings, we also find that sometimes the word is properly accented and sung, for example, in the ninth ode for Palm Sunday matins:

The second kind of incorrect accentuation occurs when the musical setting ignores the Slavonic accents. In such cases the musical pulse indicated in the setting forces the singer to change a word's natural accent. For example, we see this in the anaphora opening: "A mercy of peace, a sacrifice of praise," that is, "Милость мира, жертву хваленія." The proper accent is *Ми-лость* in Old Slavonic and even modern Ukrainian. The following two settings are the Kievan and Znamenny settings found in the 1909 Russian Synodal *Обиходъ Нотнаго Пѣнія*:

From the *Prostopinije:*

The musical accent is on -лость.

The change in accent, whether forced by changing the Slavonic accent or by ignoring it and musically accenting unaccented syllables, occurs in many places in the *Prostopinije* beyond these few examples. Insofar as Old Slavonic is no longer a spoken language, the effect on the singer or listener is minimal, especially

when one does not know a related modern language such as Russian, Ukrainian, Belorussian, Serbian, Macedonian or Bulgarian. But when this occurs in modern languages liturgically, the outcome is awkward for both singer and listener.

The *Prostopinije* unfortunately has become a primary (or perhaps "canonical") source that upholds the idea of the primacy of music over text. A prime example of this can be found in the ACROD's Divine Liturgy book. Take the tone two kontakion, for example. In the *Prostopinije*, the kontakion melody is based on one repeating phrase. This melody is the same for both troparion and kontakion. The *Prostopinije* only provides the troparion as seen below.

The repeating phrase is:

Note that in the original, whether or not the second syllable in the Slavonic has the accent, the pattern is unvaried. This is fine on єгда, тогда, єгдаже, and вся силы as the accent is on the second syllable in each case. However, it would have made more sense to duplicate the initial b-natural crotchet on жизнодавче so that the accent on -дав- would fall on the minim.

Occasionally one finds settings or hand-written corrections that show the intonation of the phrase is one of the two following variations:

 or

The ACROD setting uses the first of these two variations:

This setting forces one to accent the "ry" in glory, "ly" in holy, and "a" in arose, all of which are clearly incorrect. Metropolitan Nicholas of the American Carpatho-Russian Orthodox Diocese indicated that this was deliberate.

> Whereas Church Slavonic is an inflected language, in which case endings are used to convey the function of a word, in a sentence English is heavily dependent on word order or syntax. Trying to match English sentences word for word with Church Slavonic is impossible.
>
> A number of years ago, when the paper back that we call the "Blue Book", with the English text of the Divine Liturgy set to Prostopinije was published, it was decided to preserve the melodies of the chant as much as possible and to make the text conform to the music.
>
> This principle has been adhered to in our later editions of the Liturgy intended for the pew. The goal was to have the tropar or other hymns recognizable on the basis of the melody.
>
> There were others who attempted to adapt the melodies of the Prostopinije to the English text in order to preserve the correct English accents. But this produced a strange sounding chant that was not easily recognized as the familiar melodies of the Carpathians.
>
> The liturgical and musical commissions of our diocese have worked and continue to work hand in hand to insure that the ancient melodies captured by Boksaj and Malinich will continue to be heard, though transplanted into English in the New World.[13]
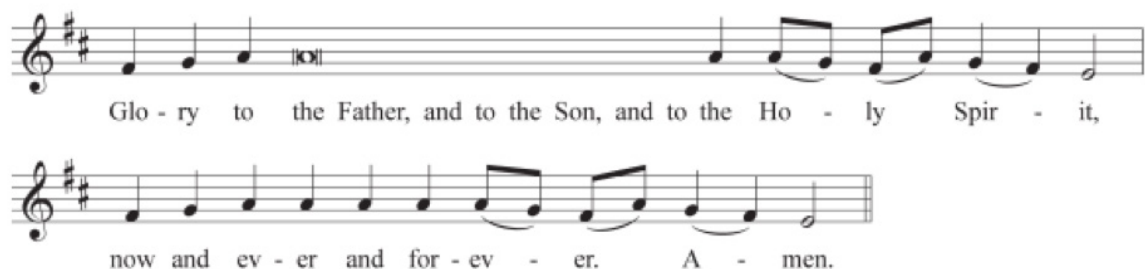
In the 2006 Byzantine Catholic liturgy settings, the Metropolitan Cantor Institute favoured honouring the natural accentuation of English in their setting of the same tone two kontakion as shown in this excerpt: [14]

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[13]   Metropolitan Nicholas (Smishko), "Archpastoral Address Delivered In Uzhorod, Subcarpatho-Rus On the Occasion of the 100th Anniversary of Fr Boksaj's Edition of Protopinije." (http://www.acrod.org/diocese/formerbishops/metropolitan/own-words/homilies/plainchant, 2006)

[14]   *The Divine Liturgies of Our Holy Fathers John Chrysostom and Basil the Great: Responses and Hymns set to the Carpathian Plainchant* (Byzantine Seminary Press: Pittsburgh, 2006) 131.

THE CANTOR'S WHIM: For lack of a better phrase, the second major problem found in the *Prostopinije* is what I call "the cantor's whim." It is worth saying straight away that the distinct Carpatho-Rusyn variations of older chants are what make it unique and even delightful for those who use this chant. This is not a problem. An example of one of these variations can be found in the ninth ode of the tone five resurrectional canon, *Rejoice, O Isaiah*. Below are shown the first two phrases of the heirmos from the 1906 *Prostopinije*, the 1709 L'vov *Heirmologion*, and the 1904 L'vov *Heirmologion*:

Between the 1709 and 1904, there are no changes. The 1906 is clearly related, having some variations in the opening interval becoming a fifth instead of the a third, the length of some notes, some slight simplifications in the second phrase, and the raised half-step on the termination of Чревѣ.

The "cantor's whim" becomes problematic when the alterations

- are pervasive
- are caused by bad memory or carelessness on the part of the cantor
- distort the uniqueness of the tone
- are made official and are then repeated in later settings.

A primary example of this in the *Prostopinije* is the pervasive use of the descending fourth termination. Below are thirteen examples from just the Oktoechos section of the *Prostopinije*.
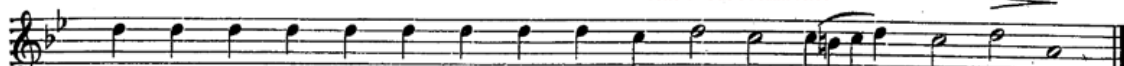
Кондакъ.
Tone 3 - Kontakion

„Всякое дыханіе.“
Tone 3 - Prokeimenon

Recitando.
Tone 3 - Ode 8 Psalm verse

Самогласенъ.
Tone 3 - Stikhira and Psalm verse

Стіхира.

„Всякое дыханіе.“
Tone 4 - Prokeimenon

Tone 4 - Ode 8 Psalm verse

Tone 4 - Special Melody Valiant Among Your Martyrs

Tone 4 - Special Melody You Have Given Us a Sign

Tone 4 - Special Melody Called From on High

„Всакое дыханїе." Tone 5 - Prokeimenon

„Богъ Господь." Tone 6 - Troparion

The sound is rather distinctive and is found in tones one, three, four, five and six. The issue is that such a distinctive sound should probably belong to a single tone and element (troparion, prokeimenon, sticheron, heirmos, etc.) as is typical in the Slavic chants of Russia, Ukraine, Belorussia and Carpatho-Rus'. This has the appearance of being a random and favoured melodic kernel introduced at some point in the Mukačevo eparchy as found not only in the Bokshaj *Prostopinije* but also in the Khoma *Prostopinije*; it does not correspond to its precedents in the Suprasl', L'vov, or Pochayiv Heirmologia.

LESSONS FOR THE CREATIVE PROCESS

Regardless of the chant system in question, there are important lessons to be learned from the errors found in the *Prostopinije.* As we attempt to create liturgical music, we must first acknowledge that the creative process is not limited to writing or arranging new settings. It also occurs every time they are sung. Let us call these the composition and execution phases. The composition phase only creates a template; the singing of it brings the text to life. Avoiding pitfalls in the compositional phase, such as poor accenting or placement of text, helps one in the execution phase; however, the singer would do well when singing to be mindful of the same concerns that went into the composition phase. Knowing the text, its place in liturgy, and its relationship to other chants can help the singer determine what tempo and dynamics are appropriate, whether one or many should sing, or even the appropriateness of one setting over another.

Below is just a short list of some of the things to keep in mind when engaging in the creative process especially when correcting, borrowing, arranging or singing from existing chant:

COMPOSITION:

- Remember what the norms for liturgical singing are. The text and liturgical actions are most important.
- The music is the vehicle, but the text is the driver. Do not let the music drive the text.
- Do not limit yourself to one source of music. Check the others before committing to a final composition.

EXECUTION:

- Every time you sing you recreate anew. This means you should look at the music anew each time. This can include reviewing, practicing, and questioning both the musical setting and current performance assumptions.
- Slavishly following traditional melodies can make liturgy muddy.
- Get better sources, text, and music. The Carpatho-Rusyn tradition, in spite of the dominance of the Boshaj *Prostopinije,* is not limited to just one book. This is also true in other traditions found in the Eastern Churches.
- Make corrections as needed (keep a pencil handy).

An Example: Setting the Holy, Holy, Holy from the Anaphora in English:

Here is the original Slavonic:

We begin by examining the texts and patterns.

Slavonic Text	English Text	Scriptural References
Святъ, Святъ, Святъ, Господь Саваоѳ	Holy, Holy, Holy, Lord of Sabaoth	Isaiah 6:3
Исполнь Небо и земля славы Твоєя	Heaven and earth are full of your glory	Isaiah 6:3
осанна въ вышнихъ	Hosanna in the highest	Psalm 117:25 LXX

Благословенъ грядый во имя Господнє,	Blessed is He who comes in the name of the Lord	Psalm 117:26 LXX, Matthew 21:9, 23:39, Mark 11:9, Luke 13:35, 19:38, John 12:13
осанна въ вышнихъ	Hosanna in the highest	Psalm 117:25 LXX

The basic poetic structure has two fundamental parts. The first is the declaration that the Lord, using the ancient personal name of God, YHWN (יְהוֶה), is the holiest one, so holy that His glory is omnipresent. This comes from the Prophet Isaiah's vision of angelic worship. It follows with a loose transliteration of part of the Hebrew text of Psalm 118:25: נֵא הוֹשִׁיעֶה יֶהוָה אֵנָא "I beg, YHWH, save now!" It reads here as "Hosanna in the highest" making it the primary request of the song: From the heavenly place, save us now! The second part is a reference to the return of a Davidic king to Israel who comes on behalf of and for the Lord. The hosanna is then repeated. The two parts can be understood as references to the Old Covenant revelation of God and the coming revelation of Jesus, who are then musically and textually shown to be co-equal; both are equally worthy of being called upon in the heavens to save the petitioner. It is a dogmatic statement that the Lord who was revealed to Moses is also this Jesus who has come as the anointed Davidic King who is both Divine and human.

We then look for patterns in the whole of the anaphora. What is revealed is the following repeating melodic kernel:

17a		(And with) **your spirit**, from the response to Peace be with all of you.
17b		**Unto (the) Lord**, from "We lift them up unto the Lord"
17c		**Lord (of) Sabaoth** from the *Sanctus*.
17d		**Your** from "full of Your glory" in the *Sanctus*.
17e		**(The) name of the Lord** in the *Benedictus*.
17f		**In the highest** from the *Benedictus*, the last time it is sung.

| 17g | | **"We give thanks to You, Lord"** from "We Praise You, …" |

In general, this kernel refers to the divine person, the divine dwelling place, or the spirit. Musically, it highlights all things divine in the text.
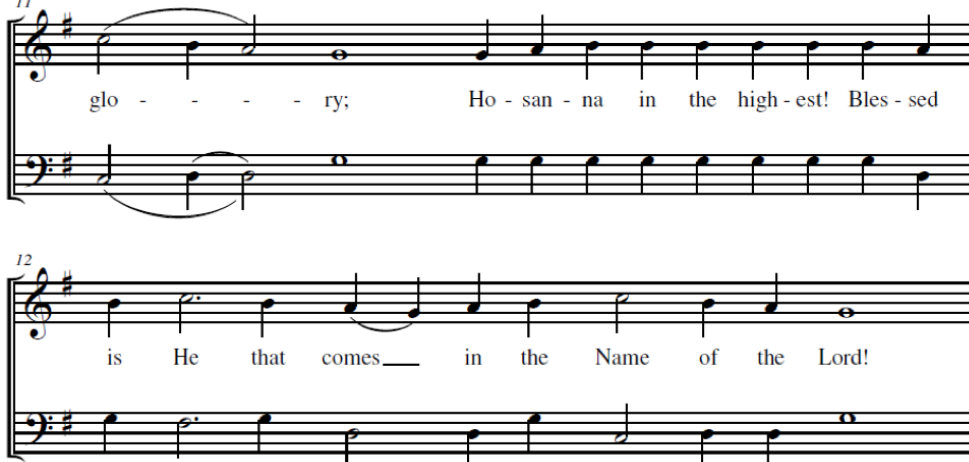
One problem in the Slavonic setting is revealed at the first occurrence of hosanna ("осанна въ вышнихъ"). Rather than musically ending the *Sanctus* with hosanna, a new musical sentence is started and is run together with "blessed is He who comes in the name of the Lord / Благо-словенъ грядый во имя Господне".

Fr Theodore Heckman's setting duplicates this Slavonic phrase note for note in English.

With these things in mind, the setting is constructed 1.) using the repeating kernel to emphasize and proclaim the divine person or dwelling, 2.) respecting the text first and the music second, 3.) respecting the two parts, i.e., the *Sanctus* and the *Benedictus,* as being two distinct sections that equate the Lord revealed in the Old Covenant to the Lord Jesus in the New Covenant. The repeating kernel is used for "Lord of Sabaoth", "In the Highest", and "of the Lord". The Slavonic break of the text is abandoned; instead, each half of this setting ends with the identical text and melody with "Hosanna in the highest" stressing the dogmatic equation of YHWH with Jesus.

Blessed is He Who comes in the name of the Lord. Hosanna in the highest.

CONCLUSIONS

The dominance and ecclesiastical approbation of the Bokshaj *Prostopinije* has given it a power that has elevated it to iconic status in the Carpatho-Rusyn tradition. Even its faults are excused as being a cultural inheritance and, therefore, sacrosanct. It is time for this notion to be toned down. Errors, musical or textual, are not sacred. The correct text, no matter the language, is the true sacred inheritance. Maintaining cultural heritage uncritically to the detriment of both a good execution and understanding of the text cannot be the norm for liturgical music. We must accept that one can love a liturgical musical tradition and be critical of its dissemination, composition, and execution. To love a tradition uncritically and without understanding leads to a kind of idolatry and results not only in bad execution but also in anger and a lack of charity between fellow Christians.

These lessons can also be carried over to other traditions, Byzantine, Georgian, Russian, Ukrainian, and so on. The continual updating and re-evaluation of liturgical music should be encouraged lest our liturgies become lifeless replications of old books and old memories of days gone by. Like the Church itself, liturgy and its music deserve to be living traditions which continue to improve as the needs of the Church communities evolve.

Organs in Orthodox Worship:
Debate and Identity

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Although instrumental worship is an issue that seems to have received intense treatment by certain patristic writers, the assumption of organs in Orthodox churches in the 20th century has raised supercilious glances and charges of modernism, but in no case has the use of organ music been flatly and effectively condemned by any Church authority.[1]

Yet the debate continues. Although George Anastasiou claimed in the 1960 edition of his *Armonikē Leitourgikē Ymnōdia* that he introduced organ usage into Greek Orthodox practice in America in 1921,[2] Matthew Namee notes that references to the use of organs in Greek churches date to 1895.[3] During the twentieth century, in other words, the use of organs in Greek Orthodox churches spread throughout America; though no figures are available counting or estimating how many Greek Orthodox parishes in America have organs (many sources merely say "most parishes"), the number is significant enough to spur debate over the issue. For example, the 1987 minisymposium of the National Forum of Greek Orthodox Church Musicians asked the question: "The Use of the Organ: Can we reconcile Tradition with emerging American Practices?"[4] Such a question has been raised by "traditionalists" such as Constantine Cavarnos, who writes that "[a]nother lamentable innovation [in Orthodoxy] is the introduction of the organ. The introduction of the organ … constitutes an innovation which the Holy Fathers explicitly prohibited and which is contrary to the ordinances of the first Christians."[5] Furthermore, this debate is arising freshly with new investment in older chant forms. Alexander Lingas notes that older styles of monodic chant with ison (drone) are being revitalized, primarily by singers and scholars attempting to discern and throw off the western hegemony of music.[6]

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1 See James William McKinnon, "The Church Fathers and Musical Instruments," (Ph.D. thesis, Columbia University, 1965).

2 George Anastasiou, *Armonikē Leitourgikē Ymnōdia* (self-published, 1960 [1987]), 326.

3 Matthew Namee, "Organs in Greek Orthodox Churches," orthodoxhistory.org blog, http://orthodoxhistory.org/2009/12/23/organs-in-greek-orthodox-churches/, 23 December 2009 (26 February 2013).

4 Cf. James Steve Counelis, "The Organ and the Orthodox Church: Some Contemporary Reflections," in *Inheritance and Change in Orthodox Christianity* (Scranton: University of Scranton Press, 1995), 116–122, at 116.

5 Constantine Cavarnos, *Orthodox Tradition and Modernism*, trans. Patrick G. Barber, *Monographic Supplement Series* V (Etna: Center of Traditionalist Orthodox Studies, 1992), 23–24.

6 Alexander Lingas, "Tradition and Renewal in Greek Orthodox Psalmody," in *The Psalms in Community: Jewish and Christian Textual, Liturgical, and Artistic Traditions*, ed. Harold W. Attridge and Margot E. Fassler (Atlanta: Society of Biblical Literature, 2003), 341–356.

Any attempt, however, to argue for or against the propriety of organs and instrumental music in Orthodox churches raises a number of questions about Orthodox identity. First and foremost is the question of dispute within Orthodoxy: how do disputes arise, and how are they settled? The writings of the New Testament display a nascent preoccupation with doctrinal purity, a theme taken up by almost all Christian writers in the period after the New Testament writings; Eusebius is perhaps most famous for his depiction of a Church victoriously asserting itself over the machinations of heretics. Although this model has been called into question, notably by Walter Bauer,[7] and has been developed by Elaine Pagels[8] and Bart Erhman,[9] the question of purity remains paramount for Orthodox Christians. Debate, thus, appears to be embedded within the very title "Orthodox," assuming that those not in agreement are "un-Orthodox." The very existence of a debate over organ use in Greek Orthodox parishes displays a struggle for purity, a major facet of Orthodox identity.

Furthermore, the debate over the use of organs raises another point: what sources are held as valid as solutions to problems such as instrumental music in worship? The patristic *ressourcement* of the 20th century has embedded in many Orthodox the validity of an *ad fontes* approach,[10] but this seems in some ways problematic. For example, what do we do about patristic writers who were ignored or forgotten within the Greek Christian tradition, but have now enjoyed a resurgence in popularity? The homily *Peri Pascha* by Melito of Sardis, for example, was recently (re-) discovered and published in 1940;[11] similarly, Irenaeus's *Demonstration of the Apostolic Preaching* was only recently uncovered in an Armenian translation, and published in 1907.[12] Even more problematic, the current designation of Apostolic Fathers is a title contrived in the 17th century to describe those Patristic writers viewed as orthodox from a later vantage point.[13] Even though published collections of "The Apostolic Fathers" are popular today,[14] from a textual point of view little separates the circulation of Ignatius, Polycarp, and Hermas, for example, from other 2nd century writers who have not stood the orthodox test of time, such as Theodotus of Byzantium. Beyond the question of "who is a Father," a thornier issue of interpretation and identity arises: how does one appeal to a patristic writer and text? In many disputes within Orthodoxy today, patristic writings are invoked to defend everything from the Old Calendar[15] to abortion.[16] As I will show, in the debates about instrumental music in

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7   Especially Walter Bauer, *Rechtgläubigkeit und Ketzerei im ältesten Christentum* (Tübingen: Mohr, 1964 [1934]); translated as *Orthodoxy and Heresy in Earliest Christianity*, trans. Gerhard Krodel and Robert A. Kraft (Philadelphia: Fortress, 1971).

8   Especially Elaine Pagels, *The Gnostic Gospels* (New York: Random House, 1979).

9   Especially Bart Ehrman, *Lost Christianities: The Battle for Scripture and the Faiths We Never Knew* (Oxford: Oxford University Press, 2003).

10   See Brian Daley, "The nouvelle théologie and the patristic revival: sources, symbols and the science of theology," in *International Journal of Systematic Theology* 7 no. 4 (2005):362–382; Joseph Carola, "Pre-conciliar Patristic revival," in *Augustinian Studies* 38 no. 2 (2007):381–405; and Andrew Louth, "The patristic revival and its protagonists," in *The Cambridge Companion to Orthodox Christian Theology*, ed. Mary Cunningham (Cambridge: Cambridge University Press, 2008), 188–202.

11   See entry "Melito, St," in *The Oxford Dictionary of the Christian Church*, ed. F.L. Cross (London: Oxford University Press, 1958), 882; and Henry M. Knapp, "Melito's use of Scripture in *Peri Pascha:* Second-Century Typology," in *Vigiliae Christianae* 54, no. 4 (2000):343–374.

12   "St Irenaeus," in *The Oxford Dictionary of the Christian Church*, 702.

13   "Apostolic Fathers, The" in *The Oxford Dictionary of the Christian Church*, 74.

14   For example, see *The Apostolic Fathers*, ed. Jack N. Sparks (Nashville: Thomas Nelson, 1978).

15   Bishop Photii of Triaditz, "The Patristic Church Calendar," Orthodox Christian Information Center, http://orthodoxinfo.com/ecumenism/photii_cal.aspx (10 May 2013).

16   "Abortion and Catholic Thought: The Little-Told History," reposted on "Sanctuary for All Faiths", http://sanctuaryforallfaiths.yuku.com/topic/2170/Abortion-and-Catholic-Thought-The-LittleTold-History#.

Orthodox worship, both sides appeal to patristic writings, or at least have to reckon with the patristic writings on music and instruments.

But most fundamentally, the debates about instrumental music in Orthodox worship struggle with the question of diversity within orthodoxy. That the printing press effected an epistemological change in early modern Europe is well-documented and argued,[17] and the documents and texts of the pre-modern Christians display a different orientation towards diversity and knowledge. The "historical" content of the Gospel accounts of Jesus' life have been a stumbling block for understanding Jesus' person since the earliest Christian writers, but the Church has left this problem standing. John Behr points out,

> So some today attempt to retrieve the original, pristine and pure, meaning of the authors of scripture by removing the obscuring sediment of later theological reflection. But to claim, on the basis of the New Testament, that something is what the apostle Paul, for instance, 'really meant,' is to forget that the very basis for that claim—the New Testament itself—is already the result of other, theological, factors; there were many claimants to Paul before there was a New Testament, and the portrait it sketches of the apostle was only one of many.[18]

Such an insecure relationship between text, history, and knowledge is not natural to the modern and postmodern mind, but does not seem to pose a problem when examining the earliest Christian writings. Similarly, the manuscripts of the New Testament display a striking array of textual diversity in their contents.[19] Recent scholarship has questioned the standard model of an "original text" of the New Testament with variations, leaving us grappling with how early Christian writers balanced such diversity between manuscripts, canons, and textual choices with a striving for orthodoxy.[20] A careful balance between orthodoxy and diversity—a balance which often seems contrary or even paradoxical to modern eyes—defines much of the Orthodox inheritance from the Greek tradition.[21]

An in-depth and systematic examination of these three related identity questions of dispute, validation, and diversity deserves its own monographic treatment, and is beyond the limited scope of this paper. But using the sample case of instrumental music within Orthodox worship, I will investigate how these three categories relating to identity factor into this contemporary debate. Debate and validation are fairly obvious in this particular question, as they are in many debates within Orthodoxy; the main sources of tension and debate appear to arise from living a "pre-modern faith in a postmodern era," as Behr has put it.[22] Beyond patristic sources, the appellees of "Tradition" include, but are not limited to, Scripture, canon law,

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UYx2ObXvs0J (10 May 2013).

17   See especially Elizabeth L. Eisenstein, *The Printing Press as an Agent of Change*, 2 vols. (Cambridge: Cambridge University Press, 1979).

18   John Behr, *The Mystery of Christ: Life in Death* (Crestwood: St Vladimir's Seminary Press, 2006), 47.

19   See Bruce M. Metzger, *The Text of the New Testament: Its Transmission, Corruption, and Restoration*, 3rd ed. (New York: Oxford University Press, 1964). Metzger lays out the argument for the now-common claim, begun in the 18th- and 19th-centuries, that the goal of New Testament textual criticism is to arrive at "the original text" of the New Testament. Also see Ehrman's revision: Bart Ehrman, *The Text of the New Testament: Its Transmission, Corruption, and Restoration*, 4th ed. (New York: Oxford University Press, 2005).

20   See Jerome J. McGann, *A Critique of Modern Textual Criticism* (Chicago: University of Chicago Press, 1983); Eldon Jay Epp, "The Multivalence of the Term 'Original Text' in New Testament Textual Criticism," in *Harvard Theological Review* 92 no.3 (1999):245–281. Cf. David Wagschal, "The Nature of Law and Legality in the Byzantine Canonical Collections 381–883," (Ph.D. thesis, Durham University, 2010) 26–27.

21   I acknowledge that I endorse the normativity of patristic appeal by arguing that the Greek patristic writers had a different approach to diversity and orthodoxy than that to which modern believers are accustomed.

22   Behr, 173.

liturgy, and spiritual common (or sometimes uncommon) sense. But the category and acceptance of diversity seems missing in many debates, including the debate at hand over instrumental music. Following an analysis of the arguments for and against instrumental music in Orthodox liturgical worship, I will investigate the question over the place and utility of diversity within the debate. Ultimately, the question of identity is primary to this investigation. Identification seeks to articulate the *sine qua non* of a particular entity (or perhaps non-entity). While the Orthodox self-identified combination of right belief, right hierarchy, and right worship is not in question in this paper, I examine the place of diversity within Orthodox identity.

The arguments in favour of instrumental music

Frank Desby notes that "[n]o one knows, for sure, where and when the first choir was formed in America's Greek churches, or when organ accompaniment was introduced, but many have laid claim to being the originators."[23] The testimony given above by Matthew Namee agrees: looking at the early example of New Orleans, and later Washington, D.C., the development and spread of organs within the churches of the Greek diaspora in North America is difficult to trace. But despite an uncertain legacy, electric and pipe organs are a frequent feature of American Greek Orthodox parishes. One of the most common reasons given for this presence, though not necessarily an argument for organ use, is that Greek Americans brought in organs along with pews in order to become more "American." Namee discounts a popular theory that organs and pews were in Protestant and Catholic church buildings when Greek Orthodox Christians bought them to convert them to Orthodox worship space; he provides records and references to several examples of Greek parishes which purchased their own organs and pews.[24]

Furthermore, George Anastasiou, who claims to have introduced organs into American Greek Orthodox worship, does not offer an apologia of "Americanization." In fact the first (1945) edition of his book *Armonikē Leitourgikē Ymnōdia* features introductory material entirely in Greek.[25] Anastasiou's argument for the organ's place in Greek worship is not strictly limited to an American context, although that seems to be his ultimate goal. He recounts the invention of the organ by an Alexandrian Greek musician-mathematician in 145 B.C., and its subsequent adoption by Athanasius, Basil of Caesarea, and use in the narthex of Hagia Sophia in Constantinople. The use of organ in Greek churches is actually a re-introduction of an originally Hellenic instrument in Anastasiou's argument:

> In the year A.D. 822 Constantine the Small, Emperor at that time of Byzantium, donated the first organ to Charlemagne in the West, and from that time the Western civilization, having taken it from the Eastern civilization, worked it over and perfect it and brought it to the degree of perfection which it is found today, to be played electrically and to be heard megaphonically, etc.[26] [*sic*]

Anastasiou concludes that "the organ of Greek invention became the valuable leader and coadjutor of our choirs and in America for the elevation of the Divine Worship

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23   Frank Desby, "Growth of Liturgical Music in the Iakovian Era," in *History of the Greek Orthodox Church in America*, ed. Rev. Miltiades B. Efthimiou and George A. Christopoulos (New York: Greek Orthodox Archdiocese of north and South America, 1984), 305–323, at 305.

24   Matthew Namee, "Pews (or lack thereof) in early Orthodox churches," orthodoxhistory.org blog, http://orthodoxhistory.org/2009/12/09/pews-or-lack-thereof-in-early-orthodox-churches/, 9 December 2009 (10 May 2013).

25   *Armonikē Leitourgikē Ymnōdia*: *Greek-Byzantine Liturgical Hymnal,* 2nd ed. (Philadelphia: self-published, 1945), 13–17.

26   Anastasiou, *Armonikē Leitourgikē Ymnōdia* (1960), 326.

for our reunion through our choirs (which, I am convinced, I first introduced in America), with the ancient Greek Byzantine greatness of our Church."[27]

By the time of the 1987 mini-symposium of the National Forum of Greek Orthodox Church Musicians referred to above, the place of the organ within Greek Orthodox worship had solidified. Counelis's paper sets forth a rigorous defence of the use of the organ. Responding to the frequent arguments against instrumental use, Counelis begins from the Great Commission, which "prescribes that everyone in the Church has the duty to baptize the nations of the world in the name of the Trinity …. Without doubt, poetic prayers, hymns, music, and musical instruments are fit vehicles for bringing the 'Good News' of the Risen Christ to all."[28] Though some of the Church Fathers wrote against the use of instruments during worship, their position arose because of their social milieu, not because of a dogmatic opposition to instrumental music as such.[29] Because the patristic social condition has passed, the proscription of the patristic writers "is not applicable to the Holy American Church today. This is so because the liturgical use of the organ fulfils Clement [of Alexandria]'s liturgical concerns for prayerfully appropriate words and music presented reverently in intent performance."[30] Not only is the Greek American use of organs acceptable; it is a "contribution to the grand tradition of church music for the whole of the Orthodox Church." Counelis appeals to Timothy [Metropolitan Kallistos] Ware's concept of "creative fidelity" to the past in order to justify a stepping away from "parrot-like" tradition toward an authentic re-appropriation of the mind of tradition.[31]

Because the organ is no longer used in lascivious theatre or orgiastic ritual, it is freed from the bindings certain patristic writers placed on it. Furthermore, there is no dogma prohibiting or advocating any norm with regard to worship.[32] Counelis draws a parallel with the state of iconography: just as the style of iconography has not been dogmatized, the style of music has not been and cannot be dogmatized.[33] Liturgical change is a frequent occurrence throughout Orthodox history; one liturgical expression has never been dogmatized, and a Typikon has never been held as universally normative.[34] Likewise there are no canons within the corpus of the canonical tradition regulating or barring the use of instruments in worship. There are five canons in the entire corpus notable for regulating singing: Laodicea 15 and 59, and Trullo 66, 75, and 81. The absence of a definite ruling on musical instruments in the canonical literature of the Orthodox Church points to the fundamentally economic nature of canon law: its function is to effect the salvation of believers, not to regulate mistakes and sins within the fold of the church. As Trullo 102 states, sometimes this salvation is worked out through strict adherence to the canons, and other times, it is worked out through loosening of the canonical statute.

Though somewhat controversial, the organ's place within Greek Orthodox worship has gradually solidified over the last century. The use of the organ is not necessarily an effort to become more American, as shown by George Anastasiou's

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27   Ibid., 326.
28   Counelis, 119.
29   Ibid., 118.
30   Ibid., 120.
31   Ibid., 119.
32   Ibid., 118.
33   Ibid.
34   Cf. Thomas Pott, *Byzantine Liturgical Reform: A Study of Liturgical Change in the Byzantine Tradition* (Crestwood: St Vladimir's Seminary Press, 2010).

reasoning; nor are its advocates ignorant of the depth of Orthodox tradition and the writings of certain Church fathers against the use of instrumental worship. Perhaps of necessity, advocates for organ use in Greek churches claim a creative fidelity to Orthodox tradition, a fidelity which defines Greek Orthodox self-presentation: not slavishly bound to the past, but free to interpret and use it in order to bring about a more fundamental goal.

THE ARGUMENTS AGAINST ORGAN USE IN WORSHIP

The arguments against the use of organs in worship frequently appeal to concepts of tradition, as known through the writings of the early Christian Fathers. These kinds of arguments are frequently found in online forums for Orthodox Christians.[35] The online arguments often spring from a comment from someone who has converted or is converting to Orthodoxy, wanting to know more about the "ban" on instrumental music in worship. For example, in 2012 the OrthodoxChristianity. net forum received a post from user Android_Rewster explaining his reservations concerning converting to Orthodoxy:

> I struggle with these ideas:
> - Forgiveness through confessions
> - Prohibition of instruments in worship
> - Sola Scriptura (this one less so)
> Could some of you give me some encouragement in these aspects? Orthodoxy is an incredibly beautiful denomination, I just have to get around a few things before I can believe wholeheartedly in it.
> Thanks.[36]

The responses were directed toward each point in typical apologetic fashion. The responses to the musical question follow the reasoning employed by many opponents of instrumental music. One responder wrote:

> When I was first being instructed in the Orthodox faith I was taught that the reason we don't use instruments is because Christian worship is the continuation of the worship once conducted in the Holy Place. There only the human voice of the priests was permitted. The instruments used by the Hebrews were stationed in the outer court not within the Holy Place…and definitely not the Holy of Holies. Some saints and Fathers I've read have said they considered the allowance of instruments at all in pre Christian worship in the Temple/Tabernacle was a concession to human weakness, not an endorsement of their use.[37]

Taking up the idea of continuation of the Temple worship, this respondent concedes that though instrumental music was allowed in some pre-Christian Jewish worship, it was not the fullness of true worship effected by the worship of the Orthodox faith. In another message board on the same website, a similar conversation emerged. One user, the administrator of the entire forum, wrote that

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35   The use and system of the online Orthodox presence deserves its own study, particularly focusing on Orthodox internet forums. Recent sociological research has focused on the sociology of internet usage; see Allison Cavanaugh, *Sociology in the age of the internet* (Maidenhead: McGraw Hill/Open University Press, 2007); and John A. Bargh and Katelyn Y.A. McKenna, "The Internet and Social Life," in *Annual Review of Psychology* 55 (2004):573–590. Such a methodology could be used effectively to study Orthodox self-identity.

36   Android_Rewster, "I'm a Reformed Protestant interested in converting to Orthodoxy," OrthodoxChristianity.net, http://www.orthodoxchristianity.net/forum/index.php/topic,48682.msg851245. html#msg851245 (10 May 2013).

37   Seraphim98, Reply #5 on "Re: I'm a Reformed Protestant interested in converting to Orthodoxy," OrthodoxChristianity.net, http://www.orthodoxchristianity.net/forum/index.php/topic,48682.msg852069. html#msg852069 (10 May 2013).

> Psaltis aren't the only people who get that upset—try suggesting to an organist such as yourself that we get rid of organs and they flip out sometimes, too. I think that obviously we are going to have to phase out organs because they are simply not part of the greater Orthodox tradition, especially as the jurisdictions coalesce into one over the next two or three hundred years—other Orthodox Churches don't think very highly of organs and many non-Greek people I know going to Greek parishes for the first time are suprised by the organ. I know people like yourself who like the organ but they are a minority in my experience. Perhaps our "experience" is colored though by the people we speak with the most, and it really is the other way from what you or I are saying ….[38]

Organs are "not part of the greater Orthodox tradition," and are thus eliminated from true Orthodox worship. This historical argument, that organs have no place in historical Orthodox worship, and thus should not be introduced, is common on many online (and offline) arguments. One message board user, responding on the www.monachos.net forum in 2008, wrote that,

> I agree with Olga. Musical instruments have no place in Orthodox services. There oughtn't to be pews either. How can one do a prostration in a pew? I don't know when pews started to be put in western churches but I'm sure that throughout the early centuries and the middle ages there were no pews. Mediaeval churches had ledges at the north and south walls where the weak and infirm would sit, hence the expression, 'the weakest to the wall'. Orthodoxy should not compromise its tradition just so as to pander to heterodox customs.[39]

Organs and pews are seen as compromises, diluting the purity of worship which Orthodox have inherited in their services. In fact, the line between purity of doctrine and purity of worship is frequently blurred when discussions of liturgical normativity and praxis are raised. One poster on OrthodoxChristianity.net wrote

> Unfortunately the church I go to has [an organ]. And a choir. Don't get me wrong, I love my church, the priests, and the people there, but I feel a little cheated when I hear people who only have chanters and are shocked when I say we have an organ. There was one time the choir was on vacation, and our chanter did all the singing. Not only did it seem shorter (not that that's important to me, but it was something noticeable) but it felt more "authentic." Then I went to another church in northeastern Virginia (St Katherine's, I believe) that only had chanters, and again it was a nice experience.

> My priest has started pressing to make things more "Orthodox" so to speak in our services. They used to go down and meet people for communion, now they do it back near the altar as normal. I don't know if sometime in the future he may press to change our musical methods as well.[40]

Eliminating organs is thus not only a guarantee of authenticity, but also an attempt to "make things more 'Orthodox.'" Furthermore, any usage outside the norm of Byzantine orthodoxy is not Orthodox. One user wrote that "[t]he Fathers universally spoke against the use of musical instruments, musical instruments were avoided by the *whole* Church for 1900 years until someone went to a Catholic Mass and thought 'that looks cool, why don't we put one in our church too?'. Comparing it to kneeling at the Cherubic hymn is silly."[41] Not only are worship

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38   Anastasios, Reply #116 on "Re: Organs in Greek Orthodox Churches," OrthodoxChristianity.net, http://www.orthodoxchristianity.net/forum/index.php/topic,3224.msg70516.html#msg70516 (10 May 2013).

39   Andreas Moran, Post #22 in "Is Organ Music Forbidden?" Monachos.net community board, http://www.monachos.net/conversation/topic/2775-is-organ-music-forbidden/?p=52341 (10 May 2013).

40   Dismas84, Reply #26 on "Re: musical instruments demonic" on OrthodoxChristianity.net, http://www.orthodoxchristianity.net/forum/index.php/topic,16160.msg231655.html#msg231655 (10 May 2013).

41   Orthodox11, reply #35 on "Re: musical instruments during the worship?" on OrthodoxChristianity.

traditions that use instruments outside the Church, but the use of instruments is an innovation arising from a desire to make Orthodox liturgy like a Catholic Mass.

To these few examples many more can be added, mostly communicating the same basic arguments: *Orthodox* worship does not use instruments, because 1) such is the "traditional" mode of Orthodox worship, and/or 2) the Church Fathers wrote against the use of musical instruments in Church, and/or 3) God made the human voice, and the human voice is the only acceptable instrument for communicating worship. Though these online arguments are easily lambasted, the arguments put forth in academic works are not much different, though more robust.

Many treatises on music in the Orthodox Church attempt to tackle the problem of the lack of instrumental use in Orthodox worship. Johann von Gardner is representative of this trend:

> Orthodox worship consists almost exclusively of verbal expression in its many forms: prayer, glorification, instruction, exegesis, homily, etc. Only the word is capable of expressing concrete, logically formulated ideas. Instrumental music, on the other hand, by its nature is incapable of such unambiguous expression; it can only express and evoke the emotional element, which is received subjectively by each individual listener, thus giving rise to a variety of interpretations.[42]

While his observation that only the word is capable of concrete, logically formulated ideas, he perhaps overlooks the importance of non-verbal communication within Orthodox worship, especially with iconography and liturgical movement. Worship in Orthodox churches is not composed entirely of concrete, logically formulated ideas; the essence of iconography is, in fact, that it is not concrete, that it responds to the viewer.[43] Nevertheless, Gardner's fundamental argument reflects what many other Orthodox write about the absence of instruments: instruments cannot communicate the spoken or concrete word, and thus are unfit for liturgical worship. In an overview of the debate surrounding the related topic of mixed choirs, Byzantine chanters, and organ use, Ephraim Zachary Gresham notes that, opposed to choirs singing alongside organs, "Byzantine chant is chanted with the words of the hymns in mind, explicitly as a means to the transmission of dogma. Canon LXXV of the Sixth Ecumenical Synod describes the desired state of the chanter …."[44] Accompanied choral music, by contrast, does not sing with the words of the hymn in mind.

Besides the theological reason for excluding instruments from worship, Hilkka Seppälä provides an argument from the canonical literature. She explains that the lack of a canon prohibiting instrumental music does not mean it was allowed, but that "the absence of such a rule indicates the monopoly of singing. … It seems that departing from the vocal practice did not even occur to early Christians. Consequently, there was no need for rules prohibiting the use of instruments."[45]

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net, http://www.orthodoxchristianity.net/forum/index.php/topic,47381.msg817355.html#msg817355 (10 May 2013).

42 Johann von Gardner, *Russian Church Singing,* Volume I: Orthodox Worship and Hymnography, trans. Vladimir Morosan (Crestwood: St Vladimir's Seminary Press, 1980), 22.

43 Cf. Anna Kartsonis, "The Responding Icon," in *Heaven on Earth*, ed. Linda Safran (University Park: The Pennsylvania State University Press, 1998), 58–80.

44 Gresham, Ephraim Zachary, "Byzantine Chanters, George Anastassiou, and the Electronic, Megaphonic Organ: The Polyphonic Organ-Choir in the Greek Orthodox Church in America," in *Women in the Orthodox Church: Past Roles Future Paradigms*, Papers of the Sophia Institute Academic Conference, 4 December 2008, New York (New York: Theotokos Press, 2009), 144–157, at 148.

45 Hilkka Seppälä, *The Song of Fire and Clay: Perspectives of Understanding Orthodox Church Singing,* trans. Maria Takala-Roszczenko (Joensuu: University of Joensuu/Open University, 2005), 11.

There are, in other words, a number of issues at play in the scholarly argument surrounding instrument use in liturgical worship. The first question asks what we can glean from past usage; the second asks how that gleaning affects modern understanding. A major portion of Orthodox identity, as noted above in the three categories of debate, is validation: does past usage validate or invalidate present usage?

The prohibition of the early Christian writers of instruments is mostly a given.[46] Many Orthodox writers appeal to these patristic texts as determining the present state of Orthodox liturgical worship.[47] St Basil accounts harp playing, dancing, and flute playing as "useless arts," with the result of destruction.[48] For Chrysostom, dancing, cymbals, and flutes are numbered among the "Devil's great heap of garbage."[49] Besides the puritanical writings of Basil and Chrysostom, another school of Church fathers wrote about instruments only in terms of their spiritual allegory.[50] For example, Origen, commenting on Psalm 33:2, writes that "[t]he harp is the active soul; the psaltery is pure mind. The ten strings can be taken as ten nerves, for a nerve is a string. Therefore, the psaltery is taken to be a body having five sense and five faculties."[51]

A further aspect of the strict use of voice in liturgy is that human song imitates the angelic song. Such an idea is found in patristic writings, but is based in the scriptural references of Isaiah 6 and the Revelation to St John; the iconological significance is taken up clearly during the liturgy through the Cherubic hymn, with the words "we who mystically represent (μυστικῶς εἰκονίζοντες) the Cherubim…" This iconology is taken very seriously by some Orthodox writers, extending to a reason for the prohibition on instruments. For instance, Benedict Sheehan writes,

> One essential characteristic of angelic song that is evident in Scripture is that the music of the angels is exclusively vocal, that it is sung in some manner, usually with discernible words, and that it is thus a direct musical offering of the angels' bodily and rational nature (according to the angelic sense of a "body"). The popular Western concept of angels accompanying their singing with harps and other instruments is unknown in Scripture and Orthodox tradition. This is important because, in exclusively singing the praises of God, the angels offer Him something essential to themselves rather than making an offering by way of a medium extrinsic to their nature. This is one key reason why Orthodox Christian liturgical tradition (including that of the West, until the Middle Ages) does not permit the use of musical instruments in the divine services.[52]

He provides further information in a footnote:

> The angelic playing of 'trumpets' (*salpiggi*), though periodically mentioned in Scripture (Cf. Rev. 8), is not presented in connection with the angels' worship of

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46   For an overview of the conversation and scholarly debate, see Edward Foley, *Foundations of Christian Music: The Music of Pre-Constantinian Christianity*, American Essays in Liturgy, ed. Edward Foley (Collegeville: The Liturgical Press, 1996), 80–81.

47   The main texts can be found in *Music in early Christian literature*, ed. James McKinnon (Cambridge: Cambridge University Press, 1987); and James William McKinnon, "The Church Fathers." Also, William Green, "Ancient Comment on Instrumental Music in the Psalms," in *Restoration Quarterly* 1 no. 1 (1957), 3–8.

48   In from McKinnon, "The Church Fathers," 182; in *Music in the Western World: A History in Documents*, ed. Piero Weiss and Richard Taruskin (New York: Schirmer Books, 1984), 27.

49   In Weiss and Taruskin, 28.

50   See Weiss and Taruskin, 28, and McKinnon, "The Church Fathers," 179.

51   Weiss and Taruskin, 28.

52   Benedict Sheehan, "A 'Small Entrance' into Orthodox Christian Sacred Music: Part One – the Song of the Angels," Orthodox Arts Journal, http://www.orthodoxartsjournal.org/a-small-entrance-into-orthodox-christian-sacred-music-the-song-of-the-angels/ (9 May 2013).

God, but should rather be understood as an alarm directed at mankind and the rest of creation. Conversely, the Psalms that mention mankind (and not the angels) praising God with musical instruments are generally understood by the Church Fathers as possessing a spiritual rather than a literal meaning. It is well known among Judaic scholars that the use of musical instruments was proscribed from ancient Temple worship just as it is still forbidden in the Orthodox Church today.[53]

The usual elements of the Orthodox argument against instrumental music in worship are here: patristic appeal, defence of the voice as the only valid instrument for worship, a general understanding of tradition with which we cannot break, and an acknowledgment of the iconological nature of worship.

The self-presentation of Orthodox shows that the issue of instrumental music is important for identity. As shown by the internet forum posts quoted above, there is a conflation between Orthodox doctrine and Orthodox worship, and to what degree variances are allowed. Furthermore, some Orthodox writers seem to hold in high regard the lack of instrumental music as imbuing Orthodox liturgical life with a "mystical quality." For example, Frederica Mathewes-Green, in her list of "12 Things I Wish I'd Known…" before visiting an Orthodox Church for the first time, writes that "[t]raditionally, Orthodox use no instruments." And even though the music is largely the same from week to week, "you fall into the presence of God in a way you never can when flipping from prayer book to bulletin to hymnal."[54] In other words, the ethos of liturgical worship is a defining aspect of Orthodox identity, and the lack of instrumental music is essential to that ethos.

These different modes of appeal for the anti-instrument argument fall under one criterion: Tradition. Gresham notes that "[t]he battle between traditional Byzantine chanters and organ-choirs is, in the eyes of both parties, a battle for tradition."[55] The same is true for the parties for and against instrumental music within the life of the church. Orthodox self-identity is seen as being faithful to the entity of Tradition, which is mutable and, to a degree, user-definable. The category of Tradition for one group includes patristic writings and liturgical ethos; the category of Tradition for the other includes the Byzantine legacy and the patristic context, which includes the writings and their rhetorical causes.

Unity in diversity

The criterion of Orthodoxy is a person; Jesus Christ is the canon of truth.[56] Appeals to Tradition are blind without appeal to the person of Christ who illumines all things, while appeals to an ethnic legacy are stillborn without the source of our true fatherland. The categories of dispute and validity are clearly at hand in the above debates: the contents of the dispute are the use of organs within Orthodox liturgical worship, and the validators are the myriad of sources appealed to in order to bolster one's argument. But neither side takes into account the essential benefit and criterion of diversity, which is unavoidable when one holds the person of Jesus Christ as the canon of truth, the criterion of Orthodoxy.

Layers of tradition gradually accrete, concealing the content of the tradition. Behr points out a similar situation for scriptural studies: "the confusion that exists

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53   Ibid.
54   Frederica Mathewes-Green, "12 Things I Wish I'd Known," Frederica.com, http://www.frederica.com/12-things/ (10 May 2013).
55   Gresham, 156.
56   Cf. Behr, 52–64.

today regarding the basis of Christian faith results from taking for granted the existence of the New Testament, and then turning to it for the primary testimony to Christ and considering its allusions to the Old Testament as a secondary layer …."[57] Similarly, there is confusion in both aspects of the instrument argument—for and against—between the contour of the Tradition and its content: the crucified and risen Christ.

An hypostasized belief in a person leaves room for a startling amount of diversity, as noted in the introduction. Jesus Christ has an identity: that means aspects of him change and aspects remain the same. Christ is "the same, yesterday, today, and forever (Heb 13:8), yet he "increased in wisdom and in stature" (Luke 2:52). The early Christian attitude towards diversity shows a healthy respect for divergent opinions, and a view that such diversity is in fact necessary for the living the life of Christ. For example, Peter Lampe notes that, in Rome, "before the end of the second century, specifically before the episcopacy of Victor, hardly any Roman Christian group excluded another group in the city from the communion of the faithful—except for a few significant exceptions."[58] Irenaeus, who proffered a solution to the conflict between Victor and the Quartodecimans, famously wrote that, "disagreement in regard to the fast confirms the agreement in the faith."[59] It would be cynical to state that all attempts to eliminate healthy diversity in church life arise from the ascendancy of a monarchical episcopacy, an ascendancy which Lampe traces in Rome throughout the second century.[60] But, in reality, the tension between unity and diversity exists constantly in Christian belief and history; the pages and manuscripts of the New Testament bear witness to this, as mentioned in the introduction. In appealing to this model of cohesion, I am not referring to a bygone golden age where unity was preserved in the face of diversity; there are obvious cases of the splintering of diversity, such as with Marcion (who, along with Valentinus, excommunicated *himself* from the assembly, not the other way around).

Ultimately, diversity is iconological; icons, as visual texts, are polyvalent, allowing for a multiplicity of meanings to shine through.[61] Similarly, debate in Orthodoxy is iconological, approaching the questions of propriety, truth, and orthodoxy through the dialectics of dispute and validation. The debate concerning organ usage, as outlined above, is representative of Orthodox debate in general: its sources and criteria are obvious, and there is no obvious solution to the problem. Debate is endemic to Orthodox identity, but solution is not; solution, however, is usually only conceived of in legal or formal-logical terms. The solution in an iconological system is not formally logical, as Irenaeus asserts: our disagreement in one matter confirms our agreement in a greater matter. Although I have pointed out several areas for further study in this regard, the example of the debate over organ use is representative of the modern conception of Orthodox identity, particularly with regard to the safeguarding of purity. But while safeguarding purity is often the primary concern, an iconological framework seeking Jesus Christ in all things necessitates a healthy approach to diversity.

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57   Behr, 49.
58   Peter Lampe, *From Paul to Valentinus: Christians at Rome in the First Two Centuries*, trans. Michael Steinhauser, ed. Marshall D. Johnson (Minneapolis: Fortress, 2003 [1989]), 385.
59   In Eusebius, *Ecclesiastical History* 5.24.13
60   A similar process can be gleaned from Eusebius's writings about Origen in Alexandria (especially *EH* 6.2-3).
61   Cf. Kartsonis, "The Responding Icon."

Oleh Harkavyy's Lux aeterna (2018) in "Light" of the Enlightenment

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Lux aeterna / Свете тихий (2018), composed for eight-voice SSAATTBB choir with organ accompaniment, is a work of ecumenical character. It was composed soon after the death of my father – Vyacheslav Mikhailovich Harkavyy (1940-2018) – using two texts: the Latin "Lux aeterna" (from the Roman Catholic Requiem Mass) and the Church Slavonic "Свете тихий" (from the Byzantine-rite All-Night Vigil). Why were these texts, rather than others, chosen? There were two circumstances which influenced the choice of texts.

The first was that, since the untimely death of my wife – the musicologist Rita (Margarita) Dmitrievna Ocheretnaya (1969-2008) – I have been composing a Latin-texted Requiem in her memory. I was working precisely on the concluding movements of the work, including "Lux aeterna," endeavouring to complete the work by the 10th anniversary of her death (27 March), when my father suddenly died (on 24 February 2018). This naturally had a great impact on me. Soon afterwards, I composed a work in his memory. Obviously, this circumstance – that I was working precisely on the Requiem – had an influence upon a choice of the text "Lux aeterna," though it is a completely different setting from the corresponding movement from the Requiem.

The second was that I was – simultaneously – working on a paper entitled "Liturgical music as a dynamic system". I was thinking about liturgical music (mostly Orthodox) and looking through some settings of the Liturgy of St John Chrysostom and the All-Night Vigil by different authors: Alexander Archangelsky,[1] Sergey Rachmaninov,[2] Pavel Chesnokov,[3] Mitropolitan Jonathan (Yeletskikh),[4] etc. Thus, one of the most poetic texts from All-Night Vigil, "Свете тихий" was also chosen for the work.

The text of the Latin "Lux aeterna" is as follows:

Lux aeterna luceat eis, Domine,
Cum sanctis tuis in aeternam:
Quia pius es.

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1   Alexander Archangelsky, *All-Night Vigil*: score (Petrograd: Energy, 1896).
2   Sergey Rachmaninov, *All-Night Vigil, op. 37*: score (Moscow: Muzyka, 1989).
3   Pavel Chesnokov, *Liturgy of St John Chrysostom, op. 42*: score.
4   Archbishop Jonathan (Yeletskikh), *The "Chernobyl" Liturgy of St John Chrysostom*: score (Kiev, 2009).

The text of the Church Slavonic "Свете тихий" is as follows:

> Свете тихий святыя славы, Бессмертнаго Отца Небеснаго, Святаго, Блаженнаго, Иисусе Христе. Пришедше на запад солнца, видевше свет вечерний, поем Отца и Сына, и Святаго Духа, Бога. Достоин еси во вся времена пет быти гласы преподобными, Сыне Божий, живот даяй: темже мир Тя славит.

Obviously, the texts are not identical, not being exact translations one of the other, but they have similar content – "light" from the other world.

Being drawn to both texts, in the context of the death of my father, they became near and dear to me (for example, the line "cum sanctis tuis in aeternam"). They were, in my mind, repositioned into another context and took on additional content – important and personal for me.

As for my Requiem (2008-2018, 12 movements, ca 52'), it is scored for soprano solo, eight-voice SSAATTBB choir, organ and string orchestra. Following Christian metaphysics, which uses the method of oppositions (*dichotomia*) in order to describe basic notions, e.g., "light – darkness", "kindness – evil", and so on, I also used this method in my Requiem, considering the opposition "Immanent life (in the sense of life *before* death) – Transcendental life (in the sense of life *after* death)". I realized this extra-musical idea also by means of the orchestration: eight-voice SSAATTBB choir is a musical metaphor for living people (Immanent life), while the soprano solo is a metaphor for Rita's voice (Transcendental life); in addition, the string orchestra, with its "warm" and expressive "living" sound – is a metaphor for Immanent life, while the organ, with its contemplative and meditative sound, is a metaphor for Transcendental life:

Immanent life:
    Eight-voice SSAATTBB choir (living people)
    String orchestra

Transcendental life:
    Soprano solo (Rita's voice)
    Organ

Thus, the collective sound (choir, orchestra) was used for Immanent life, while solo sounds (soprano, organ) were used for Transcendental life.

Comparing the orchestration of the Requiem (2008-2018) and *Lux aeterna* (2018), it may be seen that the latter uses eight-voice SSAATTBB choir and organ, i.e. half of the performers of the Requiem, so to speak. But here both choir and organ are used for Transcendental life only

In composing the work, I needed to "translate" the extra-music notion of *light* into a musical language, constructing a musical metaphor. All three aspects or senses of the complex notion of *light* were considered:

1. "light" as a notion of physics, which can be defined as the electric-magnetic waves of a diapason, visible to the human eye, of frequencies with different wave – from red light to violet light, such as the light of the Sun, the Moon, a candle, a lamp. What are the characteristics of physical light in our subjective perception? It is continuous and permanent in space and time; it has different colours; has different temperatures (on the scale cold – cool – warm – hot); has different intensity and density. We say (metaphorically) of light that it is "streaming", "pulsating", etc.

JISOCM Vol. 4 (1), 109-117

2. "light" as a notion of Christian metaphysics, which can be defined as a Transcendental light from the other world, invisible to the human eye. It is a symbol of God the Father, God the Son and God the Holy Spirit; In addition, God the Son is also called "Light from Light": "lumen de lumine" (Latin Credo), "Свет от Света" (Church Slavonic "Верую"). See also the above mentioned "Свете тихий", as well as "Видехом свет истинный" (from the Liturgy of St John Chrysostom), "et lux perpetua luceat eis, Domine" ("Requiem aeternam" from Requiem), etc.

3. "light" as a notion of Christian ethics, which, being primarily a notion of physics, is placed in another context, becoming a metaphor of the ethical notion of "kindness": light (physics) > kindness (ethics). For example, we say (metaphorically): a "light person", "in his/her light memory",[5] etc.

In what the way – by means of what musical skills, methods and techniques – were all the three aspects or senses of the *light* translated into musical language? In other words, what are the musical metaphors for the complex notion *light*?

The initial material of the *Lux aeterna* is rather simple, based on a melodic line which consists of two brief phrases (in G sharp minor):

G sharp – F double sharp – G sharp – E – G sharp and B – A sharp – F double sharp – G sharp

Both the phrases have a concluding G sharp and are doubled a third above. As for its metric and rhythmical organization, the four rhythmic modes (an idea adopted by me from the mediaeval music, specifically the Ars Antiqua) were used for the phrases in 9/8 and 6/8:

1. Crotchets and quavers (for the first motif G sharp – F double sharp and the second motif G sharp - E);
2. Quaver and crotchet (only for the first motif G sharp – F double sharp as a rhythmic variant);
3. Three quavers in a row (B – A sharp – F double sharp);
4. Dotted crotchet (for the concluding G sharp of both phrases).

There follows a brief structural analysis of the work.

Cipher 1: the first episode is a "wave" of 10 beats, which is a sequential ascent through its three sections (*p – mp – mf*) to the first culmination (*mf*) and then returning to the initial tonics.

The melodic line, doubled at the upper third, is primarily distributed among the tenors (first phrase) and altos (second phrase), while the basses repeat the tonic third G sharp - B without a text (*bocca chiusa*), which gives an even pulsation. Climbing up, the melody is then distributed among the altos (first phrase) and sopranos (second phrase), while the tenors repeat without a text a new tonic third, C sharp - E.

The initial material is in permanent quasi-modulations, following the circle of fourths:

…G sharp – C sharp – F sharp …

It is harmonized by four-note chords of symmetrical structure [3-2-3] (in semitones) of quasi-tonal character:

G sharp – B – C sharp – E (*p*), C sharp – E – F sharp – A (*mp*), F sharp – A – B – D (*mf*) and back symmetrically: F sharp – A – B – D (*mf*), C sharp – E – F sharp – A (*mp*), G sharp – B – C sharp – E (*p*).

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5   This is an expression unique to certain Slavic countries such as Ukraine and Russia: Светлая память. (Editor's note)

These chords are long, sustained notes on the organ part, which realize the idea of the continuity of "light" (in its first aspect).

Cipher 2: the second episode (with the text "cum sanctis tuis in aeternam", 6 beats): the melody – without doubling at the upper third, in a two-voice canonical sequence (only sopranos and altos) also ascends through its 3 sections to the next culmination, following the circle of fifths: E – B, A – E, D – A.

> It is harmonized first in four-note chords of fourths: F sharp – B – E – A (p), B – E – A – D (*mp*), and then, as their sum, by a five-note chord of fourths, F sharp – B – E – A – D (*mf*).

Cipher 3 – culmination (*f*, 5 beats): the melody, doubled at the upper third, is in two-voice canon at the octave: sopranos – tenors (second phrase), altos – basses (first phrase). Chords of symmetrical structure [3-2-3] in the organ part are also duplicated in octaves (8' – 16'). The intensity and density of the sound (= "light" in its first aspect) are increased to the maximum.

Then a new brief "wave" (of four beats) ascends (*p – mp – mf*) to a new culmination, being harmonized thus: B – D – E – G (*p*), E – G – A – C (*mp*), A – C – D – F (*mf*).

Cipher 4: culmination (*f*) with a consequent descent to the initial tonics. The melody – without doublings – is in a two-voice canonical sequence (as in Cipher 2), harmonized by the five-note chords of fourths: F sharp – B – E – A – D, C sharp – F sharp – B – E –A.

Cipher 5: reprise with a new tightly structured "wave" with the following harmonization in the organ part:

> G sharp – B – C sharp – E (*p*)
>
> G sharp – B – C sharp – E – F sharp – A (*mp*)
>
> G sharp – B – C sharp – E – F sharp – A – B - D (*mf*) and finally:
>
> G sharp – B – C sharp – E – F sharp – A – B – D – E – G (*f*) –

> through the integrative chord of the five consequent "tonics" in the circle of fourths (G sharp – C sharp – F sharp – B – E), framed by G sharp and G natural.

> Coda (last six beats) – brief conclusion with the integrative chord in another transposition:

> E sharp – G sharp – A sharp – C sharp – D sharp – F sharp – G sharp – B – C sharp – E (framed by E sharp and E natural).

After this brief structural analysis of the work, it is possible to answer the question: what are the musical means used to create a metaphor for the first aspect of "light", i.e. light in its physical sense?

The melodic line is doubled at the upper third, which give a sensation of streaming light. The repetition of the tonic thirds in the lower vocal parts give an even pulsation. The long, sustained chords in the organ part give a sensation of the continuity of light. The initial material is in permanent modulation, constantly changing its "colour" (taking into consideration the colourful function of musical harmony). The intensity and density of the texture and sound (= light) are also changed. The work consists of some long "waves" (of many beats), and in addition, each long "wave" consists of three shorter "waves" – which is a metaphor for the wave-like nature of the light.

What are the metaphors for the second aspect of "light", i.e. Transcendental light from the other world?

As far as harmony is concerned, a non-octave scale of symmetrical structure [3:2] (in semitones) is used:

…G sharp – B – C sharp – E – F sharp – A – B – D – E - G …

What is genesis of this scale? It was "born" by the modulatory movement of a melody, following the circle of fourths: …G sharp – C sharp – F sharp – B - E …

As the melodic line is doubled by upper thirds, the scale can be interpreted as a row made up of the consequent tonic thirds G sharp – B, C sharp – E, F sharp – A, etc.:

…Gsharp – B – C sharp – E – F sharp – A – B – D – E – G…
t_1 t_2 t_3 t_4 t_5

In addition, it is a simultaneous integration of two different segments of the circle of fourths:

G sharp – C sharp – F sharp – B – E…
1 2 3 4 5
B – E – A – D – G…
4 5 6 7 8

As any *circle* (being endless by its nature) is a symbol of any endless process, the circle of fourths – in a context of the second aspect of a "light" – is a symbol of the eternal and endless Transcendental light from the other world.

As for the four-note chord of symmetrical structure [3-2-3].

Being placed in the context of the tonal major-minor harmonic system, it can be considered as an inversion of the 7th-chord: G sharp-B-C sharp-E, like C sharp 4/3 in figured bass. But *Lux aeterna* is not composed according to the tonal system, and that is why C sharp 4/3 can be considered only as *homonym* of G sharp-B-C sharp-E.

The chord can be also considered as a sum of the original three-note chord of the structure [3-2] and its inversion [2-3], i.e., G sharp-B-C sharp (original) and B-C sharp-E (inversion). Chords of similar structure can be found in Russian Orthodox Church music, for example, the three-voice "Милость мира" (17th century), which can be compared with non-parallel organum on the basis of parallel organum in Western European music.[6]

The chord of the structure [5-2] can be considered as the basic one in this amazing work: it is used both for parallel and non-parallel movement of the voices, as well as for repetitions: for example, in the first section (with the text "Милость мира, жертву хваления"), the chord C-F-G is repeated seven times, and there is parallel movement of the voices:

D-G-A - C-F-G - B-E-F - C-F-G - B-E-F - A-D-E.
5-2 5-1

The chord B-E-F of the structure [5-1] is rather remarkable (with its "diabolus in musica", the tritone). In my opinion, it would be better to use B flat instead of B natural: B flat-E-F, or B flat and E flat instead of B natural and E accordingly: B flat-E flat-F with its solution to A-D-E.

The chord of structure [3-2] is used not as widely as the first, and mostly in non-parallel movement of the voices. But it is also used for parallel movement of the voices, for example, in the concluding section (with the text "молим Ти ся, Боже наш", where the syllable "наш" is a melismatic jubilation/illumination):

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6 "Милость мира" (17th century): score, transcribed by Anatoly Konotop (photocopy of Prof. Konotop's unpublished manuscript).

D-F-G - E-G-A - D-F-G - E-G-A - D-F-G, etc.

As for the cadences, some of them are the chords of structure [5-2], while the other of the second structure:

D-E-F   -   C-D-E
 2-1   2-2

The movement of the voices to the cadence C-D-E is as follows:

B-D-E - C-E-F - C-D-E
 3-2   4-1   2-2

The beginning of the two long sections – with its elegant and graceful movement of the voices to the basic chord C-F-G – is remarkable too (on the initial words "Милость мира" and then "Тебе поем"):

F-F-F - E-F-F - D-G-G - C-F-G

Olivier Messiaen (1908-1992) used for his works the symmetrical octave modes of limited transposition. But he used only their "transcendental" sound, not using their segments of tonal (quasi-tonal) sound. In his works, the modes became a metaphor of Transcendental life only, with no relationship to Immanent life (see his *Vingt Regards sur l'enfant-Jésus*, 1944).

My method of using such modes is quite different. I use both the "transcendental" sound of the modes, which is an index (in the semiotic sense of a type of sign, in a row of types of signs: icon – index – symbol) to Transcendental life, and their segments (e.g., four-note chords of symmetrical structure) of the quasi-tonal sound of the major-minor harmonic system, which is an index to Immanent life. Thanks to the homonyms (e.g., G sharp-B-C sharp-E as the four-note segment of the scale [3:2] and C sharp 4/3), these two parallel worlds – Transcendental and Immanent – cross at these "points." Such chords can be (metaphorically) called "prophets-chords", as they belong to both parallel worlds.

Pater noster (2010, ca 6' 30), was also composed for 8-voice SSAATTBB choir and organ. It uses the symmetrical mode [3:1] (in semitones):

B flat – C sharp – D – F – G flat – A – (B flat)

The initial scale was re-structured by me into another symmetrical scale [7:1]:

B flat – F– G flat – C sharp – D– A,

which gives three four-note chords of symmetrical structure [7-1-7] with their quasi-tonal sound:

B flat – F – G flat – D flat (B flat minor)

F sharp – C sharp –D– A (F sharp minor)

D – A – B flat – F (D minor)

These three chords were used for the accompaniment figures in the organ part in pairs of "tonalities": B flat – F sharp; Fsharp – D; D – B flat, - with "oscillations" between B flat minor and F sharp minor, between F sharp minor and D minor, between D minor and B flat minor (the chords of only one transposition of the mode [3:1] were just enough for the work).

These tonal "oscillations" were used by me to manifest the idea of semantic oscillations between hope and despair (the motet was composed soon after the death of my wife Rita). The oscillations between Transcendental Hope and Immanent Despair lead to a cathartic culmination – a high point of Despair (on the words "sed libera nos a malo").

The symmetrical mode [3:1] was used in similar way in the following works:

- *Toccata, Fugue and Chorale*, (1996, ca 10'), for piano;
- Symphony in Three Movements (1998, ca 22'), for large symphony orchestra;
- Cantata *In Memory of an Artist*, on the poems by Russian poets (1999, rev. 2018; ca 25'), for soprano solo, tenor solo, SATB choir, piano;
- Горные вершины… (Mikhail Lermontov (1814-1841); 2016, ca 2' 30), for SSAA choir/ensemble, piano.

Such works have a dramaturgy of the *from – until* type: "from the Immanent sound (life) until the Transcendental sound (life):" during its development, the sounding of the initial quasi-tonal material becomes more and more "transcendental" by means of consequent integration of two, three, four, etc. segments of quasi-tonal sound – as is the case in *Lux aeterna*:

> G sharp-B-C sharp-E (homonym: C sharp 4/3)
>
> G sharp-B-C sharp-E-F sharp-A (homonym: 4th inversion of F sharp 11?)
>
> G sharp-B-C sharp-E-F sharp-A-B-D (without a homonym)
>
> G sharp-B-C sharp-E-F sharp-A-B-D-E-G (an integrative chord: not a cluster)

Thus, the first chord G sharp-B-C sharp-E, which is one segment of the symmetrical scale [3:2], has its tonal homonym C sharp 4/3. As for the second chord – which is the sum of two segments of the scale G sharp-B-C sharp-E and C sharp-E-F sharp-A, - its homonym is very problematic (an inversion of F sharp 11?). Beginning from the third chord, which is the sum of three segments, such chords do not have tonal homonyms.

On the one hand, the chords have a non-tonal sound; on the other hand, they are different from a cluster, as they are well structured, being a part of the symmetrical scale [3:2].

The mode [3:1] is re-structured by me (e.g., in the above mentioned *Pater noster*) into the symmetric scale [7:1] with the three four-note segments of symmetrical structure [7-1-7] and quasi-tonal sound:

> B flat-F-G flat-D flat (tonal homonym: G flat 6/5)
>
> F sharp-C sharp-D-A (tonal homonym: D 6/5)
>
> D-A-B flat-F (tonal homonym: B flat 6/5)

They can be integrated into the chords of 2 segments:

> [B flat-F-G flat-D flat] + [F sharp-C sharp-D-A] = [B flat-F-G flat-C sharp-D-A]
>
> [F sharp-C sharp-D-A] + [D-A-B flat-F] = [G flat-C sharp-D-A-B flat-F]
>
> [D-A-B flat-F] + [B flat-F-G flat-D flat] = [D-A-B flat-F-G flat-C sharp]

or all three segments, i.e. the integrative chords of the complete scale:

> B flat-F-G flat-C sharp-D-A-B flat-F
>
> G flat-C sharp-D-A-B flat-F-G flat-C sharp
>
> D-A-B flat-F-G flat-C sharp-D-A

As for the third aspect of "light" as a metaphor of the ethical notion of "kindness," my father was a kind man and can be called a "light person". *Lux aeterna* is composed in his light memory and can be considered as his musical post-humanum portrait; at least, such an interpretation of the extra-musical content of the work is also possible.

I had an earlier experience of such musical "portraiture" in the organ Sonata *Holy Trinity* (2012, ca 16' 15), which is a *polyptych* of four icons of the God the Father (first movement), God the Son (second movement), God the Holy Spirit (third

movement). The fourth movement does not have its own material but integrates the material of all the preceding three movements, thus being a "group icon" of the Holy Trinity. The Sonata was successfully premiered by Dr David Bohn in 2014 in Appleton, WI, and gratefully dedicated to its first performer. The second performance was in 2017 in Milwaukee, WI.

Being really four musical icons, the Sonata does not have the visual icons of the Orthodox Church as its subtext. In other words, the Sonata is not a musical *ekphrasis* of four visual icons, which was the case in another work of mine, the Two Madrigals (2011/2016), composed for eight-voice SSAATTBB choir *a cappella*, after Sandro Botticelli's masterpieces "The Birth of Venus" (1484) and "Spring" (1478). The Two Madrigals are a musical *ekphrasis* of the corresponding pictures.[7] The second madrigal, *Stetit puella* (2011, ca 3'), was composed specially for Rebecca Tavener and her female vocal ensemble *Canty,* and premiered by them on 18 May 2011 in St Giles Cathedral Edinburgh at the multi-media project *AniMotion Show* of the Edinburgh-based Russian painter Maria Rud.[8]

In this context, interpreting *Lux aeterna* as a musical portrait of my father, one can compare all the musical means of the work with the corresponding means of painting:

- the melodic line of a musical work can be obviously compared with the contours of the images in a picture, as a melodic line, doubled at the upper third, can be compared with the black thick contours of the images in the pictures of some painters such as Paul Cezanne (1839-1906). Some painters use black thick contours on their pictures, while the others prefer the technique of *sfumato*, first used by Leonardo da Vinci (1452-1519);
- the "colouring" aspect of musical harmony corresponds with the colours of painting; I am not considering here the phenomenon of synaesthesia, which is an extreme case of such correspondence between a musical tone (or tonality) and a colour. The "coloured ear" has a very individual character and is not the same for all composers, e.g., Nikolay Rimsky-Korsakov (1844-1908), Alexander Skryabin (1872-1915) and Boris Asafyev (1884-1949);[9]
- the variable intensities and densities of the musical texture and sound correspond with the different intensities and densities of the colours;
- the modulatory movement of the musical material gives a sensation of the tonal and linear perspectives of painting;
- rhythm is also a notion common to both music and painting.

Curiously, both the time signatures of 9/8 and 6/8, used in *Lux aeterna*, are in the proportion of [3:2], and the intervallic structure of the symmetric scale [3:2], is also used in the work. Thus, the harmony (the vertical aspect of the music) and the time signatures (its horizontal aspect) have the same figures: [3:2].

Thus, I have considered all the musical means which create metaphors of light, of all three aspects of this complex idea. Further, it needs to be said that any of these musical means has a relative character, and its sense or meaning depends upon the context into which it is placed. If, for example, a melodic line is doubled at the upper third, what does it mean? It depends upon the context.

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7   Oleh Harkavyy, "Two Madrigals (2011/2016): cross-road of music, poetry and painting", in *International Congress on Musical Signification ICMS-14 Programme and Abstracts* (The "Gheorghe Dima" Academy of Music, Cluj-Napoca, 2018), 47.

8   https://www.mariarudart.com/

9   Irina Vanechkina, Bulat Galeyev, *Поэма Огня: концепция светомузыкального синтеза А.Н. Скрябина* (Poem of Fire: a conception by A.N. Skryabin of the synthesis of light and music), Kazan State University Press, 1981).

In the first context, of "light" as a physical notion, it gives the sensation of streaming light. In the second context, of Transcendental light from the other world, it is an index to the Russian Orthodox Church musical tradition of singing in parallel thirds or sixths ("пение вторами"). In the third context, of "light" as a metaphor for the ethical notion of "kindness", interpreting *Lux aeterna* as a musical portrait of my father – a "light person" – this duplication of the melodic line corresponds with the thick black contours of painted images.

The physical visible light is directly connected with the human eye – the organ of its perception. One says, "the light of my eyes". This title was given, for example, to the cantata by Anton Webern (1883-1945) *Das Augenlicht*, op. 26, for SATB and orchestra, written in 1935.

But what is the "organ" for the perception of a Transcendental light from the other world? I will end my article with this rhetorical question.

"WITH ONE VOICE AND ONE HEART":

CHORAL SINGING AS EMBODIED ECCLESIOLOGY

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"When we sing together, we create a community, a communion in sound."

Alice Parker[1]

Twentieth-century Orthodox and Catholic theologians have argued that the Eucharistic gathering is integral to the Christian life and the manifestation of the Church as the Body of Christ.[2] Much less explored is the ecclesial role of music in the celebration of the Eucharist and other church services. Patristic and liturgical sources suggest that liturgical singing can transform individuals and unite worshippers as one body. Several recent studies corroborate these patristic and liturgical sources, suggesting that singing together transforms individuals and builds social cohesion. Based on these studies, this paper argues that liturgical music is an embodied ecclesial act and raises pastoral questions about the inclusion and exclusion of individuals in liturgical music today.

Discussion of the ecclesial importance of the Christian gatherings and shared rituals dates to New Testament times, but achieved increased prominence in the twentieth century. St Paul emphasized the importance of the Eucharist for uniting Christian believers as a single body: "Because there is one bread, we who are many are one body, for we all partake of the one bread."[3] In the twentieth century, several Orthodox and Catholic theologians built on Paul's words to emphasize the centrality of the Eucharist in constituting the Church. The Russian theologian Nicholas Afanasiev coined and developed the term "Eucharistic ecclesiology," which his student Alexander Schmemann developed further, and which John Zizioulas critiqued in his work *Being as Communion*.[4] Other contemporary thinkers such as

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1   Alice Parker, *Melodious Accord* (Chicago: GIA Publications, 2013), 115.
2   I am indebted to the participants of the 2019 ISOCM Conference and to those present at the October 2019 St Vladimir's Seminary Faculty Seminar, who gave me feedback on earlier drafts of this paper.
3   1 Cor. 10:17 (NRSV).
4   E.g. Nicholas Afanasiev, *The Church of the Holy Spirit*, trans. Vitaly Permiakov (Notre Dame: University of Notre Dame, 2007); Nicholas Afanasiev, "The Church Which Presides in Love," in *The Primacy of Peter*, ed. John Meyendorff (Crestwood: St Vladimir's Seminary Press, 1992), 91–143; Alexander Schmemann, *The Eucharist: Sacrament of the Kingdom*, trans. Paul Kachur (Crestwood: St Vladimir's Seminary Press, 1988); John D. Zizioulas, *Being as Communion* (Crestwood: St Vladimir's Seminary Press, 1985). See also Anastacia Wooden, "Eucharistic

John Erickson have sought to broaden the twentieth-century Eucharistic focus by considering the ecclesial importance of other sacraments, such as Baptism.[5]

Much less discussed is the role music plays in such liturgical gatherings, although it is present in virtually all Orthodox liturgical gatherings and the services of most other Christian traditions as well. The text of the Orthodox liturgy itself suggests that singing is an ecclesial act. As early as the late eighth-century Barberini Euchologion, the celebrant in both Basil's and Chrysostom's liturgies concludes the exclamation before the Litany before the Lord's Prayer with the phrase "That with one mouth [voice] and one heart, we may glorify and praise Thine all-honourable and majestic name…"[6]

This same phrase also appears in one of the fourth-century writings of St Basil the Great. In a letter to the clergy of Neocaesarea, Basil describes liturgical singing at a vigil service. He recounts his experience, noting how the people, "After passing the night in various psalmody, praying at intervals as the day begins to dawn, all together, *as with one voice and one heart*, raise the psalm of confession to the Lord, each forming for himself his own expressions of penitence."[7] In his homily *On Psalm 1*, Basil explains that singing Psalms together creates "A bond…toward unity…joining the people into a harmonious union of one choir."[8] For Basil, liturgical singing both inspires personal acts of penitence in the individual as well as uniting worshippers. Although these liturgical and patristic sources offer tantalizing early witnesses to the notion that liturgical singing is an ecclesial act, the remainder of this paper focuses on evidence from studies on the social and biological effects of group singing.

Music and Social Cohesion

Recent studies seem to corroborate these patristic and liturgical sources, demonstrating that the communal act of group singing brings individuals together in profound and measureable ways. Interviews show that choral singers value the social benefits of singing as highly as the musical experience.[9] Research demonstrates that participation in ensemble singing produces social cohesion by uniting singers in a common goal.[10] Regular rehearsals and performances provide opportunities for "social interaction, social connection, bonding, and social inclusion."[11] There is a physiological explanation for this feeling of closeness: singing together increases

Ecclesiology of Nicolas Afanasiev and its Ecumenical Significance: A New Perspective," *Journal of Ecumenical Studies* 45, no. 4 (2010): 543–60.

5   John H. Erickson, "The Church in Modern Orthodox Thought: Towards a Baptismal Ecclesiology," *International Journal for the Study of the Christian Church* 11, no. 2–3 (2011): 137.

6   Stefano Parenti and Elena Velkovska, eds., *L'Eucologio Barberini gr. 336 (ff. 1–263)* (Rome: Centro Liturgico Vincenziano, 1995): 18, 38.

7   Basil of Caesarea, *Epistle 207.3* (PG 32:760b); English in Olga A. Druzhinina, *The Ecclesiology of St. Basil the Great: A Trinitarian Approach to the Life of the Church* (Eugene: Pickwick, 2016), 89 (emphasis added).

8   Basil of Caesarea, *Homily on Psalm 1* (PG 29:212d); English in Saint Basil, *Exegetic Homilies*, trans. Sister Agnes Clare Way (Washington, D.C.: Catholic University of America Press, 1963), 152. Ignatius of Antioch similarly employs the choir as a metaphor for ecclesial unity in his *Epistle to the Ephesians* 4.

9   Stephen M. Clift et al., "The Perceived Benefits of Singing: Findings from Preliminary Surveys of a University College Choral Society," *Journal of the Royal Society for the Promotion of Health* 121, no. 4 (December 2001): 248–56; Michael Brewer et al., "The Making of a Choir: Individuality and Consensus in Choral Singing," in *The Cambridge Companion to Choral Music,* ed. A. de Quadros (Cambridge: Cambridge University Press, 2012), 256–71; Elizabeth Cassidy Parker, "Exploring Student Experiences of Belonging Within an Urban High School Choral Ensemble: An Action Research Study," *Music Education Research* 12, no. 4 (December 2010): 339–52.

10   Robert Faulkner et al., "Men in Chorus: Collaboration and Competition in Homo-Social Vocal Behavior," *Psychology of Music* 24, no. 2 (April 2006): 219–37; Parker, "Exploring Student Experiences."

11   Hilary Moss et al., "Exploring the Perceived Health Benefits of Singing in a Choir: An International Cross-Sectional Mixed-Methods Study," *Perspectives in Public Health* 138, no. 3 (May 2018): 160–68.

levels of oxytocin, a biochemical referred to as the bonding hormone.[12] This means the bonds produced through choral singing can be observed at the biochemical level.

Singing with others in a choir requires a level of personal vulnerability, where individual and corporate processes intersect.[13] Each voice is a critical component to the whole. Because singing is an intensely personal activity, people who experience negativity or criticism regarding their singing voice often bear emotional marks for decades.[14] These individuals may feel afraid of singing, inadequate, embarrassed, and/or humiliated, especially if the critical moment happens in a public setting. A non-competitive, accepting choral environment creates a feeling of refuge for these singers, where creative risk-taking is possible and process is as valuable as product.[15] Choral singers in these environments use phrases such as "supportive family" to describe their choir.[16] In groups like these, choral singing reduces feelings of isolation and depression and contributes to community development.[17]

Regardless of the size of the ensemble, group singing requires individual musicians to transcend personal backgrounds, social status, and ethnicity to collaborate as a team.[18] In a recent study, researchers observed smaller choral groups ranging in size from 20–80 members and a larger choral group of 232 members.[19] "Feelings of inclusion, connectivity, positive affect, and measures of endorphin release all increased across singing rehearsals," and even in the larger choir, where many singers were strangers, participants acknowledged a feeling of social closeness with one another.[20] Research also indicates that extra-musical social activities with choir members, such as sharing food, going on trips, and participating in games or other events, increase feelings of emotional intimacy with ensemble members.[21]

Although it may be argued that many of these ends can be achieved through other, non-musical social activities, Sharonne K. Specker's interviews with ten community choir singers and two directors highlight the unique ways in which choral experiences fuse individuals together.[22] Several participants describe singing as an embodied form of communication that defies verbal description, a physical "way-of-knowing" that cannot be translated into another medium.[23] Singers who create, hear, and experience sound in a group setting can feel "immersed in the sound" itself, creating a sonic interconnection between singers.[24]

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12   Christina Grape Viding et al., "Does Singing Promote Well-Being?: An Empirical Study of Professional and Amateur Singers During a Singing Lesson," *Integrative Physiological & Behavioral Science* 38, no. 1 (2003): 65–74.
13   Liz Garnett, "Choral Singing as Bodily Regime / Zborsko Pjevanje Kao Tjelesni Režim," *International Review of the Aesthetics and Sociology of Music* 36, no. 2 (2005): 250.
14   Helen Richards et al., "To Sing or Not to Sing: A Study on the Development of `Non-singers' in Choral Activity," *Research Studies in Music Education* 20, no. 1 (June 2003): 78–89.
15   Colin Durrant, "Shaping Identity Through Choral Activity: Singers and Conductors' Perceptions," *Research Studies in Music Education* 24, no. 1 (June 2015): 88–98; Parker, "Exploring Student Experiences."
16   Terrell L. Strayhorn, "Singing in a Foreign Land: An Exploratory Study of Gospel Choir Participation among African American Undergraduates at a Predominantly White Institution," *Journal of College Student Development* 52, no. 2 (March/April 2011): 137–53.
17   Betty A. Bailey et al., "Adaptive Characteristics of Group Singing: Perceptions from Members of a Choir for Homeless Men," *Musicae Scientiae* 6, no. 2 (September 2002): 221–56.
18   Durrant, "Shaping Identity."
19   Daniel Weinstein et al., "Singing and Social Bonding: Changes in Connectivity and Pain Threshold as a Function of Group Size," *Evolution and Human Behavior* 37, no. 2 (March 2016): 152–58.
20   Weinstein et al., "Singing and Social Bonding," 152.
21   Diana J. Parkinson, "Diversity and Inclusion Within Adult Amateur Singing Groups: A Literature Review," *International Journal of Research in Choral Singing* 6, no. 1 (2018): 41–65.
22   Sharonne K. Specker, "Sounding the Social: The Sonic Dimension of Communal Bonding Through Choral Participation," *Platform: Journal of Graduate Students in Anthropology* 15, no. 1 (July 2017): 95–120.
23   Specker, "Sounding," 107.
24   Specker, "Sounding," 108.

Singing in harmony deepens this bond. As singers begin to hear various parts, there is a "sensation of support and solidarity that may be derived from the vocal, sonic basis of singing in synchrony."[25] Singers practice interdependence as they tune a chord, listening and adjusting. This "tuning in" provides opportunities not only to appreciate the uniqueness of other voices, but also to understand how musical elements, such as pitches, work together to form a complex whole, leading to an increased "musical and potentially social awareness."[26]

Collective music making enables a unique, collaborative relationship to develop between musicians. Sociologist Alfred Schütz describes this synchronicity as a *mutual tuning-in relationship*, where participants interact and respond to one another in a committed and focused way.[27] Choral singers "tune in" to one another as they breathe together, tone together, and listen to one another. The acts of voicing and hearing are dynamically intertwined. This web of listening, trusting, and supporting becomes its own form of non-verbal communication, bonding the singers together sonically and socially[28].

Even in situations where a harmonized choral sound is not culturally normative, simply creating sound together can produce interconnection. Steven Feld's ethnographic research explores group singing with the Kaluli people in Papua New Guinea, who have the practice of layering individual singing lines, creating a collective sound and shared sonic experience that produces a feeling of social closeness.[29] Vocal toning—the practice of creating a sustained vowel sound on a single pitch for the full exhalation of the breath—has been used by choral pedagogues as a nonthreatening way to encourage timid singers to create sound together and still benefit from the social aspect of singing with others.[30]

The sense of belonging to a group with similar interests is significant and potentially life changing for many singers.[31] In an ethnographic study of migrant youth in Norway, Anne Haugland Balsnes effectively demonstrates that the choral practice contributes to "community, empowerment and respect, integration and meaning in…refugees' lives."[32] Because of the research undertaken by Balsnes and others, the European Choral Organization has recently spearheaded a project titled *Sing Me In*, which aims to use collective singing as a means for welcoming migrant youth into communities.

MUSIC AS EMBODIED UNITY

The very nature of Western choral singing requires group synchronization. In a well-publicized 2013 study, researchers observed that as choral singers coordinate their breathing to match phrase lengths with one another, their heartbeats actually begin to synchronize.[33] This confirmed an earlier research project, which examined

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25   Specker, "Sounding," 108–09.
26   Alfred Schütz, "Making Music Together: A Study in Social Relationship," *Social Research* 18, no. 1 (March 1951): 76–97; Specker, "Sounding," 110.
27   Schütz, "Making Music."
28   Sharonne K. Specker, "Communities of Song: Collective Musical Participation and Group Singing Experiences in Victoria, BC," *The Arbutus Review* 5, no. 1 (Fall 2014): 62–90.
29   Steven Feld, *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression* (Philadelphia: University of Pennsylvania Press, 1982).
30   Tom Carter, *Choral Charisma* (Santa Barbara: Santa Barbara Music Publishing, 2005).
31   Durrant, "Shaping Identity."
32   Anne Haugland Balsnes, "Hospitality in Multicultural Choral Singing," *International Journal of Community Music* 9, no. 2 (July 2016): 171.
33   Björn Vickhoff et al., "Music Structure Determines Heart Rate Variability of Singers," *Frontiers in Psychology* 334, no. 4 (July 2013): 1–16.

the physiological synchronization between eleven singers and one conductor.[34] Results showed synchronization not only of the singers' heartbeats, but also their respiratory rates, bringing the words of St Basil vividly to mind. Interestingly, this synchronization was at its highest peak when the choir sang in unison, creating what researchers labelled a "superorganism," where individuals began to function not only musically, but also physiologically as one being.[35]

Recent discoveries in how we understand the brain are further illuminating the experience of group singing. Emerging neurological research on mirror neurons offers a possible explanation for how nonverbal communication between conductors and singers operates. A mirror neuron is a type of brain cell that fires both when a person performs an action and when a person watches that exact action being performed by another person. In the case of group singing, this means that the brain distinguishes little between watching someone sing and singing, creating an empathetic bond between individuals in an ensemble. This can be observed in relationships between conductors and choristers: when a choral director employs a particular facial expression, choristers tend to respond with similar facial expressions.[36]

Scientists have also sought to explain the ability whereby participants in a mutual kinaesthetic activity are able to identify, anticipate, and even predict one another's actions. This synergy has been described both through the idea of muscular bonding and joint action theory.[37] Muscular bonding is brought about by the visceral and emotional sensations of corporate movement.[38] Paul Filmer suggests that this rhythmic and physical synchronicity occurs when individuals participate in group singing.[39] Joint action theory, as championed by psychologist Michael Bratman, posits that an activity carried out between individuals with shared intentions creates a unique collaborative meeting point. When two or more people coordinate their actions in space and time to produce a joint outcome, they perform a joint action. The process of synchronizing physical movements, such as breathing or facial expressions, with a shared intention, such as singing an A440 at *pianissimo*, creates a subconscious empathizing in the complex joint action. While research in these areas is admittedly in its infancy, it implies that how conductors and singers act together impacts each other on a physiological level.

Implications for Church Singing

Although none of these studies deals explicitly with liturgical singing, they nevertheless suggest that the words of Basil and the Divine Liturgy that describe worshippers united in "one voice and one heart" are more than merely rhetoric or poetry. Singing really changes individuals and impacts how they relate to those around them, creating community and fostering feelings of belonging and closeness with others. This unification happens sonically, socially, and even on a physiological

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34   Viktor Müller et al., "Cardiac and Respiratory Patterns Synchronize between Persons during Choir Singing," *PLOS ONE* 6, no. 9 (2011): e24893.
35   Viktor Müller et al., "Complex Networks Emerging During Choir Singing," *Annals of the New York Academy of Sciences* 1431, no. 1 (November 2018): 85–101.
36   Gary B. Seighman, "Exploring the Science of Ensemble: Gestures, Emotion, and Collaboration in Choral Music Making," *The Choral Journal* 55, no. 9 (April 2015): 8–16.
37   Seighman, "Exploring the Science."
38   William McNeill, *Keeping Together in Time: Dance and Drill in History* (Cambridge: Harvard University Press, 1995).
39   Paul Filmer, "Songtime: Sound Culture, Rhythm, and Sociality," in *The Auditory Culture Reader*, eds. Michael Bull and Les Back (New York: Berg, 2003), 91–112.

level. Singers become unified in their breathing, the beating of their hearts, and the firing of their neurons.

Liturgical singing, then, cannot be minimized as mere ornament or accompaniment to liturgical texts and actions. Rather, the act of group music making is integral to the ecclesial gathering; it is an act of communion. It is no coincidence that the words of the liturgy similarly emphasize the unity of worshippers through their repeated use of the first person plural: "Let *us* pray to the Lord… *We* praise Thee, *we* bless Thee, *we* give thanks unto Thee, O Lord…," etc. One might argue that what group singing does to our brains and bodies according to the abovementioned studies is also occurring semantically through the words we sing. Such language functions performatively, as "speech acts" through which a gathering of worshippers constitutes itself as a unified body, although this topic lies beyond the scope of this paper.[40]

All of this has profound pastoral implications when churches consider whom to include in church singing. If liturgical singing is an integral element in ecclesial gatherings, then everyone—the very young, the self-proclaimed "non-singer," the ill, the octogenarian, the illiterate, those with significant cognitive impairment, *and* the accomplished musician—all need opportunities to participate.[41] In these moments of corporate praise, it is more important for the entire assembly to participate than to sing beautifully, for "everyone's contribution is valued and considered essential."[42]

Churches must also carefully consider pastoral implications of excluding people from choirs. Anyone who has conducted a church choir has probably felt the tension between inclusivity and performance, between inviting everyone with a desire to sing and excluding some to achieve a more refined sound. Well executed singing is undeniably compelling. But the pursuit of a polished final product must be carefully weighed against potential damage to individuals, and collective damage done to the ecclesial body, when members are excluded from liturgical singing.[43] Indeed, none of the abovementioned studies suggest that the benefits of singing are contingent upon high levels of musicianship.

The question of youth participation offers a pressing example. Choir directors without an understanding of the young voice may feel they do not know how to teach children, and other choir members may not have the patience to mentor younger singers in the midst of services. But if the Orthodox Church does not bar infants or young children from receiving the sacraments of Baptism and the Eucharist, on what grounds can it justify excluding them from the ecclesial act of singing? Rather, should not involvement in liturgical singing be considered a vital part of a child's catechism and spiritual formation?

Another group to consider is senior citizens. Research has shown that older adults are more susceptible than the general population to feelings of depression and isolation. But this population also experiences a more positive outlook on life

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40   Judith Kubicki, "Singing our Communities into Transformed Life," *Pastoral Music* 43, no. 5 (September 2019): 28–36.
41   Recent research suggests that there are no "unmusical" people, but rather that every person lies somewhere on a musical spectrum and is capable of learning. See Colin Durrant, *Choral Conducting: Philosophy and Practice*, 2nd ed. (New York: Taylor & Francis, 2018), 141.
42   Thomas Turino, *Music as Social Life: The Politics of Participation* (Chicago: University of Chicago Press, 2008), 33.
43   Frank Stoldt, "No Assembly Required: Why Church Music for the Twenty-First Century is an Ecclesial Concern," in *Musicians for the Churches: Reflections on Vocation and Formation,* ed. Margot E. Fassler (New Haven: Yale Institute of Sacred Music, 2001), 31.

and a feeling of connection and purpose when they sing in a choir.[44] Older adults who are emotionally involved in religious music feel closer to others.[45] Many of the physical deteriorations due to aging can be combated by engaging in the physical exercise of singing.[46]

Once a director is committed to providing choral opportunities for the members of the parish, what is the best way to go about it? One popular approach is to form choirs for different age groups, which allows a director to address specific vocal health issues related to development. While this may streamline repertoire choices and pedagogical strategies for the director, it may also prevent potentially rich relationships from forming across age boundaries. Intergenerational choirs foster understanding and appreciation across age groups.[47] Older singers, in their role as informal teachers, experience feelings of usefulness when singing alongside children.[48] As children interact with fellow learners of a higher level of ability and experience, the potential for their musical growth increases.[49] Children can learn and practice their faith by actively worshipping alongside adults.[50]

Musical choices, such as the style or difficulty level of repertoire, or even logistical barriers, may exclude potential singers without choir directors even realizing it. Individuals may not have the tools necessary to succeed in reading text or musical notation. Physical disabilities or other challenges may even prevent those willing to join the choir from climbing stairs to a choir loft or for standing for the duration of services.[51] Choir members with young children may not be able to attend evening rehearsals. If liturgical music is an ecclesial act as this paper argues, then churches bear an ethical responsibility to examine how their practices and principles limit access to musical participation.

Because each parish inevitably has a distinctive musical culture, the process of musical assimilation for guests or new members may also present challenges. Communities by nature have defined borders; people are in or they are out. This social phenomenon is in tension with the concept of hospitality, which is a Biblical imperative found both in the Hebrew Bible and in the New Testament.[52] What does it look like to offer an unconditional musical welcome to newcomers? Does musical repertoire and group singing offer multiple entry points for people unfamiliar with particular musical traditions? As new members attend services, they may struggle with a loss of familiar music.[53]

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44   Julene K. Johnson et al., "A Community Choir Intervention to Promote Well-Being Among Diverse Older Adults: Results from the Community of Voices Trial," *The Journals of Gerontology: Psychological Sciences* 10, no. 10 (2008): 1–11.

45   Neal Krause et al., "Religious Music and Health in Late Life: A Longitudinal Investigation," *The International Journal for the Psychology of Religion* 24, no. 1 (2014): 47–63.

46   Robert T. Sataloff, "Vocal Aging and Its Medical Implications: What Singing Teachers Should Know, Part 1," *Journal of Singing* 57, no.1 (September/October 2000): 29–34.

47   Judy Bowers, "Effects of an Intergenerational Choir for Community-Based Seniors and College Students on Age-Related Attitudes," *Journal of Music Therapy* 35, no. 1 (1998): 2–18.

48   Melita Belgrave, "The Effect of a Music Therapy Intergenerational Program on Children and Older Adults' Intergenerational Interactions, Cross-Age Attitudes, and Older Adults' Psychosocial Well-Being," *Journal of Music Therapy* 48, no. 4 (Winter 2011): 486–508.

49   Lev Vygotsky, *Mind in Society: The Development of Higher Psychological Processes* (Cambridge: Harvard University Press, 1978).

50   Sophie Kouloumzin, *Our Church and Our Children* (Crestwood: St Vladimir's Seminary Press, 2004), 14.

51   John Chryssavgis, *The Body of Christ: A Place of Welcome for People with Disabilities* (Minneapolis: Light & Life Publishing, 2002), 11.

52   Lee Higgins, "Acts of Hospitality: The Community in Community Music," *Music Education Research* 9, no. 2 (June 2007): 281–92.

53   Brian A. Wren, *Praying Twice: The Music and Words of Congregational Song* (Louisville: Westminster

These are challenging questions for any church musician to answer. But these are not only questions for the choir director or the *protopsaltis*. If liturgical music making is an ecclesial activity, then it is as much a pastoral issue as a musical one. Pastors of congregations who understand the ecclesial importance of music may seek new ways to support and nurture parish music. They may encourage members of the parish to join the choir; they may support further education for their musical leadership. They may see singing not merely as liturgical ornament, but as a sacramental act in its own right, a manifestation of the very Body of Christ.[54]

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54   Edward Foley, "Training Church Musicians: What are the Appropriate Methods?" in *Musicians for the Churches: Reflections on Vocation and Formation*, ed. Margot E. Fassler (New Haven: Yale Institute of Sacred Music, 2001), 40–43.

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Little-Known Indications of Musical Performance from the Fifteenth Century and Their Historical Context

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The period of the fourteenth and fifteenth centuries is characterized by a renewal in the development of Eastern chant in the Balkans. It is not by chance that this epoch is discussed as an "Ars nova."[1] The new revised liturgical ordo of Jerusalem was established along with the revival of hesychasm, a movement for spiritual renewal. The hesychasts believed that God could be reached through pure devotion. They paid special attention to the word, which became a means of expression to reach God. Its "divine beauty" had been sought out. A style of "weaving of words" (in Slavonic "плетение словес") was developed. The aim was first, the accommodation of the sacred texts to the revised liturgical ordo, and second, the reestablishment of the authenticity of the sacred texts of the Holy Fathers, which was lost in the preceding century during the Latin occupation of Byzantium. That is why work focused on "the correction of books" (in Slavonic "исправление книг"). Also, the aim was the unity of the Orthodoxy to be fostered at a time when the common fear of Islamic invasion increased.

Hesychast ideas and style are revealed in the music of that time. Features of the hesychast style are displayed in the new class of musical books that were compiled by the end of the thirteenth century, the Akolouthiai, the orders of services. For the first time musical theories, the so-called *papadiki*, are included at the beginning of these books. An extremely careful attitude to the musical "word" is revealed in these theories. The musical "word" is compared with a grammar. "As in grammar," wrote the fifteenth-century theoretician Manuel Chrysaphes, "the union of 24 letters forms words in syllables, in the same way the signs of the sounds are united scientifically and form the melody."[2] Knowledge of the signs of *cheironomia* or the great neumatic signs became very important. The great signs represented the

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1   Edward Williams, *John Koukouzeles' Reform of Byzantine Chanting for Great Vespers in the Fourteenth Century*. Ph. D. (Yale University, 1968); Alexander Lingas, "Hesychasm and Psalmody" in *Mount Athos and Byzantine Monasticism*, eds. Anthony Bryer, Mary Cunningham (Variorum, 1996), 155-168; Ivan Moody, "Ars Nova. New Art and Renewed Art," in *Journal of the International Society of Orthodox Church Music*, eds. Ivan Moody, Maria Takala-Roszczenko. Vol. 3 (2018): 230-235.

2   According to Dimitri Conomos, "The treatise of Manuel Chrysaphes, the Lampadarios," in *Monumenta Musicae Byzantinae. Corpus scrptorum de re musica*. Vol. II (Wien, 1985), 39.

stenographic symbols of musical formulas, called *theseis*, of which the chants were composed. They constituted the musical vocabulary.

In the fourteenth century these signs are presented in the so-called didactic poems included at the end of musical theories. Through the centuries the most popular such poem remains one by St John Koukouzeles. It is composed of about 60 formulas; its text is made up of the names of the great neumatic signs and its melody of their music. According to Manuel Chrysaphes, the poem was composed "as a rule and norm,"[3] that is, it had to keep the purity of what had been established, to preserve the music from any distortion. The poem appeared to be a kind of "intonational Dictionary" of musical "words" at the time. The meaning of the *theseis* representing the musical words is commented on further in the three famous musical treatises of the fifteenth century by Manuel Chrysaphes, Hieromonk Gabriel of Xantopoulos and John Laskaris.[4] Manuel Chrysaphes distinguishes in his treatise "singing according to *paralage*" (a kind of solfeggio, tone by tone) from "singing according to *theseis*" (melodic formulas). He stresses that the singing according to *theseis* is more important than that of *paralage*. Hieromonk Gabriel noted that "the *cheironomiai* discern whether they (the *theseis*) are correct or not."[5]

The hesychast style is revealed also in the highly melismatic repertory called "kalophonic" meaning "beautiful-sounding". The kalophonic style could be considered as analogous to the ornamental style of "weaving of words" in literature. Rubrics above many chants say that they were *"kalopismos"*, that is, they were embellished or beautified. For some of them is specified that they are to be chanted *"lept*ótaton", a direct analogy of the designation *"по лепоте"* in Slavonic meaning "according to beauty" or "very fine". In many cases the embellishment represents an elaboration of traditional originals. The function of this elaboration and, respectively, of the most "beautified" settings, was to cover the liturgical actions which had been augmented according to the new liturgical ordo of Jerusalem. It is at this point where the intersection between the revised Jerusalem ordo and hesychasm may be seen to a very great degree. Many highly melismatic compositions based on meaningless syllables, such as "te-ri-re, te-ru-re, a-na-ne, a-nu-na-ne," etc., called *teretismata* or *kratemata* were created and inserted into the services. These pieces in their turn speak about the special attention which was paid to the musical "word". The explanation of their appearance is in the light of hesychasm: according to the seventeenth-century monk Gerasimos of Cyprus "te-re-re" was angelic singing symbolizing Christ's Resurrection and mankind's salvation. Recall here that the hesychasts considered themselves as an antitype of the angels on the earth.

With the aim of accommodation of the new liturgical and stylistic demands at the time, the role of professional singers increased greatly.[6] From the fourteenth century onwards singers started to be painted on church walls. They were placed next to high church dignitaries and almost always in the first line. Singers are depicted wearing special hats on their heads and showing different signs with their fingers (ill. 1). It could be said that these are the great cheironomic signs. The singers were considered as a sort of "guard" of tradition keeping its intonation purity.

3   Ibidem, p. 52.
4   Respectively "On the theory of the art of chanting and on certain erroneous views that some hold about it", "On the signs of chant and other useful matters", "Herminia and Parallage of Mousikis Technis".
5   Christian Hannick, Gerda Wolfram, eds., "Gabriel Hieromonachos," in *Monumenta Musicae Byzantinae: Corpus scriptorum de re musica.* Vol. I (Wien, 1985), 73.
6   Concerning the singers see Neil Moran, *Singers in Late Byzantine and Slavonic Painting* (Leiden, 1986); Елка Бакалова, "Образите на Йоан Кукузел и византийската традиция за представяне на певци," in *Музикални хоризонти* 18-19 (1981), 69-243.
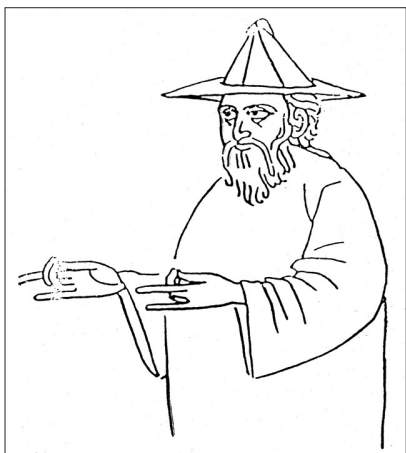
Illustration 1. Icon from Kostur, 15th century (detail). A singer showing great cheironomic signs with his fingers.

The new revised ordo, together with hesychast ideas, spread to all Balkan Orthodox countries. The extant sources testify that Bulgaria was one of the first to accept them. The school of Tirnovo (the town of Tirnovo was the capital of Bulgaria at that time) was the main centre where the new ideas reached their peak. The activity of the Tirnovo school regarding "исправление книг" is projected in the field of hymnography and music. The work of the this school became a model for the other Slavic Orthodox countries. Many books which were written in Tirnovo spread to Serbia, Walachia and Moldova, Russia and Ukraine. This is the so-called "Second South Slavic Influence" that went out from Bulgaria and spread to the west and to the north of her lands.[7]
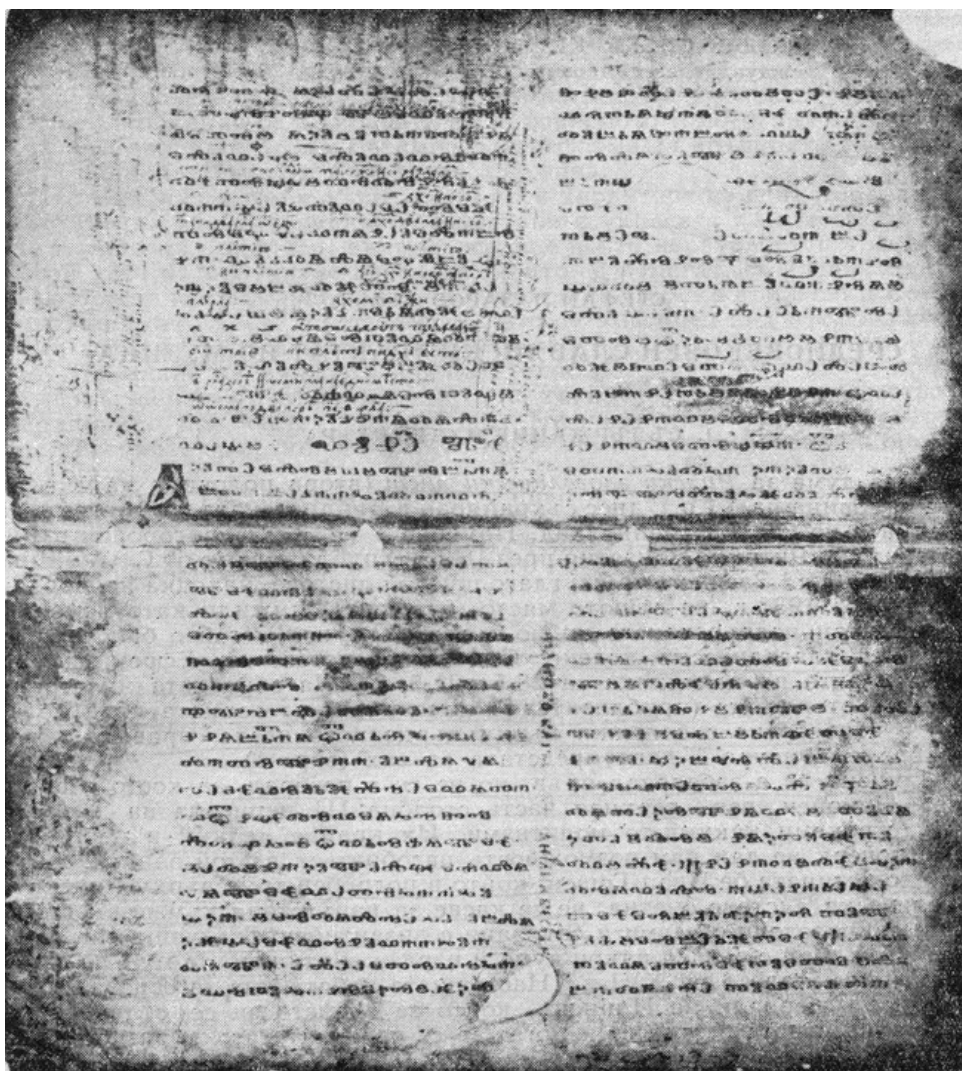
Illustration 2. Rila Glagolitic sheet – verso with the musical notes.

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7   During the fifteenth century the Serbian Resava school arose as a continuation of the Tirnovo school in terms of the new liturgical and stylistic parameters. During the 16th and 17th centuries the Resava spelling became the norm for the Bulgarian man of letters in western and central Bulgarian lands.

One of the most valuable Bulgarian musical sources of the fifteenth century, which mirrors the tendencies mentioned above from the fourteenth and fifteenth centuries in the field of Balkan Orthodox music, is an old Glagolitic fragment containing a kind of musical theory. The fragment is found in the library of the largest Bulgarian monastery and one of the largest in the Balkans, the Monastery of Rila (ill. 2).[8] It consists of one parchment sheet from the eleventh century with sermons by Ephrem the Syrian. On its reverse side are written musical notes by a late hand, referring to the late-Byzantine musical system which had entered the musical books by the beginning of the fourteenth century. We shall call them the Rila musical notes. More than 20 neumatic signs together with some of their combinations are discussed. Very great attention is paid to their performance. From this point of view the source is a unique document of musical performance of the late-Byzantine period.

In addition, some very interesting terms are used. The most basic among them is "тресене в гърло" ("quiver in the throat"): "quiver slowly in the throat," "quiver faster in the throat," "with quiver," etc. (ill. 3). This term refers to melodic movement in seconds. The writer explains that the combinations with the great cheironomic signs *parakalesma* and *heteron parakalesma*, the meaning of which is "I implore", "I cry", require a "throaty" sound performance. Special attention is paid to the combination of these signs with the sign *piasma*, a combination that is encountered very often in chants notated in the Akolouthiai. We read that these signs have one "razlag". The latter term and also "according to razlagom", refers probably to a kind of melodic articulation of a given *thesis* or melodic formula. We learn also that the singing of the signs *elaphron* (descending third) and *aporrhoe* (two consecutive descending seconds) is connected with the effect of "nasal" performance. The signs of the consecutive descending and ascending intervals designated in Greek as "somata" ("bodies"), are translated in Bulgarian with the word "плът" ("flash"); the signs for intervallic leaps, "pneumata" ("spirits"), are translated as "дух" ("spirit").

Illustration 3. Indications for performance: "quiver in the throat" and "razlag".
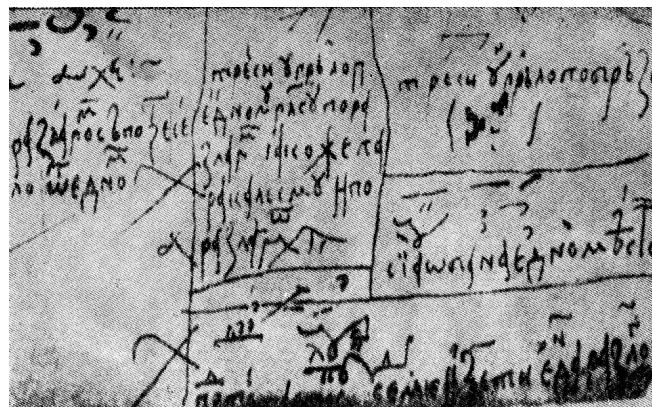
8   The musical notes are written on the so-called Macedonian Glagolitic folio, a parchment fragment found in the cover of the fifteenth-century Cyrillic manuscript kept in the library of Rila monastery. They were found by the Russian Slavist Vasiliy Grigorovich-Barsky in 1845 who took the fragment to Russia. It is now kept in the library of the Russian Academy of Sciences in St Petersburg under the number 24.4.15. Concerning this, see:, Григорий. А. Ильинский, "Македонски глаголический листок. Отрывок глаголического текста Ефрема Сирина XI века"in *Памятники старославянского письма*, Т. 1, вып. 6 (Санкт Петербург, 1909), 16-17; Иван Гошев, *Рилски глаголически листове* (София, 1956), 121-122; Стефан Лазаров, "Средновековен славянски трактат по музика" in *Търновска книжовна школа*. Т. 2 (София, 1980), 555-572; Stefan Lazarov, "A Medieval Slavonic Treatise on Music" in *Studies in Eastern Chant*. Vol. V, ed. Dimitri Conomos (Crestwood, 1990), 153-186; Елена Тончева & Елена Коцева, "Рилски музикални приписки от XV," in *Българско музикознание*, 2 (1983): 3-44; Светлана Куюмджиева, "За българската музика през XV," in *Palaeobulgarica*, 2 (1983): 14-38.

The writer had probably studied church singing according to particular melodic idioms because he gives a particular Cherubic Hymn (ill. 4) in first plagal mode as an example, commenting how to perform its opening. The author of this hymn is identified as Ksenos Koronis. The writer further knew very well both the system of the intonation formulas or *echemata* introducing the modes and modulations. He says that in order to move from one mode to another, one should descend or ascend by means of some particular sounds – "flash" or "spirit;" and also that the "second mode below and the eighth mode are in the same place", etc. He uses two indications for the modes – the plagal-authentic distinction and the numerical one from 1 to 8. The latter indication is considered more archaic, going back to Jerusalem, and is what is still used by Orthodox Slavs down to the present today. The term used, "полуглас" ("with half a tone") also speaks to more archaic practice because the same term is known from the *Hagiopolites* treatise where, under the name *hemitona*, it refers to one of the four classes of neumatic signs discussed there. It is established that the *Hagiopolites* treatise presents the late stage in the development of the palaeobyzantine musical system that was in use in the Holy City and is encountered in manuscripts up to the end of the twelfth century[9].
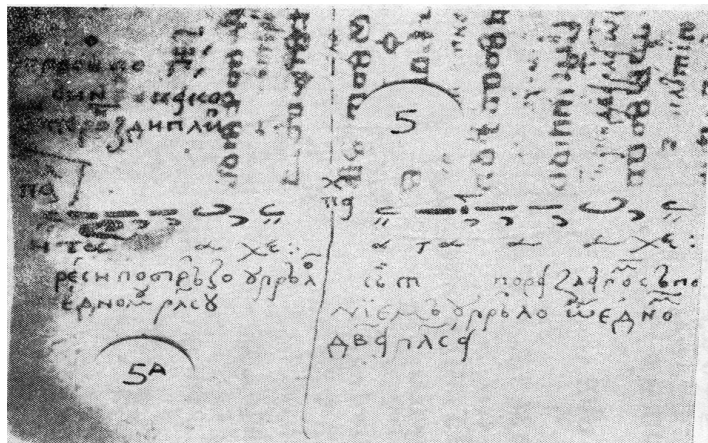
Illustration 4. Indication for performance of the Cherubic Hymn,
mode plagal 1.

Who was the writer of the Rila musical notes? The Bulgarian theologian Ivan Goshev suggests that he was "a monastic psaltis skilled in writing and singing."[10] It is very likely that the writer was indeed a *psaltis* or singer because, on the one hand, without doubt the performance practice at the time was very well known to him, and on the other, he paid very great attention to musical performance. The folio on which the musical notes were written down was found in the inside cover of the book *Andrianti*, written in 1473 by one of the most talented writers of the fifteenth century, Vladislav the Grammarian. Hence, it is very likely that Vladislav was the writer of the musical notes. Who else would have written on a sheet placed in his own manuscript? Vladislav was a monk with the rank of *djak*, which means grammarian (reader and writer) but also an experienced church singer. He was born in ca. 1420 in Novo Bardo, which is today in Kosovo. Vladislav was an

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9   The *Hagiopolites* treatise is known according to various manuscripts from the fourteenth century on. One of the most famous of them is Parisinus gr. 360 from the 14th century. See Jorgen Raasted, "The Hagiopolites: A Byzantine Treatise on Musical Theory," *Cahiers de l'Institut du Moyen-Age Grec et Latin*, 45 (1983); Constantin Floros, *Einführung in die Neumenkunde* (Heinrichshofen, 1980), 45.

10   Иван Гошев, op. cit., p. 121-122.

adherent of the traditions of the Tirnovo literary and hymnographic school. Most of his life was spent in the monastery of Zhegligovo, dedicated to the Dormition of the Virgin Mary, and known also as "Matejče," in the region of Black Mountain near Kumanovo not far away from Skopje. Vladislav spent his last years in the Monastery of Rila but we do not know when exactly he moved there.
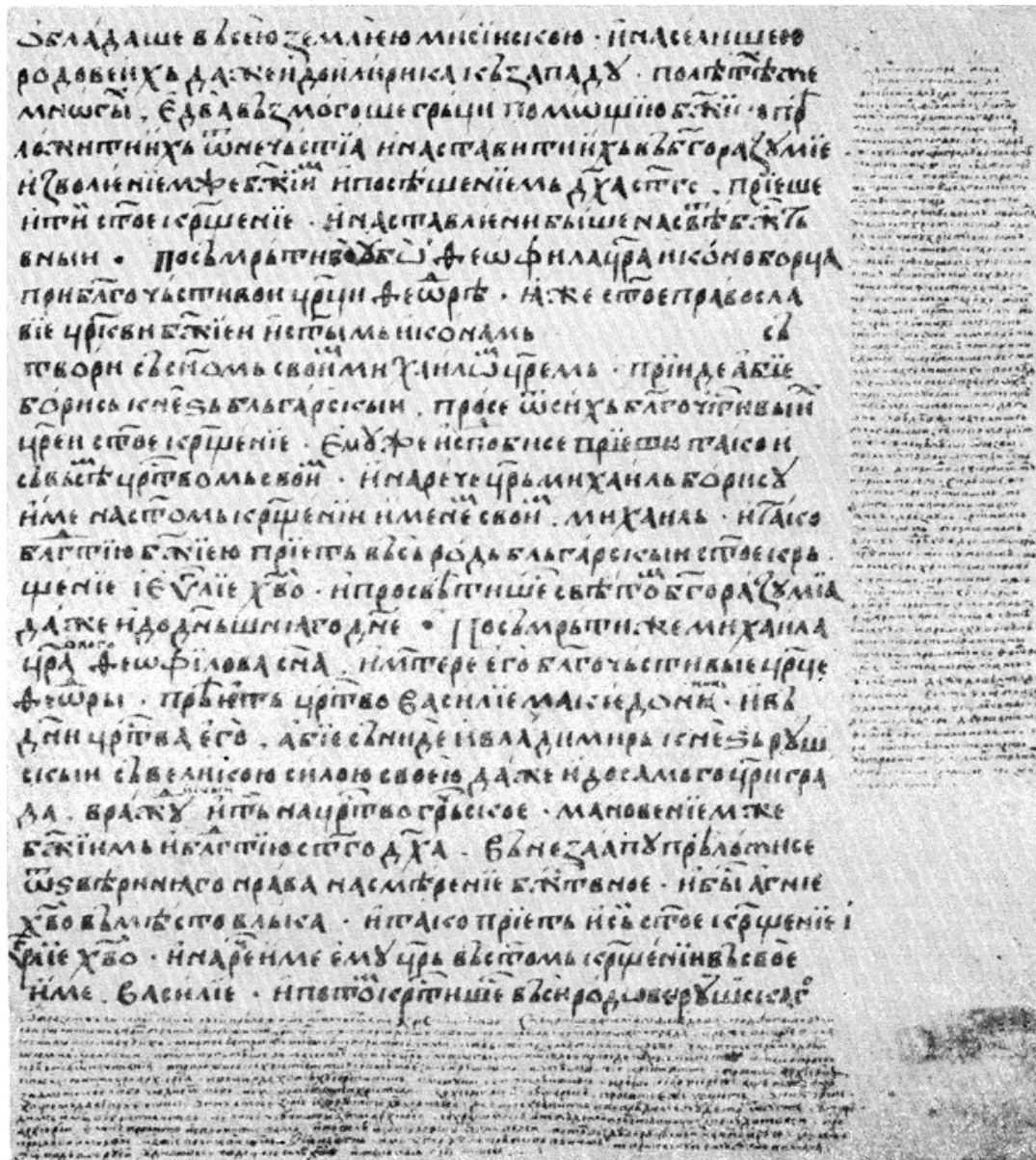
Illustration 5. Manuscript Rila 1/112, written by Vladislav the Grammarian with his own notes in the margins.

The handwriting with which the musical notes are written is very close to Vladislav's handwriting. Also, he obviously had the habit of writing notes in the margins in his manuscripts: the latter contain various explanations, additions and corrections of some passages written in his hand (ill. 5). If Vladislav was the writer of the musical notes, the question arises as to where they were written – in the Monastery of Zhegligovo where he spent some time or in the Monastery of Rila when he moved there? He would have been in Rila in 1469 when the relics of St John of Rila were transferred there from Tirnovo (ill. 6). The transfer

of the relics of St John of Rila was permitted by the Sultan and became a huge popular spectacle, with the participation of many people who had crossed half the Bulgarian territory to see it. This was the occasion when the third date of commemoration of St John of Rila entered the Bulgarian Church calendar – 1 July (the other two are 18 August, his falling asleep, and 19 October, the transfer of his relics from the Monastery of Rila, where he died, to the capital, Tirnovo). Vladislav would have been a witness to the return of the relics from Tirnovo to Rila in 1469 because he described it very vividly and in detail in a lengthy poem.

Illustration 6. Fresco in the church of the Holy Apostles Peter and Paul in the convent of Orlitza, near Rila monastery. The transfer of the relics of St John of Rila in 1469. Painter: Nikola Obrazopisov, 1863.

It is established that when Vladislav came to Rila he brought almost all of his books that he had written up to that time. A substantial hymnographic school existed at the monastery. Certainly the church singing was maintained at a very high level there. A unique cycle of canons devoted to the memory of St John of Rila was composed in all eight modes. Study of musical sources of the fifteenth century shows that Rila musical practice was very close to that of the Monastery of Zhegligovo and it is not by chance that Vladislav moved from Zhegligovo to Rila. Both monasteries maintained close relationships. Such relationships were also established between these two monasteries and the two monasteries along the Mesta and Struma rivers, those of St John the Foreunner near Serres and of The Virgin Mary Kossinitza near Drama. Bulgarian cultural traditions in all these monasteries were very strong. There are many manuscripts written in these monasteries from the fourteenth century onwards containing various chants in the genres of polieleoi, kratemata and communion hymns designated as "Bulgarian" or "Bulgarian Woman" (ill. 7).

In 1345 the region of Serres was conquered by the Serbian Tsar Stefan Dušan. A compact Bulgarian population, however, remained living there. After Dušan's death in 1355 the region passed into the possession of his wife Elena, the sister of the Bulgarian tsar Ivan Alexander. Elena reigned to 1365. After that she gave the

region to her son Ivan Ugleš; Elena is among the most famous *ktitors* (founders) of the monastery of Zhegligovo.
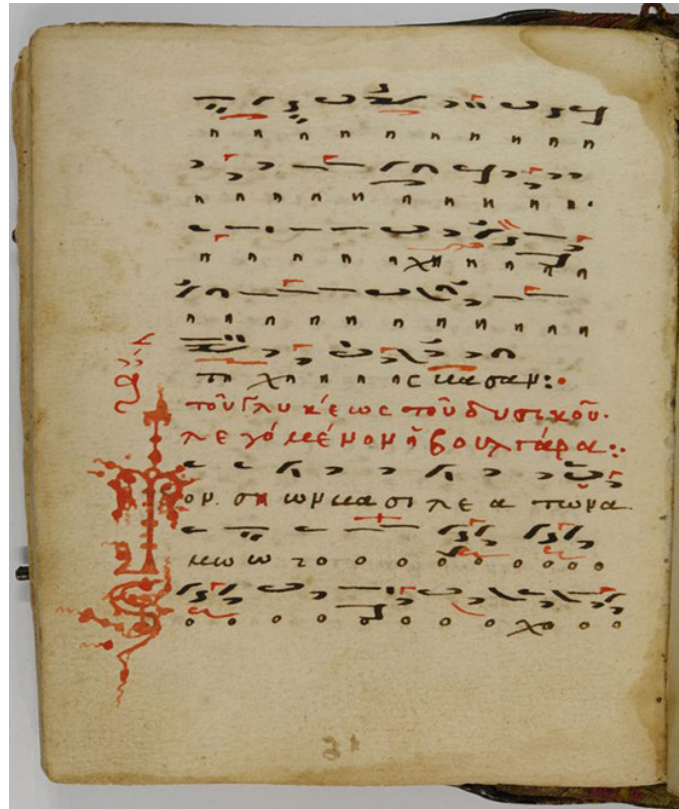
Illustration 7. Manuscript Dujchev Gr. 9, 16th century, f. 84v: polyeleos, psalm 135:19a, mode 1. The rubric reads: "By Glykys the Western, called Bulgarian Woman". The origin of the manuscript is connected with the monastery of the Virgin Mary Kosinitza, near Drama.

During the fifteenth century two composers worked in the latter monastery: Nikola and Isaiah with the nickname the "Serb."[11] Vladislav the Grammarian was in the monastery when they were there and probably knew both of them. An argument for that is found in his manuscript of 1456 where one reads, "This book was copied in Mlado Nagorichino, in the house of Nikola Spanchevich…". The latter is identified with the composer Nikola the Serb. The other composer, Isaiah, is designated in manuscripts as a *domestikos* (probably a conductor). He was a very good acquaintance of another famous man of letters from the fifteenth century, Dimitar Kantakuzin with whom Vladislav had a close relationship. Evidence of this is Kantakuzin's *Message* written to Isaiah after 1469. In this *Message* Kantakuzin discusses the state of the Orthodox Church in the Balkans. He is indignant at the "real mess" in worship after the fall of the Balkan Orthodox countries to the Ottomans. Kantakuzin discusses also the question of church singing. He writes that in one place things are served and

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11   Further on these, see Димитрије Стефановић, *Стара српска музика* (Београд, 1975). The question about the nickname the "Serb" of Isaiah and Nikola is very interesting. Without doubt it refers to Serbian ethnicity. In all probability it was given because the two authors worked in a foreign milieu, not Serbian (like, for instance, Theophanes the Greek who was Greek by origin, born in Constantinople, but moved to Russia and worked there). The region of the Zhegligovo monastery where Isaiah and Nikola worked is located in the southwestern Bulgarian lands, where a compact Bulgarian population lived.

sung in one way, and in another in a different way, and that the ministers are ignorant and do not know what to sing in the church – neither in the Liturgy, nor in Vespers nor in Orthros[12].

The study of the Rila musical notes shows a great palaeographic closeness to two manuscripts of the fifteenth century of the Akolouthiai type. It is very likely that both of them were written either in the monastery of Zhegligovo or somewhere nearby.[13] Both are bilingual. Their texts are written in Greek and in Slavonic in the following way: the Greek and the Slavonic texts are written below the same melody; the same melody is notated twice – first in Greek and then in Slavonic.

One of the two manuscripts is now kept at the Athens National Library under the catalogue number 928[14]. It was compiled either by Isaiah the Serb or by Nikola the Serb. One finds in it some of the same terms that are encountered in the Rila musical notes. For instance, the two instructive formulas of the kind of *da capo* that usually were sung either by the *domestikos* or by some of the soloists, "lege" and "palin", meaning "say" or "sing" and "repeat," are given in Slavonic in the same translation in both sources: "глаголюще" and "пакыже," in the Athens manuscript the Old Bulgarian, and respectively, the Old Church Slavonic musical term "искрь", which means plagal mode, is recovered from the early Slavonic terminology of the eleventh century: for the first time this term in Slavonic is encountered in the famous Glagolitic Euchologion from the Monastery of St Catherin on Mount Sinai. In the Athens manuscript one also finds the earliest known notated chant in the Orthodox Balkans in praise of the popular Bulgarian and South Slavic saints John of Rila (commemorated three times during the year), Prohor of Pčinja and Joachim of Osogovo (both are commemorated on 15 January). Their names are put next to the names of some of the most distinguished Christian saints – Basil the Great (1 January 1), Gregory the Theologian (25 January) and John Chrysostom (13 November). The chant is a refrain to the polyeleos in mode 1, "Прийдете вси земленородни" ("Come, all ye born on the earth").[15] It is attributed to Isaja the Serb and is in a strophic form: the same neumated melody is sung with different texts written below it according to the compositional technique of *contrafactum*.[16]

The other manuscript is now in the Belgrade National library under the catalogue number 93. Until 1735 it was housed in the Metropolitan church

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12   The text in Slavic reads: „…в истину очи мои видеста… в нове поставлена клирика и невежда що пети в църкви, ниже знающа що ест божественаа литургия, в ниже вечерние пение, ни утренее, обаче в него место бе пое оно, в ового же место друго, и в другаго место ино…". See Георги Данчев, "Посланията на Димитър Кантакузин" in *Studia Balcanica*, 8 (1974): 45-48.

13   Both manuscripts are evidence for late-Byzantine musical practice. The earliest document of such musical practice in Slavonic is the Palauzov's copy of the Synodikon of Tsar Boril, written at the end of the fourteenth century in the Tirnovo school probably under the redaction of Patriarch Euthimios. Four musical texts in late-Byzantine notation are included in it. Further on this, see Елена Тончева, "Музикалните текстове в Палаузовия препис на Синодика на цар Борил" in *Известия на Института за музика*, т. XII (1967), 57-161.

14   For this manuscript see Димитрије Стефановић, Стара српска музика…, 21-23, 30; Andrija Jakovljević "Hronologija latinskog rukopisa 928 i vizantijski kinonikon kira Stefana" in *Zvuk*, 2 (Beograd, 1973), 165-173; Андрија Јаковљевић, "Нова транскрипција двојезичног псаломника са неумама (Атина, Народна библиотека Грчке МС 928, ф. 64р, глас 8)" in *Археографски прилози* 2 (Београд, 1980), 197-200; Елена Тончева, "Полиелейни припели в ръкопис Атина № 928 (Исайева антология) и отношението им към Търновската химнографска традиция" in *Търновска книжовна школа*. Т. 5 (София, 1994), 641-664.

15   It is published in Димитрије Стефановић, *Стара српска…*, 103-107.

16   *Contrafactum* technique is the adaptation of a melody to different texts; the other compositional technique is contrapositum – the adaptation of a text to different melodies.

of St John the Forerunner in Skopje and it is not known to have been in any other place. Neither is it known when it was taken to Belgrade. In 1941 the manuscript was destroyed during the bombardment of the city. Only twelve pages survived. The first six contain late-Byzantine musical theory (*papadike*). The theory is written in Slavonic and is the only mediaeval Slavic theory originating from the Orthodox Balkans. It represents a concise variant of the traditional Greek *papadiki* included in Akolouthiai from the fourteenth century onwards. Expressions from he vernacular speech are used, such as: "испред" (in front), "отсгор" (above), "надвор" (outside), "изнадвор" (out of), etc. The Slavonic theory is followed by full theory in Greek. The neumatic signs are listed according to the late-Byzantine classification dividing them into "emphona" (the small signs with an interval meaning), "aphona" ("voiceless", the great cheironomic signs) and "argie" ("signs for rest", the rhythmic signs).

The study of the three sources – the Rila musical notes, the Athens and the Belgrade manuscripts – reveals a great closeness between them. First, in their palaeographic aspect, and, second, in terms of their musical indications. In addition to this, the following common indications could be cited. In the Belgrade manuscript we read: "...Блажен муж [this is the incipit of the first psalm of Great Vespers, "Makarios anir" in Greek] пак на други стих спадни три гласа" ("descends with three notes on the other verse"); in the Rila notes is written: "спадни два гласа от едном" ("descend two notes from one"), "спадни апострофи" ("descend with apostrophoi"), etc. The two kinds of the interval signs – for consecutive movement and for leaps – have the same indications in the Rila musical notes and in the Belgrade manuscript: "flash" and "spirit".
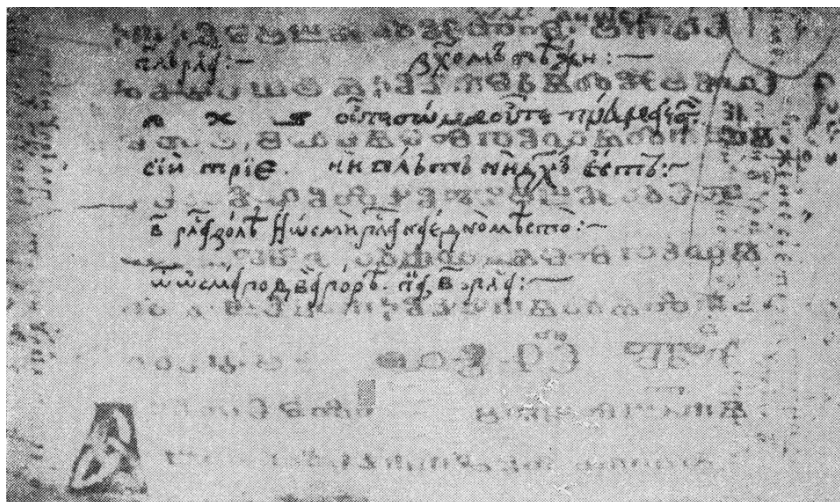
Illustration 8. The three signs elaphron, chamile and apporhoe. Below is written: "These three are neither soma ('плът'), nor pneuma ('дух')".

In the Rila musical notes we read for the three signs (ill. 8) – elaphron (descending third), chamile (descending fifth) and apporhoe (two consecutive descending seconds): "Сие трие. Ни плът, ни дух ест" ("These three are neither flash, nor spirit"). This indication actually is wrong according to the papadiki in Greek: it refers to last sign only – the apporhoe. We read in the Greek theories that the apporrhoe is neither "soma" because it does not indicate a consecutive movement, nor "spirit" – neither does it indicate a leap. The same mistake may be found in the Belgrade manuscript. The resemblance between the three sources

confirms that the musical practice in Rila monastery and the area around Skopje was very close.

It could be concluded that the Rila musical notes were almost certainly written by Vladislav the Grammarian and in all probability when he moved to the Monastery of Rila after 1469. The source contains practical indications for performance and remains a unique document of a "living" musical practice. This practice is fully orientated towards the new trends that were established in the fourteenth century in connection with the new revised ordo of Jerusalem and hesychasm, paying special attention to *theseis*, the musical words. The Rila musical notes remain a document showing efforts to maintain church singing at a high level at a very difficult time when the Balkan Orthodox countries had lost their political freedom.

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"A Taste of What Desire Seeks":
Sensing the Holy in Liturgical Life

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While the spiritual symbology of the various liturgical phenomena have been the subject of several classic commentaries in the Byzantine patristic tradition, as well as of several modern scholarly studies, research on the senses, materiality and their effects on the liturgical experience is only beginning to emerge.[1] Beyond the aesthetic wonder these phenomena aroused, they could also engender a mystical synaesthesia that invited the faithful to glimpse invisible beauty, sense the intelligible and experience immaterial illumination. Much has been written about the prayers, hymns, vestments and the physical design of the liturgical temple, the church building.[2] All these aspects have been examined in depth with regard to their theological interpretation, the history of liturgical tradition and their historical use.

However, is there a theological framework that underpins and illuminates the process of sense perception in liturgical life, with particular emphases not so much on the liturgical actions themselves, but the utility and indeed transformation of the bodily senses? This paper explores the early patristic period, highlighting the theological tradition that explains the manner in which our bodily senses are idealised as active participants in achieving this psychosomatic reality. The theological construct, "the senses of the soul" (τὰ τῆς ψυχῆς αἰσθητήρια), quite prevalent in the works of St Gregory of Nyssa, will be used as a starting point for exploring this process. After alluding to the senses of sight, smell, touch and taste, the paper will give particular emphasis to the sense of hearing, not just the organ of sound itself, the ear, but also the Orthodox liturgical 'organ' of sound par excellence: the human voice.

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1   Béatrice Caseau, "The Senses in Religion: Liturgy, Devotion, and Deprivation," in *A Cultural History of the Senses in the Middle Ages, 500–1450*, ed. Richard G. Newhauser (London: Berg Publishers, 2014), 89–110; Susan Ashbrook Harvey and Margaret Mullett (eds), *Knowing Bodies, Passionate Souls: Sense Perceptions in Byzantium* (Washington, D.C.: Dumbarton Oaks Research Library and Collection, 2017).

2   See, for example: Derek Krueger, *Liturgical Subjects: Christian Ritual, Biblical Narrative and the Formation of Self in Byzantium* (Philadelphia: University of Pennsylvania Press, 2014); Bissera Pentcheva, *The Sensual Icon: Space, Ritual, and the Senses in Byzantium* (Pennsylvania: Pennsylvania State University Press, 2010); Warren T. Woodfin, *The Embodied Icon: Liturgical Vestments and Sacramental Power in Byzantium* (Oxford: Oxford University Press, 2012).

The Spiritual Senses and the Divine Sense

In his letter *On Sickness and Health*, St Athanasius of Alexandria, after alluding to the five senses of the body and soul, described a divine sense that is awakened by compunction:

> Ἔστι τις μετὰ ταύτας καὶ ἑτέρα ἕκτη αἴσθησις, καθ' ἣν τῶν ναφῶν ἐφαπτόμεθα οἱ ἐφάπτεσθαι δυνάμενοι, περὶ ἧς εἶπεν Σολομῶν. καὶ θείαν αἴσθησιν εὑρήσεις, ἥτις καὶ ἐν κατανύξει καρδίας πολλάκις πέφυκεν γίνεσθαι.[3]

> There is, after these [five senses of body and soul], also another sixth sense, with which we who are able to touch partake of the untouchable, about which Solomon said, "You will discover a divine sense", and which often comes to pass in compunction of heart.

The spiritual senses and the divine sense of the human person undergo a curious journey in the history of Eastern Christianity.[4] While we could start with Origen and the Alexandrian milieu, exploring this notion of the divine sense and the soul's experience of the holy, investigating the twists and turns of the spiritual senses from early Christianity to Late Byzantium, this is not our intention. We will explore the theological framework that underpins and illuminates the process of sense perception in liturgical life and we will focus on patristic sources from the fourth century, particularly the Cappadocian Fathers. Indeed, Gregory of Nyssa's view of the spiritual sensorium as an embodied phenomenon becomes a point of departure for investigating how sensual apprehension can glimpse divine realities through the liturgical universe of the faithful.

In his first homily on the Song of Songs, the Nyssen argued that the sensuality of the Canticle teaches us that "there is in us a dual activity of perception, the one bodily, the other more divine [...] For there is a certain analogy between the sense organs of the body and the operations of the soul."[5] However, there is also a tension between bodily sense perception and the sensory powers of the soul. The Christian understanding of this tension is brought into focus in the famous dialogue between St Macrina and Gregory of Nyssa.[6] After considering the notion of the human person "as a kind of small cosmos", Macrina argues that the senses can "become interpreters of the omnipotent wisdom which is contemplated in the universe".[7] But she also warns that there are hidden things and by "hidden" she means "that which escapes the observation of the senses because in itself it can be known only by the intellect and not by sight." Gregory retorts:

> Ἀλλὰ τὴν τοῦ παντὸς ὑπερκειμένην σοφίαν διὰ τῶν ἐνθεωρουμένων τῇ φύσει τῶν ὄντων σοφῶν τε καὶ τεχνικῶν λόγων, ἐν τῇ ἁρμονίᾳ ταύτῃ καὶ διακοσμήσει δυνατόν ἐστιν ἀναλογίσασθαι· ψυχῆς δὲ γνῶσις διὰ τῶν κατὰ τὸ σῶμα δεικνυμένων τίς ἂν γένοιτο τοῖς ἀπὸ τῶν φαινομένων τὸ κρυπτὸν ἀνιχνεύουσιν;[8]

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3   F. Diekamp (ed.), *Analecta Patristica, Orientialia Christiana Analecta* (Rome, 1938), 5–8.

4   For an overview, see Marcus Plested, "The Spiritual Senses, Monastic and Theological" in Susan Ashbrook Harvey and Margaret Mullett (eds) *Knowing Bodies, Passionate Souls: Sense Perceptions in Byzantium* (Harvard University Press, 2017), 301–312; Paul L. Gavrilyuk and Sarah Coakley (eds), *The Spiritual Senses: Perceiving God in Western Christianity* (Cambridge: Cambridge University Press, 2012). See also the work by Paul Gavrilyuk and Frederick D. Aquino on the Spiritual Perception Project, and their forthcoming publication, *Sensing Things Divine: Towards a Contemporary Account of Spiritual Perception* (Oxford University Press).

5   St Gregory of Nyssa, *Homilies on the Song of Songs*, trans. Richard A. Norris, Jr. (Atlanta: Society of Biblical Literature, 2012), 35, 37.

6   Gregory of Nyssa, *On the Soul and the Resurrection*, trans. Catharine P. Roth (Crestwood, NY: St Vladimir's Seminary Press, 1993).

7   Ibid., 34.

8   *Gregorii Nysseni. De Anima et Resurrectione: Opera Dogmatica Minora, Pars III*, ed. Andreas Spira. GNO 3

However, it is possible to carefully deliberate on the harmony and order of the nature of things, regarding the wisdom which transcends everything, through the use of both wise and skilfully arranged words. Who will be able to search out the knowledge of the soul through what is revealed through the body, regarding what is hidden, out of those things which are perceived by the senses?

Macrina responds:

Καὶ μάλιστα μέν τοι […] τοῖς κατὰ τὸ σοφὸν ἐκεῖνο παράγγελμα γινώσκειν ἑαυτοὺς ἐπιθυμοῦσιν· εἰ κἂν ἡ διδάσκαλος τῶν περὶ ψυχῆς ὑπολήψεων αὐτὴ ἡ ψυχὴ, ὅτι ἄϋλός τις καὶ ἀσώματος, καταλλήλως τῇ ἰδίᾳ φύσει ἐνεργοῦσά τε καὶ κινουμένη, καὶ διὰ τῶν σωματικῶν ὀργάνων τὰς ἰδίας κινήσεις ἐνδεικνυμένη. Ἡ γὰρ ὀργανικὴ τοῦ σώματος αὕτη διασκευὴ, ἔστι μὲν οὐδὲν ἧττον καὶ ἐπὶ τῶν ἀπονεκρωθέντων διὰ θανάτου, ἀλλ' ἀκίνητος μένει καὶ ἀνενέργητος, τῆς ψυχικῆς δυνάμεως ἐν αὐτῇ μὴ οὔσης. Κινεῖται δὲ τότε ὅταν ἥ τε αἴσθησις ἐν τοῖς ὀργάνοις ᾖ, καὶ διὰ τῆς αἰσθήσεως ἡ νοητὴ δύναμις διήκῃ ταῖς ἰδίαις ὁρμαῖς συγκινοῦσα πρὸς τὸ δοκοῦν τὰ ὀργανικὰ αἰσθητήρια.[9]

Don't you see [...] if we desire to know ourselves, in obedience to that wise precept, the soul itself teaches us well enough what we should understand about the soul, namely that it is immaterial and bodiless, working and moving in accord with its own nature, and revealing its motions by means of the bodily organs. For the same arrangement of the bodily organs exists in the corpses of the dead, but the soul remains immobile and not activated by the psychic power which is no longer in it. It is moved when perception resides in the organs and intellectual power pervades perception, moving the organs of perception along with its own impulses as it chooses.[10]

The ways of knowing for Macrina require a harmony of spiritual and physical senses, a harmony that is based on a Christian anthropology that viewed humankind as created in the image and likeness of God, as the midpoint between things heavenly and things earthly.[11]

SEEING THE HOLY

This section of our paper will not examine the use of iconography or religious visual art of any sort, but will limit itself to the organ of seeing, the eye and the sense of sight, based on the harmonious synergy between soul and body that St Macrina alluded to earlier. The relationship between the physical sense perception of sight and spiritual sight was highlighted by Jesus himself in the Sermon on the Mount: "The lamp of the body is the eye. If therefore your eye is good, your whole body will be full of light. But if your eye is bad, your whole body will be full of darkness."[12]

In St John Chrysostom's commentary on St John the Evangelist's account of the healing of the man born blind, Chrysostom emphasises and expands on the supreme importance of the sense of sight:

Of all creation, man is more honourable and of the parts of our bodies, the eye is more honoured. This is the reason He fashions the eyes in this way and not in a simple

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(Leiden: Brill, 2014), 14. The English translation that follows is by the author.

9   *De Anima et Resurrectione*, 14.

10   Gregory of Nyssa, *On the Soul and the Resurrection*, 37.

11   See chapters 8 and 16 of the Nyssen's *On the Formation of the Human Being*. A critical edition of Gregory's *On the Formation of the Human Being* has been foreshadowed by the editors of *Gregorii Nysseni Opera*. In the meantime, we have used the Greek text in PG 44, 124–256. Although the title of Gregory's treatise, *Περί κατασκευῆς ἀνθρώπου*, is commonly translated as *On the Making of Man*, this is neither an accurate translation, nor a reflection of Gregory's main theme.

12   Matthew 6:22–23.

manner. For though it is small in size, it is more necessary than any other part of the body. And Paul explained this when he said, "And if the ear should say, 'Because I am not an eye, I am not of the body,' is it therefore not of the body?" (1 Cor. 12:16)[13]

At this point Chrysostom chooses to expand on the theme of the close relationship between the physical eye and its power to illuminate the soul:

> Indeed, all that is in us is proof of the wisdom of God, but much more than the others is the eye; for it directs the whole body, it gives beauty to all of it, it decorates the face, it is the lamp of all its members. What the sun is to the world, is the eye to the body; if you put out the sun, you destroy and upend everything; if you take out the eyes, the feet, the hands and the soul, are useless. Knowledge is lost when the eyes are disabled, since it is through these that we know God. "For since the creation of the world His invisible attributes are clearly seen, being understood by the things that are made" (Rom. 1:20). Therefore, the eye is not only a light to the body, but before the body, to the soul. This is why it is built as a royal fortress, occupying the high position and presiding over the other senses.[14]

Therefore, the visual media our Church uses for worship can be likened to rays of knowledge. These media are not limited to icons, but include clerical vestments, the shape and structure of our worshipping spaces, if you like, the entire visual field of the worshipper. All of these combine to focus our physical eyes in the mode that Apostle Peter refers to in his First Epistle, who extols the powerful faith of the pilgrims he addresses his first Epistle to, that "though it is tested by fire, [*you*] may be found to praise, honour, and glory at the revelation of Jesus Christ, whom having not seen you love. Though now you do not see *Him*, yet believing, you rejoice with joy inexpressible and full of glory, receiving the end of your faith—the salvation of *your* souls."[15]

TASTING THE HOLY

While for Aristotle taste may have been the lowest of the five senses,[16] Scripture portrays taste as intimately linked to the vision of the divine: "Taste and see that the Lord is good."[17] Taste can also become a source of divine inspiration. Not unlike the experience of the Prophet Ezekiel, St John the Evangelist hears a voice from heaven saying, "Go, take the scroll that is open in the hand of the angel who is standing on the sea and on the land [...] Take it, and eat; it will be bitter to your stomach, but sweet as honey in your mouth."[18] This "hierophagy" sees John experience a supernatural meal that transforms him into a receptacle of divine knowledge.[19] In Byzantium, John, the beloved Apostle, is portrayed as imbibing wisdom from the chest of Christ while laying his head there during the mystical supper. Similarly, the *Menologion of Basil II* tells us that St Romanos the Melodist ingested a scroll the Theotokos gave to him in a dream and awoke with the gift of hymnody; there was an inscription entreating the *Theotokos Kyriotissa* to be filled "with the sweet drink of

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13   Homily 56, PG 59, 304–310. The English translation is by the author.
14   Ibid.
15   1 Peter 1:7–9.
16   *Nicomachean Ethics* 3.10.
17   Psalm 33:9.
18   Revelation 10:8–9.
19   See Meredith J. C. Warren, *Food and Transformation in Ancient Mediterranean Literature* (Atlanta: Society of Biblical Literature, 2019), 59–74.

wisdom";[20] and St John Chrysostom portrayed tasting the Eucharist as transforming the believer's mouth into "doors of a temple which holds Christ."[21]

Taste also plays a key role in Gregory of Nyssa's *Homilies on the Song of Songs*. As Gregory enjoins an "erotic love" that desires the "beauty of the divine nature" and transforms "passion into impassibility", the sensual language of the Canticle becomes a medium of transfiguration for the passions and the sensorium. Quoting the words of the lover—"Come away from frankincense, my bride, come away from frankincense [...] come and pass through from the beginning of faith [...] from the lions' dens, from the mountains of the leopards"—Gregory invites the faithful to see in these words the "wellspring of good things [that] always draws the thirsty to itself—just as in the Gospel the wellspring says: "If anyone thirst, let him come to me and drink" (John 7:37). In a daring statement, the Nyssen renders sense perception a launch pad for the perpetual ascent of the human person towards God:

> For in using these words, he sets no limit, whether to thirst, or to the urge to come to him, or to the enjoyment of the drinking. Rather, by the open-endedness of his injunction, he issues a continuing invitation to thirst and to drink and to be impelled toward him. To those who have already "tasted" and have learned from experience "that the Lord is good", the tasting becomes, as it were, an invitation to partake of yet more. On this account the invitation to come to him that has been offered, and that ever and again draws us to better things, is never lacking to the person who is journeying upwards.[22]

Gregory suggests the true realm of the senses exists in the soul's ever-intensifying desire for the Divine, which can only be felt when the yearning soul is "surrounded by the divine night" and experiences the "mystical kiss" of the lover of humankind: "when she separated herself from any kinship with evil and sought, in that mystical kiss, to bring her mouth to the fount of light, then she became beautiful and good, illumined by the light of truth and cleansed by water from the darkness of ignorance."[23]

According to Gregory, while the Song of Songs is a narrative that appears to incite fleshly desire, its true purpose is salvific, leading the soul to a nobler desiring of the Divine. Therefore, he exhorts his audience:

> [...] since it is Wisdom who speaks, love her (ἀγάπησον) as much as you are able, with your whole heart and strength; desire her (ἐπιθύμησον) as much as you can. To these words I am bold to add, Be in love (ἐράσθητι), for this passion, when directed to things incorporeal, is blameless and impassible.[24]

For Gregory, this desire is not experienced in abstraction. It is through the sensorium of the body and soul that the faithful receive a foretaste of Wisdom and Power of God:

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20   See Bissera Pentcheva, "The Logos as Pregnant Body and Building" *RES. Anthropology and Aesthetics* 45 (2004): 232.

21   *Jean Chrysostome: Huit Catecheses Baptismales*, SC 50 (Paris, 1957), 159.

22   Homily 8, Norris 260, 261: ἀεὶ τῶν ἀγαθῶν ἡ πηγὴ πρὸς ἑαυτὴν τοὺς διψῶντας ἐφέλκεται, καθὼς ἐν τῷ εὐαγγελίῳ φησὶν ἡ πηγὴ ὅτι, Εἴ τις διψᾷ, ἐρχέσθω πρός με καὶ πινέτω· ἐν τούτοις γὰρ οὔτε τῆς δίψης οὔτε τῆς πρὸς αὐτὸν ὁρμῆς οὔτε τῆς ἐν τῷ πίνειν ἀπολαύσεως ἔδωκεν ὅρον, ἀλλὰ τῷ παρατατικῷ τοῦ προστάγματος πρὸς τὸ διηνεκὲς ποιεῖται τὴν προτροπὴν καὶ τοῦ διψῆν καὶ τοῦ πίνειν καὶ τοῦ πρὸς αὐτὸν τὴν ὁρμὴν ἔχειν. τοῖς δὲ γευσαμένοις ἤδη καὶ τῇ πείρᾳ μαθοῦσιν ὅτι χρηστὸς ὁ κύριος οἷόν τις προτροπὴ πρὸς τὴν τοῦ πλείονος μετουσίαν ἡ γεῦσις γίνεται.

23   Homily 11, Norris 341, 342: ἀλλ' ἐπειδὴ τῆς πρὸς τὸ κακὸν συμφυΐας ἑαυτὴν ἀποσπάσασα διὰ τοῦ μυστικοῦ ἐκείνου φιλήματος τῇ πηγῇ τοῦ φωτὸς προσαγαγεῖν τὸ στόμα ἐπόθησε, τότε καλὴ γίνεται τῷ φωτὶ τῆς ἀληθείας περιλαμφθεῖσα καὶ τὸ μέλαν τῆς ἀγνοίας ἀποκλυσαμένη τῷ ὕδατι.

24   Homily 1, Norris, 25.

[...] all the prophets, in handing over their organs of speech to the Spirit that sounded within them, became sweetness as they poured the divine honey forth through their throat. Kings and common folk alike consumed it to their benefit. The pleasure of it did not check desire through surfeit; rather did it nourish longing by affording a taste of what desire seeks.[25]

However, taste can also be the cause of misfortune and tribulation. Just as, in ancient literature, Persephone was kidnapped and held captive in the underworld by Hades who "secretly gave her a sweet pomegranate seed to eat" thus binding her to the underworld, Adam and Eve were exiled from Eden for tasting the forbidden fruit. As St Gregory the Theologian tells us:

> The devil maintains constant hatred of the human race. For it was through his murderous agency when he fanned my human flame by his trickery that the first mortal came to taste evil and death (αἰὲν ἀπεχθαίρει μερόπων γένος. ἐκ δ' ἄρ' ἐκείνου γεύσατο καὶ κακίης πρῶτος βροτὸς ἀνδροφόνοιο, καὶ θανάτου, ῥιπίσαντος ἐμοὶ φλόγα οἷσι δόλοισιν).[26]

Taste and the passion of gluttony (γαστριμαργία) or the love of delicacies (λαιμαργία)—also known as the madness of the palate—united taste to pleasure and divorced the mouth from the holy. As Basil the Great warned, "pleasurable tastes must not be followed as the goal of food—the need that serves life is sufficient, with indulgence being shunned. For if we serve pleasure, it is nothing other than to make a god of our belly."[27] Indeed, in the medieval world, food and feasting were signs of status and wealth.

In stark contrast, for Gregory of Nyssa, the Eucharist is the ultimate experience of the delights taste can offer—the bliss of Paradise. Indeed, the mystagogical instruction that his homilies on the Song of Songs seek to impart are the eucharistic experience. Therefore, when the Bride shouts: "You who are close to me, eat! And you, my brethren, drink and be drunken!" She sets forth to those who have ears to hear the mysteries of the Gospel and the mystical supper Christ gave to his disciples.[28] When the faithful sang "taste and see that the Lord is good," they did so amidst a multisensory encounter, having engaged in various postures and gestures, and after seeing the divine drama of salvation that the rhetoric of preaching conjured, turning listeners into spectators. Homilies and hymns enkindled the senses and rendered materiality a liminal space where the liturgical experience of the Divine could unfold.

Scenting the Holy

While it is beyond the scope of this paper to revisit the work of Susan Ashbrook Harvey on the olfactory practices of early Christianity,[29] it agrees that the significance of incense, holy myrrh, and other hallowed scents in liturgical life, as mediators of the human–divine experience, has much to tell us about the religious culture of the faithful and the sacredness of the body. Gregory of Nyssa's Homilies on the Song

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25   Homily 14, Norris 451.
26   *Carmina* 1.1.4, 48–50. C. Moreschini (ed.) *St Gregory of Nazianzus: Poemata Arcana* (New York: Oxford University Press, 1997).
27   *Rule of Basil* 9.9-10, ed. Anna Silvas, *The Rule of St Basil in Latin and English* (Collegeville, MI: Liturgical Press, 2013), 101.
28   Homily 10, Norris 325.
29   Harvey, *Scenting Salvation: Ancient Christianity and the Olfactory Imagination* (Berkeley: University of California Press, 2006).

of Songs also explore the theme of scenting the holy, which emerges in the first few lines of the Canticle: "And the fragrance of your ointments is better than all spices: your name is myrrh poured forth." (Song 1:3):

> [...] the Bride, touches on a higher philosophy. When she says *Your name is a perfumed ointment emptied out*, she makes it manifest that the divine power is inaccessible and incapable of being contained by human thought processes, for to me it seems that by this statement there is conveyed something like the following: that the Nature that has no boundaries cannot be accurately comprehended by means of the connotations of words. On the contrary, all the power of concepts and all the significance of words and names, even if they seem to have about them something grand and worthy of the Divine, cannot attain the nature of the Real itself. On the contrary, it is as if by certain traces and hints that our reason guesses at the Invisible; by way of some analogy based on things it has comprehended, it forms a conjecture about the Incomprehensible. For whatever name we may think up, she says, to make the scent of the Godhead known, the meaning of the things we say does not refer to the perfume itself. Rather does our theological vocabulary refer to a slight remnant of the vapour of the divine fragrance.[30]

Perhaps the Nyssen suggests here that the senses have a power to apprehend the Divine that is not given to words and concepts. While human language, concepts and names cannot attain the nature of the Real, sweet-smelling fragrance could unlock spiritual realities without the logic of words. During baptism, holy unction and other moments in liturgical life, the olfactory experience of the faithful intimated the mystery of Christ, the Bridegroom. While the materiality of the oil was one aspect of this olfaction, the fragrance poured out and the sweet smells it brought to life, was the other aspect of holy oil. The dual nature of this sensory experience pointed to the two natures of Christ himself.

TOUCHING THE HOLY

It is not surprising that the Cappadocian Fathers use descriptive words of action, typically associated with physical displays of love, that is, kiss, embrace, intertwining, to make metaphorical allusions between the somatic sense of touch and the actions of the soul:

> There was a time when the Bride was dark, cast into darkness by unenlightened beliefs, by reason of the fact that the sun looked askance at her and by temptations scorched the seed that lay rootless on the rocks; when she did not guard her vineyard, being weakened by the forces waging their war within her; when, ignorant of herself, she shepherded the herds of goats instead of sheep. But when she separated herself from any kinship with evil and sought, in that mystical kiss, to bring her mouth to the fount of light, then she became beautiful and good, illumined by the light of truth and cleansed by water from the darkness of ignorance.[31]

The Nyssen likens the erotic turning of the soul to God, through the action of a "mystical kiss" with which it is enjoined with the "fount of light", a sort of anagogical antithesis to Judas Iscariot's kiss of betrayal.

St Basil, in a similar vein, drawing inspiration from the book of Ecclesiastes, likens the way through which wisdom "comes into contact" with the soul, as an embrace:

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30   Gregory of Nyssa (Homily 1, Norris 39).
31   Ibid. (Homily 8), 265.

There is also a certain touch sense of the soul, through which wisdom comes into contact with it, as if it is being embraced by the soul's own virtue. For it says, "love her…so that she may embrace you" (Proverbs 4:6-8). And again, from Ecclesiastes, "a time to embrace, and a time to draw far from embracing" (Eccles. 3:5). For on the one hand, bodies are polluted by unclean intertwinings between one another. But the soul, through its complete intertwining with wisdom, is filled with sanctification and purity.[32]

The tactile dimension of liturgical experience is yet another example of the significant role the body plays in a life of holiness.

HEARING THE HOLY

In the four senses covered thus far, we have shown that the activation of the bodily senses leads to an analogous reaction in the soul. St Gregory the Theologian, points this out in his Oration to "the frightened citizens of Nazianzus,"[33] interpreting a verse from the Book of Jeremiah, that, "'sensitive powers' presumably refers to the thoughts and stirrings of the soul, especially those that result from sense perception and tear into the just man, firing him up and rousing in him impulses that thanks to the ardour of the Spirit he cannot at all control." Further on, he establishes a link between the subtle virtue of being tender-hearted and the desire for what is "beautiful and good" (τὸ καλοκἄγαθον) pointing out that, "our eyes and ears are not limited to registering distress upon seeing or hearing something bad; thanks to our virtue of having a tender heart they also desire to hear and see good things as well."

But the utility of our worship does not lie in irrational displays of 'beautiful' sensory stimulation; this very stimulation is intertwined with the more reasoning or rational aspect of our worship. St Nemesios of Emessa, describes the gradation from irrational animals to the Rational Animal, the Human Being, within God's creating act by using the voice as a pivot-point:

Again, when moving from the non-rational animals to the rational animal, man, He *(God)* did not construct this all at once, but first He endowed the other animals also with certain natural forms of understanding, devices and resources for their preservation, so that they appear near to the rational animals, and thus He projected the truly rational animal, man. In the same way, too, if you also investigate voice you will also find a gradual progress from the simple and undifferentiated vocalisation of horses and cattle to the varied and differentiated voice of crows and imitative birds, until He finished with the articulated and perfect voice of man. Again, He linked articulate speech to thought and reasoning, making it a messenger of the movements of the intellect.[34]

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32   Basil the Great, *On the Beginning of Proverbs*, Homily 12, PG 31, 385–424.

33   Oration 17. PG 35, 964–981.

34   Nemesius, *On the Nature of Man*, trans. Sharples and Van Der Eijk (Liverpool: Liverpool University Press, 2008), 39. The Greek text is as follows: πάλιν δὲ μεταβαίνων ἀπὸ τῶν ἀλόγων ἐπὶ τὸ ογικὸν ζῷον τὸν ἄνθρωπον, οὐδὲ τοῦτο ἀθρόως κατεσκεύασεν, ἀλλὰ πρότερον καὶ τοῖς ἄλλοις ζῴοις φυσικάς τινας συνέσεις καὶ μηχανὰς καὶ πανουργίας πρὸς σωτηρίαν ἐνέθηκεν, ὡς ἐγγὺς λογικῶν αὐτὰ φαίνεσθαι, καὶ οὕτω τὸ ἀληθῶς λογικὸν ζῷον τὸν ἄνθρωπον προεβάλετο· τὸν αὐτὸν δὲ τρόπον καὶ ἐπὶ τῆς φωνῆς ζητῶν εὑρήσεις ἐξ ἁπλῆς καὶ μονοειδοῦς τῆς ἵππων καὶ βοῶν ἐκφωνήσεως κατὰ μέρος εἰς ποικίλην καὶ διάφορον προαχθεῖσαν τὴν τῶν κοράκων καὶ μιμηλῶν ὀρνέων φωνήν, ἕως εἰς τὴνἔναρθρον καὶ τελείαν τὴν ἀνθρώπου κατέληξε, πάλιν δὲ τὴν ἔναρθρον διάλεκτον ἐξῆψε τῆς διανοίας καὶ τοῦ λογισμοῦ ἐξάγγελον ποιήσας αὐτὴν τῶν κατὰ νοῦν κινημάτων. See M. Morani, *Nemesii Emeseni de natura hominis* (Leipzig: Teubner, 1987), 1–136.

The "perfect voice" may be a non-objectifiable sentiment, an unattainable goal, but the link he elucidates between the voice and rational thought is undeniable. The human power of speech is not simply an act of mimesis of the original Image, the Word, but is called to become the vehicle with which the inner stirrings of our own intellect are referred to God, especially in the liturgical act.

St Gregory Nyssen is able to marry the beautiful aspect of the voice together with its property of expressing the movements of the intellect in the following passage from the *Commentary on the Song of Songs*: "Now "fine words" are "honeycombs" (Prov 16:24), and the instrument of such rational speech is the voice, which originates from the throat." St Gregory then moves on to identify St John the Forerunner and Apostle Paul within this analogical context: "Perhaps, then, one will not be mistaken if one understands this term "throat" to signify the servants and interpreters of the Word, in whom Christ speaks. The great John the Baptist, after all, when asked who he was, called himself a "voice" (John 1:23) because he was the forerunner of the Word, and the blessed Paul gave proof of the Christ speaking in him (cf. 2 Cor 13:3), and, having lent Christ his own voice, he gave voice to sweetness." The throat, expounding spiritual truths with "the articulated and perfect voice of man" combined with the innate need to experience via the sense of hearing, that which is beautiful and good, enhances the longing, the nostalgia "of what desire seeks."

The chanter/chorister is not just a passive instrument suborned to centuries of liturgical tradition. Neither are they a means to re-enact the Divine Economy through beautiful sounds alone. After all, beautiful sounds can be experienced in a number of secular settings. They are called to lend their voice, their vocal cords, their throat, their lips their mouths to the Holy Spirit, the desire for which has already been engendered in their hearts. St John Chrysostom joins the inner expression of this desire to its vocalisation when interpreting Colossians 3:16: "in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord."

> St Paul says, from the grace of the Holy Spirit. Not only by the mouth, he says, but with reverent care. For this is what singing to God really is; singing by mouth alone is singing into the air, for the voice is dispersed indiscriminately through it. St Paul says to not show off when singing. And even if you are in the marketplace, you are able to turn towards yourself and sing to God, while no-one is listening.[35]

St Gregory Nyssen climaxes the passage from Song of Songs cited previously, with an exclamation: "How blessed are the members through whose contributions the whole body becomes desire!" The hymns we sing are not a simple reciting of dry, ancient 'religious poetry'. The singing, the chanting, the vocalisation during worship is a physical sign of the desirous movement of the Church Body, in both soul and body, one and all, to partake in an all-enveloping 'erotic' *epektasis* reaching upward in an eternal motion towards the Divine.

For Basil the Great, liturgical music was not the sensuous enjoyment of music, which could incite depraved passions, but a remedy for these passions and pedagogy for the soul. By mixing "the sweetness of melody with doctrine" and providing

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35   John Chrysostom, *Commentary on the Epistle to the Colossians*, PG 62, 364: Ἀπὸ τῆς χάριτος τοῦ Πνεύματος, φησίν. Ἄιδοντες ἐν ταῖς καρδίαις ὑμῶν τῷ Θεῷ. Μὴ ἁπλῶς, φησὶ, τῷ στόματι, ἀλλὰ μετὰ προσοχῆς. Τοῦτο γάρ ἐστι τῷ Θεῷ ᾄδειν, ἐκεῖνο δὲ τῷ ἀέρι· διαχεῖται γὰρ ἁπλῶς ἡ φωνή. Μὴ πρὸς ἐπίδειξιν, φησίν. Κἂν ἐν ἀγορᾷ ᾖς, δύνασαι συστρέψαι σαυτὸν καὶ ᾄδειν τῷ Θεῷ, μηδενὸς ἀκούοντος.

"a common surgery for souls," hymnody could edify the faithful and elicit blessed emotions. Of course, music could just as easily have aroused depraved passions:

> For passions, which are the offspring of servility and baseness, are produced by [the music of corrupt songs]. On the other hand, we must employ that class of music that is better and leads to the better, which David, the sacred Psalmist, is said to have used to ease the madness of the king.[36]

Similarly, Gregory of Nyssa suggested that liturgical singing is not the music of the lyric poets. Sacred song combines "the sweetness of honey" with "divine words" in a way that moderates the passions through the "proper rhythm of life" that leads to "the more sublime state of life."[37]

Concluding remarks

If there is a theological framework that underpins and illuminates the process of sense perception in liturgical life, it was not systematically developed by the early church fathers. However, they laid the foundations for what was to emerge later in Byzantium, foundations which hinted at the liturgical dimensions of sense perception. They set the tone by offering exegeses in either a literal or anagogical sense, of the rich scriptural tradition which refers to the senses. We have attempted to outline some of these in our paper, but we have gone further by drawing links between these analyses and the actual sensory media of worship. Furthermore, the liturgical theology that was to develop in the classic works of St Dionysios the Areopagite, St Maximos the Confessor and St Germanos of Constantinople, did not spring forth *ex nihilo*, but had antecedents in the earlier patristic theology on who the human person is, or rather who the human person is called to be, both in an earthly manner, but also in regards to her/his eschatological mode of being, which indeed, Orthodox worship enacts at every liturgical *synaxis*.

While we have focused on patristic texts in this presentation, liturgical life shaped the theology of these fathers and mothers of early Byzantium. It is in liturgical life that the interplay between the sensual and mystical—hymnody, incense, iconography, etc—echoes the bodily and divine modes of perception that Gregory spoke of as an analogy between the sensorium and the spiritual senses:

> We also learn, in an incidental way, another truth through the philosophical wisdom of this book, that there is in us a dual activity of perception, the one bodily, the other more divine—just as Proverbs somewhere says, "You will find a divine mode of perception." For there is a certain analogy between the sense organs of the body and the operations of the soul. And it is this that we learn from the words before us. For both wine and milk are discerned by the sense of taste, but when they are intelligible things, the power of the soul that grasps them is an intellectual power. And a kiss comes about through the sense of touch, for in a kiss lips touch each other. There is also, though, a "touch" that belongs to the soul, one that makes contact with the Word and is actuated by an incorporeal and intelligible touching, just as someone said, "Our hands have touched concerning the Word of life" (1 John 1:1). In the same way, too, the scent of the divine perfumes is not a scent in the nostrils but pertains to a certain intelligible and immaterial faculty that inhales the sweet smell of Christ by sucking in the Spirit.[38]

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36   *Address to Youth. On how they might Benefit from Classical Greek Literature* (Sydney: St Andrew's Orthodox Press, 2011), 52. We have slightly modified the translation. For the Greek text, see PG 31, 581D.

37   Ronald E. Heine, *Gregory of Nyssa's Treatise on the Inscriptions of the Psalms* (Oxford: Clarendon Press, 1995), 91–92. For the Greek text, see *St Gregory of Nyssa, In Inscriptiones Psalmorum: In Sextum Psalmum: In Ecclesiasten Homiliae*, ed. J. McDonough and P. Alexander, GNO 5 (Leiden: Brill, 1986), 33–34.

38   Gregory of Nyssa, *Homilies on the Song of* Songs, 35, 37.

While Gregory talks about the spiritual senses, he does not argue for a dichotomy between these and physical sensorium. After all, the human person is the bridge of the sensible and intelligible worlds. In the words of St Macrina: "As we observe the whole universe through sensual apprehension, by the very operation of our senses we are led to conceive of that reality and intelligence which surpasses the senses."[39]

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39   Gregory of Nyssa, *On the Soul and the Resurrection,* 34.

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Orthodox Liturgical Chant Traditions and Their Development in Lithuania Today

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Introduction

The main aspect related to research on Orthodox chanting in Lithuania is that after the official adoption of Christianity (1387), the country developed a Roman Catholic culture that was orientated towards the West. The future King of Poland and Grand Duke of Lithuania, Jogaila, chose to accept the proposal to become Catholic and marry Queen Jadwiga of Poland. On these and other terms, on 14 August 1385, at the castle of Kreva, Jogaila agreed to adopt Christianity in Lithuania, signing the Act of Kreva[1]. Therefore, the Orthodox faith in the territory of the ethnic Lithuania is and always has been a minority religion. The latest archaeological research shows that already in the fourteenth-fifteenth centuries, despite some strict conditions regarding Orthodoxy (for example, in the fifteenth century, it became forbidden to build new Orthodox churches or repair old ones in the cities[2]), the Orthodox community flourished. They had arable fields, a large *Civitas Rutenica* district in the centre of Vilnius.[3] That is why we can argue that Orthodox culture in this territory developed already since the fourteenth century. This is supported by the fact that the first Orthodox church was established in the fourteenth century, and the first Orthodox Lithuanian saints emerged – the holy martyrs of Vilnius, Anthony, John and Eustatius;[4] St Charitina the Lithuanian,[5] and St Daumantas Timothy.[6]

After the Union of Brest (1596) was signed between the Roman Catholic Church and representatives of the Orthodox Kievan Metropolitanate, the situation for the

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1   Stephen C. Rowell, "1386: The Marriage of Jogaila and Jadwiga Embodies the Union of Lithuania and Poland", *Lithuanian Historical Studies* 11, issue 1 (2006): 138. https://brill.com/view/journals/lhs/11/1/article-p137_7.xml.

2   Giedrė Motuzaitė Matuzevičiūtė, Rytis Jonaitis, Irma Kaplūnaitė, *Ūkinio pastato, stovėjusio Civitas Rutenica kvartale, archeobotaniniai tyrimai: kitataučių kasdienybė Vilniaus miesto aplinkoje XIV a. pabaigoje – XV a. I pusėje* in Lituanistica, t. 62, Nr. 4 (110), (Vilnius: Lietuvos mokslų akademija, 2017), 222. https://www.lmaleidykla.lt/ojs/index.php/lituanistica/article/view/3609/2408

3   Motuzaitė Matuzevičiūtė, Ūkinio pastato, 230.

4   Darius Baronas, *Trys Vilniaus kankiniai. Gyvenimas ir istorija* (Vilnius: Aidai, 2000), 150.

5   Algimantas Bučys, *Seniausiosios lietuvių literatūros istorija ir chrestomatija* (Vilnius: Versus aureus, 2012), 530.

6   Андрей Фомин, *Православные святые в истории Литвы* (Вильнюс: Ciklonas, 2017), 45.

Orthodox Church in Lithuania changed. It is challenging to discuss the appearance of Orthodox chanting tradition at this time on account of a lack of precision about whether these manifestations were Orthodox or Eastern Catholic. Generally speaking, Vilnius was at that time a multicultural and multiconfessional centre, where different church music styles developed, and the art of composition and chanting reached a high professional level. The following stage of development of a specifically Orthodox chanting tradition in Lithuania began with the abolition of the Union of Brest at the beginning of the eighteenth century. At that time, the Lithuanian territories were part of the Russian Empire. The Lithuanian diocese was re-established, and over five decades, the Orthodox Church and its chanting developed quickly, religious schools were established[7], the teaching of chant was activated[8], and a generation of competent local singers was raised.[9] The newly established Monastery of the Holy Spirit in Vilnius became the main administrative and educational centre, where the Archdiocesan Choir sang. This productive period in choral activity was superseded by the events of the twentieth century, and only at the end of the twentieth century did Orthodox chanting in Lithuania continue to develop, thanks to one of the most famous choir leaders, Vsevoldas Kubajevskis.[10]

The first service in the Lithuanian language took place only in 2005. In 2012, the first Lithuanian Orthodox parish was established at the church of St Paraskevi. At the beginning of the twenty-first century, a specifically Lithuanian Orthodox culture began to develop, the translation of liturgical texts began,[11] and the established terminology started to change. For example, the term "Orthodox" emerged only at the beginning of the twenty-first century and until now has not been well established or approved among Lithuanians. The established term for the religious community in the Lithuanian language is *stačiatikiai*, literally understood among Lithuanians as "upright" and "believe". But with more and more ethnic Lithuanian Orthodox, such a term began to appear inaccurate and unacceptable, and this is why they described themselves as Christian Orthodox – *krikščionys ortodoksai*. There is another handful of terms and concepts, which, thanks to young and educated Orthodox, are currently being rethought, adapted or transformed, even though the Lithuanian Orthodox in Lithuania are a minority. According to the state population census in 2011, the Lithuanian Orthodox constitute 6% of all the Orthodox believers in Lithuania)[12]:

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7   Lietuvos valstybės istorijos archyvas (Lithuanian State Historical Archives), fond 610, doc. 1, number 349, f. 3.

8   Lietuvos valstybės istorijos archyvas (Lithuanian State Historical Archives), fond 610, doc. 2, number 405.

9   Lietuvos valstybės istorijos archyvas (Lithuanian State Historical Archives), fond 610, doc. 2, number 338, f. 3; Лариса, Густова-Рунцо, *Православная певческая практика Беларуси* (Минск: БГУКИ, 2018), 144.

10   Татьяна Сковородко, "Регент и духовный композитор Всеволод Сергеевич Кубаевский (к 30-летию со дня кончины)" *Вестник* № 4 (15) (Вильнюс, 2015), 52-53.

11   More about translation processes in Lithuania: Гинтарас Сунгайла, *Проблемы переводов Божественной Литургии свт. Иоанна Златоуста на литовский язык* (Варшава, 2019). https://drive.google.com/file/d/1zTeehs1eJkgZnTxnu97v_coteqeBwu-3/view?fbclid=IwAR0C2R2HwFM2206HrGjvINpXnycDfOKmuwD51UMek8Khn0yC5z1fG6Y_GOI

12   *Miestų gyventojai pagal tautybę 2011* (Lietuvos statistikos departamentas, 2013), 14. https://osp.stat.gov.lt/documents/10180/217110/Gyv_kalba_tikyba.pdf/1d9dac9a-3d45-4798-93f5-941fed00503f, accessed 14 December 2019.

Orthodox believers in Lithuania by nationality in 2011 (%)

7,75

9,34

6,24

72,8

■ Russians ■ Lithuanians ■ Belarusians ■ Ukrainians ■ Others
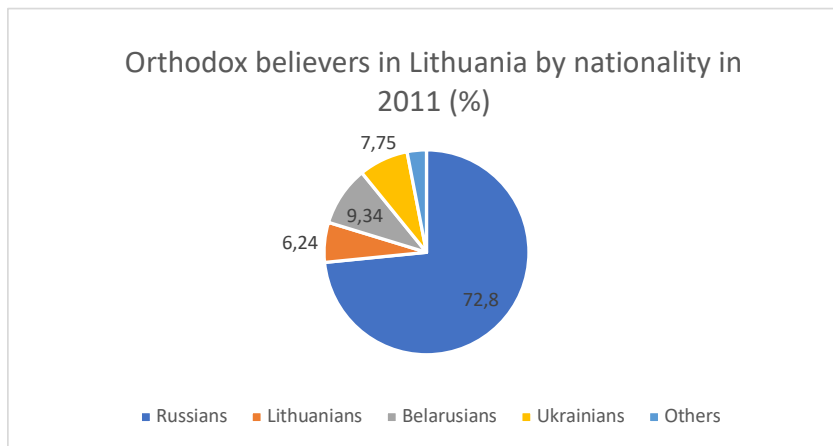
Yet at the present time (2019), a strong and rising interest can be noticed in Orthodox religion among ethnic Lithuanians, which directly reveals the expansion of the Orthodox religion in the Lithuanian culture.

The concept of the liturgical chanting tradition in the context of this research

Orthodox choir chanting in Lithuania can be described as a tradition, a musical phenomenon, which on the one hand is cherished and protected, and on the other hand is transformed according to new circumstances, new people and new ideas. First of all, we need to define what we mean by the concept of Orthodox chanting tradition in the context of this research.

Academics usually position chant tradition as a phenomenon that stands out clearly and musically from others, depending on whether the approach is synchronic (grouped by various local traditions[13]) or diachronic (grouped by various historical traditions[14]), and also on the basis of the comparison of various musical styles[15] (liturgical, non-liturgical, composed or concert, monastery, Archdiocesan choir and other chanting traditions). In this paper I intend to discuss Orthodox chanting as a musical tradition that takes place in a corresponding country, corresponding community and corresponding time and place. The research is based on ethnological methods, such as extensive field research, the positioning of the terminology and concept of the community under research, and questioning the positioning of the emic-etic.

The research requires a system that would allow one purposefully to compare the chanting traditions, which could be as identical as possible. The main focus lies on the system which would be most appropriate with regard precisely the Lithuanian chanting traditions. The chosen criterion of classification is that of a canonical locality, in other words, a locality, based on the administrative unit of the Orthodox Church – from the Russian Autocephalous Orthodox Church and their chanting to the smallest unit, separate parish chanting traditions (a classification

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13　　Светлана Хватова, "Традиция пения на глас в русской православной церкви новейшего периода," *Вестник Адыгейского государственного университета*. Серия 2: Филология и искусствоведение (Майкоп, 2011), https://cyberleninka.ru/article/v/traditsiya-peniya-na-glas-v-russkoy-pravoslavnoy-tserkvi-noveyshego-perioda

14　　Галина Пожидаева, *Певческие традиции Древней Руси: Очерки теории и стиля* (Москва: Знак, 2007)

15　　Густова-Рунцо, *Православная певческая практика Беларуси*, 14–18.

system developed by the author of this article). This criterion is chosen entirely because the research on Lithuanian Orthodox chanting shows that local, rather than functional, criteria most accurately and clearly present the variety of the living traditions in this territory.

The levels of traditions are divided into a hierarchy from the most general to the smallest one. We must emphasize that it is not the positioning of separate chanting traditions, but rather

naming the levels of the chanting tradition. Just as we cannot claim that in Russia there is only one established chanting tradition, similarly we cannot claim that in Lithuania there is only one diocesan chanting tradition. However, if we cannot name these traditions, we cannot analyse, compare and systemize them. This classification system was created for the purpose of allowing us purposefully to name the meanings, systemize and compare various chanting traditions, depending on their scale.
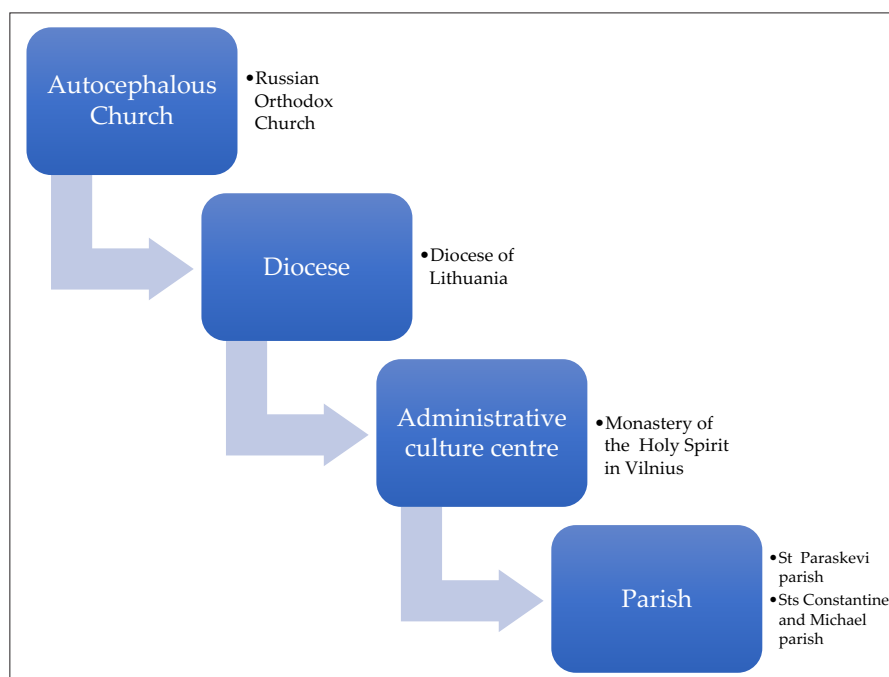
Classification of Lithuanian chanting traditions

The Lithuanian Orthodox diocese follows the Russian Orthodox Church chanting tradition. It has an exceptional diocese chanting tradition that is distinguishable by the usage of mixed chanting variations of the eight modes (гласы). At the level of the administrative culture centre, there is a collective choir chanting tradition of the Monastery of the Holy Spirit, as well as the Archdiocesan choir. This tradition can be also called historically the earliest tradition, as well as a tradition that has preserved its features the longest (presumably, already since the late nineteenth century), that has already formed the taste of the believers and singers, the central orientation of the Lithuanian chanting tradition not only in the choir of the Monastery of the Holy Spirit choir, but also for many other choirs.

At the level of Lithuanian parishes, there are several specific chanting traditions observable: St Paraskevi Lithuanian parish, Sts Constantine and Michael parish and the Icon of the Iveron Mother of God parish in the Palanga resort. Chanting in the other parishes could also be approached as different

chanting traditions on the basis of the usage of a different repertoire, different choir structure, different choir leaders and singers experience, possibilities and so on. The traditions of some parishes have been kept for decades and in an ethnological sense are also unique.

Specific Orthodox parish chanting traditions in Lithuania

The Monastery of the Holy Spirit was established in the sixteenth century. This monastery is the religious, administrative and cultural centre of Vilnius and of the entire Lithuanian diocese. Between 1840 and 1845, the Monastery of the Holy Spirit monastery became the main administrative and educational centre, where the newly established Archdiocesan choir chanted.[16] That leads one to reflect that already since the nineteenth century, the chanting tradition at the Monastery must have been specific and solemn and in its sense belonged more to the cathedral rather than the monastery. A certain notional discrepancy between the purpose of the choir and of the Monastery could also be represented by the space where the choir chanted. The space is very small and was perhaps not orientated towards a large archdiocesan choir. Various written documents and reports testify to the high level of the diocesan chanting at the time.[17] The main documents have been found in historical archives of Lithuania and Belarus. Presumably, singers from Minsk came to be trained in the Archdiocesan Choir of Lithuania.[18] Therefore, up to this day, singers and choir leaders as well as believers are used to this particular tradition and all of the attempts to change it even slightly (for example, to adopt older chanting styles) never meet with success, because the Monastery of the Holy Spirit us has for centuries been known for its harmonized, solemn style of chanting.

Currently there are four choirs at the monastery: the small, the brethren, the youth, and the Archdiocesan Choir. All of them attempt to sustain the common tradition, even though they use different variations of the hymns. The chanting in all the choirs is performed in Church Slavonic. The Archdiocesan choir mainly performs a traditional repertoire, which has endured since the middle of the twentieth century after the choir director Vsevolodas Kubajevskis. He collected the hymns from various sources, rewrote them, adjusted them, and created his own versions of them, forming a large sheet music library which until now is used not only by the Archdiocesan Choir, but also by other Orthodox choirs in Lithuania. After Kubajevskis, the Archdiocesan choir was led by the famous Russian conductor-cantor Aleksej Puzakov and others.

Currently, the Archdiocesan Choir is led by Tatjana Skovorodko, the daughter of the mitred archpriest in Lithuania.[19] She has been raised in the church and has heard Orthodox chanting all her life. Now she represents the Archdiocesan Choir chanting not only in church, but also at public performances.

Another interesting tradition that has been rapidly developing and adapting to the circumstances is the Lithuanian St Paraskevi parish chanting tradition. The church was built in the fourteenth century. It is one of the first Orthodox churches built in Lithuanian territory. At the beginning of the 21th century the deacon and

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16   Lietuvos valstybės istorijos archyvas (Lithuanian State Historical Archives), fond 610, doc. 1, number 349, ff. 7, 13-14.

17   Lietuvos valstybės istorijos archyvas, fond 610, doc. 2, number 338, f. 3.

18   Густова-Рунцо, *Православная певческая практика Беларуси*, 144.

19   "О хоре", Архиерейский хор Свято-Духова монастыря г. Вильнюса, accessed December 14, 2019, http://orthodoxychor.lt.

composer Victor Miniotas[20] wrote the first Orthodox Lithuanian liturgy (the texts were in Lithuanian, and the composition was original), fragments of which were sung in this parish. On account of the lack of singers, however, this Liturgy could not be performed in full. Because of a small size of the choir, improvisation in various musical scales has been practiced for a long time. In fact, improvisation has been the basis for the chanting tradition of this parish, although the choir also sang various traditional chanting hymns, such as Russian or Georgian hymns in Church Slavonic. The improvisation is based on major, minor and Byzantine second plagal mode scales. The tradition changed only a few years ago with the new choir leader. Currently the choir does not use the Georgian hymns and similar, but the improvisational element during the parish Liturgy is still sometimes noticeable. The choir soloist and leader sometimes chants a hymn cadence based on an improvisation (the improvisation is based on several scales – natural major or minor scale, mixolydian mode, harmonic major, minor with higher sixth tone, and sometimes the scales are combined in one chant. Also, the choir leader suggests that the Byzantine second plagal mode does not fit with the Lithuanian language, so she does not use this mode). Therefore, we can claim that the improvisational chanting tradition is still alive, but it is not so intense as it was. The new choir leaders have also been actively creating their musical material for texts in Lithuanian language. The general chanting atmosphere of this parish could be described as very creative and innovative. For example, they usually have online streaming of services on Facebook.[21] Currently, all the texts needed for chanting have been translated and are used by other Lithuanian parishes too. Liturgy is already served in the Lithuanian language in Kaunas, Kretinga as well as the St Jekaterina church in the Žvėrynas district.

The Sts Constantine and Michael church is also called the Romanov church. Its chanting tradition is twofold. There is a Sunday choir, from which the professional Orthodox choir *Svetilen* arose.[22] It performs in Lithuania as well as abroad, organizes various projects – one of the previous being "The Sounds of Orthodox Churches of Vilnius"[23] performed together with a Lithuanian sound engineer, Tomas Dabašinskas.[24] The choir leader is Vadym Mašin. The chanting of the Sunday choir is homophonic. The daily choir is composed of two singers, i.e. the choir leader Vadym Mašin and his wife, the soloist of the *Svetilen* choir, Irina Mašina. For this reason, on weekdays during the Liturgy one can hear the most diverse chanting styles, especially many archaic-style hymns and also musical improvisation.

There is one more specific chanting tradition in Lithuania. It is the Icon of the Iveron Mother of God parish tradition in the Palanga resort. Here, the repertory is based on chants from Moscow, not on the Lithuanian mixed eight modes (гласы) tradition.

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20   More information about Victor Miniotas is available here: Eglė, Grigaliūnaitė, *Viktoras Miniotas*, Music Information Centre Lithuania, accessed March 27, 2020, https://www.mic.lt/en/database/classical/composers/miniotas/.

21   Šventosios Paraskevės parapija, Facebook, November 18, 2018, https://www.facebook.com/sventosparaskeves.parapija/videos/400645630471877/.

22   Arian 1232, "Заповеди блаженства Хор Светилен Вильнюс", YouTube video, June 2, 2015, https://www.youtube.com/watch?v=eunrcQRXHkQ.

23   Tomas, Dabašinskas, "Acoustics of eleven Orthodox Churches of Vilnius, Lithuania", official Tomas Dabašinskas website, July 11, 2018, http://www.tomasdabas.eu/sanctuaries/orthodox/sounds-of-orthodox-churches-of-vilnius/.

24   Tomas, Dabašinskas, "Christian Orthodox Churches of Vilnius, Lithuania", YouTube video, June 25, 2018, https://www.youtube.com/watch?v=GDYrUqSAFLM.

THE PROCESSES OF THE CHANGE AND PRESERVATION OF THE CHANTING TRADITION

At the moment, the initiators of the shift in choir chanting tradition are the choir leaders themselves (although sometimes the priests serving in the church and, more rarely, priests of higher rank or the metropolitan express their opinion on chanting). The shift of the parish choir tradition manifests itself in several ways in Lithuania:

- The new director leads the choir and collects the repertoire anew (according to himself, according to the structure of the current choir);
- The new director of the choir keeps a part of the old repertoire, but introduces a large amount of new repertoire;
- The new director of the choir keeps a large part of the old repertoire, and introduces barely anything new;
- The current choir leader searches for new pieces for his choir, depending on the changed choir structure or new tendencies in the field of chanting;
- The current choir leader, after having participated in a specialized course for choir directors, after having received an education of a choir director or otherwise raised his qualification in the area of conducting, changes the entire or a large part of the previous repertoire.

The preservation of the tradition happens most frequently when the choir is led by the same choir leader for a long time, and also if the clergy and the believers are used to the respective chanting tradition. In such a case, introducing a new tradition is rather difficult. For example, the Archdiocesan Choir has a strict basis for its repertoire. It first and foremost depends on the common chanting tradition, cherished for years, and thus preserves and continues this tradition. Learning a completely different repertoire would require a great deal of time for such a group of people, as chanting in church is usually only their hobby.

The reasons for the shift in the tradition are most often related to a new leading choir director or a completely changed choir structure, when the choir is no longer able to perform the old pieces. A strong influence comes from the general tendency of change in Orthodox chanting, such as going back to the old chanting forms such as Znamenny Chant, or becoming familiar with other chanting traditions such as Byzantine or Georgian, the traditions of Moscow or St Petersburg. If the director acquires a choir leader specialization or takes a specialized chanting course, he implements this new knowledge within the context of the choir, and changes its repertoire. We could describe this as the influence of globalization on local Orthodox music. The singers of the Sts Constantine and Michael church are refreshing the old traditions, trying out chanting styles of various countries, because the hymns do not require as much effort and time to learn as for a larger choir. Therefore, it can be claimed that various new chanting ideas often arise precisely in smaller choirs.

Clearly, a new process takes place when the service occurs in the state language in different countries and often in such a case, a separate parish emerges, such as, for example the Lithuanian parish of St Paraskevi in Vilnius. Then the chanting tradition must develop from the very beginning – translating texts, adapting the texts to the new melodies, which are naturally slightly changed, writing something new or even improvising. That is how a distinctive chanting tradition emerges.

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The Failures of a Twenty-Second-Century Historical Musicologist[1]

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Dear Colleagues,

My article presents the results of a research project that took a few years to complete. I studied the archives of an obscure church in Bucharest, where I discovered some volumes of Orthodox church chants. Some of them are in staff notation and others in an old neumatic notation that no one fully understands any longer. I have thought hard about it while reading textbooks and theoretical treatises in Romanian and I think I am able to give you a relatively clear picture of the music in these volumes.

As you well know, after the Second Pan-Orthodox Council of 2065, Orthodox liturgical music acquired various forms of expression; basically, today we cannot find a common feature of all these musics, or a defining element to indicate that a particular music is Orthodox or not. At the same time, the old musical traditions – Byzantine, Russian and others – have fallen into decline or even disappeared, and the communities that still practice them are hard to investigate.

George Martin stopped reading, wiped the sweat off his forehead and threw a glance at the room. It was going well. The teachers watched him tensely, the students were whispering to each other or playing Solitaire silently. Although old-fashioned and dealing with niche topics, Martin was a respected academic, probably also because not many people grasped the subject-matter of his research. He breathed deeply and resumed:

The volumes investigated testify to a consistent musical tradition. The repertoire is quite wide. There are several types of chant collections, mainly taking into account the service they are intended for – Liturgy, Vespers, etc. – but also collections devoted to a certain liturgical moment (communion, *polyeleos*, etc.). Many pieces are of relatively small size, half a page, or one page, and their duration was probably about two minutes. However, there are also pieces that take tens of pages and whose duration comes close to one hour. Undoubtedly, the interpretation of such pieces of large size and increased difficulty required high-level training and great endurance.

The high professional level is also visible in the details of the notation of rhythm and ornaments. The notation used is a precise one, which allows rhythmic formulae difficult to perform, such as quintuplets. I should mention that the notation accurately describes the division of one beat into two quavers; or a dotted quaver and a

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1   Translated by Ioana Stamatescu.

semiquaver; or a crotchet and a quaver into a tuplet. The very frequent occurrence of these various formulae shows that rhythmic details were important to the musicians and that they were able to execute them with precision. The ornaments are indicated by a series of signs often symbolized by broken lines and whose meaning eludes us. The melody may have followed the ascending or descending direction of the signs. Again, their abundance and the context in which they are found indicate that their precise interpretation was necessary.

The musicians' mastery is also visible from the microtones they used. The repertoire features a multitude of scale structures with tones of varying size and mobile degrees. There are often signs which show that a particular note had to be sung two, four or six commas higher or lower than its usual position on the scale. Sometimes these signs were marked in pencil or pen by the cantor; hence, the latter's desire was to correct the printed edition.

The chanters did not mark only accidentals on the books, but also small formulae meant to replace some of the motifs in the printed version.

The authors of the chants come from different times. Together with the composers of the time, there is a significant number of composers from the end of the eighteenth century and the beginning of the nineteenth century. However, one can also find creations from earlier times: the seventeenth, the fourteenth or even the eighth centuries. Probably the high quality of these pieces allowed them to be copied without interruption throughout the centuries and thus to survive. However, we can assume that the style of the old cantors must not have been entirely to the liking of the new ones considering the variants found noted in pencil in the margins of some pieces, which replace some formulae with others, such as in the *Koinonikon* by St John Koukouzelis (fourteenth century).

The volumes in staff notation – sometimes in both neumatic and staff notations – also contain tonal pieces or pieces influenced by Western music or even pieces directly composed by Western composers, such as Wagner's wedding march from *Lohengrin*. The curious case of a *Kyrie eleison* in neumatic notation can also be found, with notes handwritten on a sheet of woven paper added at the end of a print, and whose melody seems to be that of a South American hit from the end of the twentieth century.

Finally, the fact that the volumes contained pieces which were either only monadic, with a drone, or only 3- or 4-part leads me to think there were two irreconcilable camps: the first – traditionalist, the second – modernist.

In conclusion, I think the data we have at our disposal indicate a vigorous musical tradition in the Bucharest churches from the beginning of the twenty-first century. Aside from that, I would say that the keyword of this tradition is *stability*: a repertoire with a certain age, vast and widespread, precise rules of notation and execution, and a high standard of professionalism amongst the cantors.

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It so happened that in the same building, in an adjoining room, Jill Adams was presenting a paper about Romanian as a second language at the beginning of the twenty-first century. The paper was based on a rare document from the twenty-first century, a handwritten letter from a master's student in Leeds to a friend from the Republic of Moldova. The former described to her friend her fieldwork at the churches in Bucharest. Unfortunately, linguistic matters are beyond me, so I will content myself with giving you an approximate translation of the young researcher's letter.

My Dear Friend,

Let me tell you that I am well and healthy, which is what I wish for you as well. One month has already lapsed since I came to Bucharest, and I feel I have made headway with my research. I have been to all kinds of churches and I have observed the way the services are carried out. A first impression would be: *chaos*! Although there are clear worship rules, as you well know, in practice each is left to his own devices. Each cantor chooses what to sing, so some chants never get sung. Some are guided by the clock, thinking they should start the Liturgy at the appointed hour. They chant as much as they can from matins and, at the priest's signal, they suddenly start the doxology.

As for the music, the same chaos. Although there are a lot of books, they are not used as they should be. Many cantors know certain chants by heart, and it is those that they sing every time. In vain do they have ten Cherubic Hymns in a book! They are content to chant the simplest one, closest to tonality, and which is to the priest's liking.

When they sing from the score, what is heard is more or less similar to what is notated. Those who use staff notation follow the position of the notes on the staff and render in an approximate manner the melodic line of the piece. As for Byzantine notation, the imprecision is even greater: very good chanters have no qualms about replacing an ornament with another or even some motifs with other close ones. The average chanters have other problems: they mix up the large leaps (fifths with sixths etc.) and do not get the modulations right. Both the good and the weaker ones seem not to value the precision of the rhythmic subdivisions – for example, a quaver followed by two semiquavers is executed either as a tuplet or as two semiquavers and a quaver. Even more fun is the fact that, although the musical scales contain tones of varying sizes and there are various types of sharps and flats, the cantors often sing in the Western scale.

One even wonders why there is a need for so many books, when the tradition seems to be rather an oral one. My opinion is that, on the one hand, enthusiasm makes many buy books which they don't put to much use. On the other hand, some cantors claim there is a pressure on students and curates to buy the "official" books, edited by music teachers from the seminary or college and printed by the Patriarchate's publishing house. If this is true or not, I do not know.

Many pieces are performed with variations from one day to another. There are, however, also some pieces that are performed relatively stably, because the cantors draw upon a standard recording. I have seen, for example, a score with St John Koukouzelis's communion hymn, on which the chanter had written in pencil the way he thought some of the passages were meant to be sung and which he sang in that very fashion every time. To my question, he replied that he sang as Angelopoulos's choir did on the CD. (As an aside, the singer had never seen the CD, just the recording posted on YouTube.)

What seems to me worthy of investigation is the way they improvise. You remember that most of the pieces borrow the melody from another piece taken as a model. The fact that the model and the copy have verses of different lengths forces the performer to expand or to contract the musical phrases of the model on the spot to adapt them to the text of the copy. But the performers do more than that: they pay attention to the position of the tonic accents, change the order of the phrases, introduce new phrases or eliminate some of the existing ones. Sometimes, the cantor

may also slightly modify the text so as to find a better musical solution. (By the way, I was a witness to the composition of a hymn on the spot: the chanter had forgotten to prepare the text of the *apolytikion* which he had to sing. Pressed for time, he invented a small text in which he reminded us of fragments from the saint's life, following the classic model of the hymns in this category.) To come back to what I was saying before, it seems to me really curious that all the studies I have read focus only on the written pieces, which – in fact – represent a tiny part of this music.

One more thing before saying goodbye: it is said this music is a monody accompanied by the drone, which is interpreted antiphonally. I believe this is a superficial description of the reality of the sound. Antiphony is present in varied forms, not just as an alternation between chanters or choirs in the two apses (the clergy choir in the altar could be added to those). There are places in which the singers all sit in the same apse and sing alternately in groups set up on the spot and in continuous movement: for example, one stanza is sung with A, B and C; and D and E sing the drone; the next stanza A and E sing the drone and B, C and D sing together. Just in time for the third stanza, F has reached the church and the whole structure is rearranged.

I also found an atypical church. It has two choirs, each with its apse. One of the choirs is weaker and is not able to sing all the types of pieces. Before the service, the weaker choir lets the other choir know which chants they will sing: the antiphony is partial, but it is rigorously prepared.

As for the monody, there are churches in which two cantors basically sing the same chant, but one of the cantors may "break loose" sometimes, doubling the melody in thirds. If there are three cantors, occasionally they can sing major chords, nostalgic for choir classes at the theological seminary. Sometimes, a weaker cantor may not get even close to the right melody and may create, involuntarily, a counterpoint noticeable by everyone, except for him. In churches where the community sings as well, heterophony is, of course, the rule. All of the above may overlap in all possible combinations, with some potential temporal differences, with or without the drone. No irony intended: I can assure you that there were moments when these non-synchronizations gave rise to quite accomplished music.

So I think this will be a good thesis. I am thrilled that this music is alive, spontaneous, and full of inventiveness. I will write to you soon.

The author of the letter took her master's degree in Leeds, and then moved with her boyfriend to Italy, where she became a well-known folk singer. A century later, the letter raised only the interest of those intent on certain grammatical peculiarities of the Romanian language; musicologists have completely ignored it. George Martin and Jill Adams have never met.

RENAISSANCE MUSIC IN SERBIA

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During the course of my continuing research into the music of Serbia, it was drawn to my attention by my friend and colleague Professor Bogdan Djaković that there were, in a certain choral archive in Belgrade, a number of adaptations of 16th-century Latin motets, with adaptations of the texts in Slavonic. Though intrigued, I was unable actually to pursue this enquiry until some years later, and should like to record here my gratitude to the present Director of the First Belgrade Choral Society, Svetlana Vilić, who generously granted me access to the archive and dispensed of her time in order to further my investigations. The scores in question include both sacred and secular music by composers including Marenzio and Monteverdi and, in particular, Palestrina. Their inclusion in the repertoire of the Society was the result of the training and initiative of the composer and conductor Kosta P. Manojlović. What is interesting about this, apart from the fact that the liturgical works are part of the western tradition, is the fact that they were provided with Slavonic singing translations. In this paper I will discuss these works and the impact that Manojlović's interest in his repertoire had on the subsequent development of contemporary church music in Serbia.

KOSTA P. MANOJLOVIĆ

Firstly, I will give a brief outline of the biography of Kosta P. Manojlović. He was a true renaissance man. Born in Krnjevo in 1890, he was not only a composer, conductor, teacher and musicologist, but he had a sound education in theology, graduating from the St Sava Seminary in 1910. He subsequently studied under the doyen of Serbian composers, Stevan Mokranjac, and also worked as a teacher, in Ćuprija and Belgrade. In 1912 he was given a scholarship in order to further his studies in Moscow and Munich, though these studies were intermittent because of the two Balkan Wars (1912 and 1913). He took part in the Serbian army's retreat through Albania in 1915, and was one of the soldiers subsequently stationed on Corfu, where he founded a military choir. In the following year he continued his studies in Oxford, returning to Serbia in 1919, where he endeavoured to perpetuate the legacy of Mokranjac through his involvement with choral societies in Serbia, and,

indeed, Yugoslavia, but especially through his work as conductor of the Beogradsko pevačko društvo [Belgrade Choral Society].[1]

At Oxford, Manojlović became a member of the Oxford Bach Choir, directed by one of his lecturers, Percy Hugh Allen, and thus continued and deepened his interest in pre-classical music initiated during his studies in Germany in 1913-14, where he had worked with Friedrich Klosé on counterpoint and the performance of Bach with Eugen Schmitz.[2] His final B.Mus exercise (dedicated to Allen) was a setting of Psalm 137, *Na rjekah vavilonskih*, as a cantata scored for solo baritone, mixed choir and orchestra, and the thorough-going imitative choral writing shows just how much he had absorbed from the renaissance and baroque music he experienced as a performer during his Oxford years:

Musical Example 1: Kosta P. Manojlović, *Na rekama vavilonskih* (excerpt)[3]

Bach's music became a feature of Manojlović's repertoire; in 1937 he was responsible for a performance of the *Christmas Oratorio* with the Mokranjac Choral Society (which he had founded), the Orchestra of Radio Belgrade and soloists, which was broadcast, and which must have been no small undertaking given the scant knowledge of this repertoire (and above all appropriate performance practice) at that time in Serbia,[4]

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1   Renamed as the Prvo beogradsko pevačko društvo [First Belgrade Choral Society] in 1923.

2   See Jelena Milojković-Djurić, "Kosta P. Manojlović u medjuratnom razvoju muzičke kulture", in Vlastimir Peričić, ed., *U spomen Koste P. Manojlovića kompozitora i etnomuzikologa*, Zbornik radova, Fakultet muzičke umetnosti (Beograd, 1988), 38.

3   In the absence of access to the full score, this excerpt is taken from the detailed discussion of the cantata by Ana Stefanović in Vlastimir Peričić, ed., *U spomen Koste P. Manojlovića kompozitora i etnomuzikologa*, Zbornik radova, Fakultet muzičke umetnosti (Beograd, 1988), 270.

4   More on the composer's engagement with early music may be found in Predrag Đoković, "Kosta P. Manojlović and Early Music: Echoes of the "Elizabethen Fever" in Serbia, in Vesna Peno, Ivana Vesić and Aleksandar Vasić, eds., *Kosta P. Manojlović (1890-1949) and the Idea of Slavic and Balkan Cultural Unification*

and the choir was also of sufficient level to perform a work as complex as Taneyev's cantata *John of Damascus*.[5] The performance of the *Christmas Oratorio* was given in Serbian; as was common at that time in Great Britain, works with German texts were given in translation, and Manojlović seems to have followed this path, inviting the composer Stanislav Binički to undertake the task.

CHORAL SOCIETIES IN SERBIA

Secondly, a word should be said about the institution of the choral society in Serbia.[6] These came about during the course of the nineteenth century, that of Pančevo, founded in 1838 being the oldest, and the Belgrade Society the next oldest. These Societies sang (and sing) not only Serbian and other Orthodox church music, but classics from the Western choral repertoire, and were fundamental in the establishment of a solid choral tradition in Serbia, a tradition that became renowned not only within Serbia but abroad; the Stanković Music Society, for example, included in its repertoire Beethoven's *Missa Solemnis* and toured Czechoslovakia, Romania, France, Bulgaria and Hungary, and the Obilić Academic Singing Society gave the premières in Belgrade not only of contemporary works such as Stravinsky's *Oedipus Rex* (1933), but music as venerable as Mozart's Coronation Mass (1926).

The Belgrade Singing Society was founded in January 1853 by the music theorist Milan Milovuk, and was later conducted by Mokranjac, and subsequently by many prominent Serbian composers and conductors. Its role in Manojlović's career was of great importance, providing him as it did with a vehicle with which to consolidate Serbian and Slavic choral repertoire in general and also to experiment with Western early music, as I have mentioned previously.

THE WORK OF MANOJLOVIĆ IN SERBIA

In many ways, the high point of Manojlović's work with the First Belgrade Choral Society would seem to have been what is generally recognized as the first performance in Yugoslavia (and certainly in Serbia) of Palestrina's *Missa Papae Marcelli* in 1925, which the critic Jovan Zorko saw as a new departure in Serbian singing tradition.[7] There was also a well-received concert including English

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(Belgrade: SASA, 2017), 185–198 and, especially, in Предраг Ђоковић, *Утицај европског покрета за рану музику на исбођачку праксу у Србији* (Докторска дисертација, Универзитет уметности у Београду, Београд 2016). I am grateful to Professor Đoković for providing me with a copy of his pioneering doctoral thesis.

5   See Jelena Milojković-Djurić, *Tradition and Avant-Garde. The Arts in Serbian Culture between the Two World Wars* (New York: Columbia University Press, 1984), 38–40 for discussion of this period of the composer's life.

6   There is an increasing literature concerning Serbian choral societies, including Михоил Томандл, *Споменица Панчевачког Спрског Црквеност певачког друштва: 1838-1938*, repr. with introduction by Vera Carina (Београд: Пропец, 2008) and Јелена Виденовић и Бранислав Тикић, *120 Година Црквено-певачкадружина "Бранко"* (Ниш: Саборни црам Свете Тројице, 2008); little material is available in English on this subject, but of interest are the section dealing with choral music in Katarina Tomašević, "Musical Life in Serbia in the First Half of the 20th Century" in Katy Romanou, ed., *Serbian & Greek Art Music* (Bristol and Chicago: Intellect, 2009), 42-45 of 34-53, the detailed history of one of the most emblematic of these, the Singing Society of Pančevo, in Vera Carina, "The Serbian Church Singing Society of Pančevo as part of Serbian Culture", in Ivan Moody and Maria Takala-Roszczenko, eds., *Church, State and Nation in Orthodox Church Music. Proceedings of the Third International Conference on Orthodox Church Music, 8-14 June 2009* (Joensuu: ISOCM, 2010), 242-253 and Biljana Milanović, ed., *Stevan Stojanović Mokranjac (1856-1914). The Belgrade Choral Society Foreign Concert Tours* (Belgrade: SASA/SMS, 2014).

7   Jovan Zorko, "Missa Papae Marcelli od Palestrine", in *Srpski književni glasnik* XV/5, 384-387, *apud* Đoković, "Kosta P. Manojlović and Early Music…", 189.

madrigals in 1927, which was repeated two years later, and, as General Secretary of the Južnoslovenski pevački savez (the South-Slavic Choral Union) from 1924-32, he organized concerts by a number of English choirs in Zagreb and Belgrade in 1930.[8]

The archive of the Society clearly shows the influence of Manojlović's years at Oxford, containing, in addition to the repertoire one might expect by Serbian composers (especially Mokranjac and a substantial number of pieces of his own authorship), Russians such as Tchaikovsky and Grechaninov and works by composers such as Dvořák, Liszt and Schumann, Anglican church music by Geoffrey Shaw and Charles Wood, and some twenty works from the 16th and 17th centuries.

Those I was able to locate in the Society's archive are as follows:

Two motets by Palestrina, *Exaudi Domine* and *Ego sum panis vivus*;

One motet by Lassus, *Iniquos odio habui*;

One motet by Clemens non Papa, *Erravi sicut ovis*;

One motet by Robert White, *O Praise God in His Holiness*.

In addition, there are a number of secular works:

Two canzonettas by Palestrina, *Da così dotta man'* and *Ahi, che quest' occhi miei*;

Two madrigals by Monteverdi, *Quel augellin che canta* and *Ah! Dolente partita*;

One madrigal by Wilbye, *Adieu Sweet Amaryllis*;

Lullaby by William Byrd.

The archive's catalogue shows that there are also works by John Bull, Giovanni Croce, a further motet by Clemens non Papa (*Tristitia obsedit me*), two further madrigals by Monteverdi, Morley's setting of words from the Song of Songs *O Amica mea*, Palestrina's *Missa Papae Marcelli*, a madrigal by Francis Pilkington, and a work by Purcell. These I was not able to locate, and indeed not all of them are immediately identifiable from the entries in the catalogue, but with the exception of the other motet by Clemens, it proved possible to find all the sacred music which had initially awoken my interest.

These scores were prepared by the choir's copyist, Stevan Klokić, from whose dating of the scores one may see that this repertoire was in use from the late 1920s to 1931, in other words, throughout the tenure of Manojlović. 1931 was the year in which he felt obliged to resign as the conductor of the choir, but the foundation of the new Pevačko društvo "Mokranjac" (the Mokranjac Choral Society) enabled Manojlović to continue his work and even to perform Bach's *Christmas Oratorio*, as mentioned above.

As far as the renaissance motets were concerned, Manojlović's procedure was to choose works with texts taken from the Scriptures so that translations into Slavonic would be readily available; settings of texts unique to the Roman rite would have presented a far greater challenge. Palestrina's four-part setting of *Exaudi Domine*, a text used in the Latin rite for the dedication of a church, comes from his *Motecta festorum totius anni liber primus*, published in Venice by Antonio Gardano in 1564.

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8   Đoković, "Kosta P. Manojlović and Early Music…," 192.

Musical Example 2: Palestrina *Exaudi Domine/Usliši Gospodi*.

The text is based upon the Book of Daniel, chapter 9, verses 17 and 19. *Ego sum panis vivus* comes from the *Motectorum quatuor vocibus, liber secundus* published in Milan by Franceso and heirs of Simon Tini in 1587. It is a text used for the Corpus Christi, a feast generally unknown in the Eastern Churches, though not in the Slavic Catholic world, as the research of Maria Takala-Roszczenko has shown,[9] but what is important here is that the origins of the text are in the Gospels, specifically the Gospel of John, chapter 6, verses 48-52a. The text of the Lassus motet, *Iniquos odio habui*, comes from Psalm 118, verses 113-4, published in *Modulorum Orlandi de Lassus quaternis, quinis, senis, septenis, octonis & denis*

9   See Maria Takala-Roszczenko, "The Italo-Byzantine Roots of Ruthenian Hymnography for the Feast of the Holy Eucharist", in Ivan Moody and Maria Takala-Roszczenko, eds., *Creating Liturgically: Hymnography and Music. Proceedings of the Sixth International Conference on Orthodox Church Music, University of Eastern Finland, Joensuu, Finland, 8-14 June 2015* (Joensuu: ISOCM 2017), 219-227 and *The "Latin" within the "Greek": The Feast of the Holy Eucharist in the Context of Ruthenian Eastern Rite Liturgical Evolution in the 16th-18th Centuries*, diss. (Joensuu: University of Eastern Finland, 2013). Available at URN:ISBN:978-952-61-1302-9.

vocibus modulatorum secundum volumen, by Adrian Le Roy & Robert Ballard in Paris in 1565. There is a second part to this work, *Declinate a me*, but Manojlović chose to adapt only the first. Also from Psalm 118 (verse 176) is the text of *Erravi sicut ovis* by Clemens non Papa, a responsory verse sung at second Vespers on the First Sunday of Lent.

The challenge of adapting an elaborate polyphonic work original written in Latin to Slavonic might be thought to be considerable, but Manojlović achieves the transition in all cases with great elegance. In all these cases, the syllable count in the Latin and Slavonic texts is almost identical, and the editions are underlaid with both. Thus, *Exaudi Domine* has 60 syllables, while its Slavonic version, *Usliši Gospodi*, has 57. *Ego sum panis vivus* 52 syllables in Latin, while the Slavonic version, *Az jest hleb* životni, has 41. *Iniquos odio habui* by Lassus has 39 syllables in Latin and 40 in Slavonic, as *Zakono prestupnija voznenavidjeh*, while Clemens's *Erravi sicut ovis* has 32 in its Latin version and exactly the same number in Slavonic, as *Zabludih jako ovča*.

Robert White's *O Praise God in His Holiness* is a more curious case. This work, a setting of words from Psalm 150, is preserved in BM Additional Mss 30480-4 (the institution which holds this manuscript is charmingly described in the transcription as the "Britich Museum"), and is underlaid in Manojlović's version with Slavonic text only. One is led to surmise from this that while singers in Serbia were clearly perfectly competent in Latin, English was thought at that time to be beyond them. The fact that the two secular songs by Palestrina retained their Italian texts suggests both that Italian was considered easier to pronounce by Serbs and also that finding a suitable translation would have presented considerable difficulties. However, the fact that Monteverdi's *Quel augellin che canta* and *Ah! Dolente partita* are provided with singing translations in the Serbian language rather goes against such a supposition.

The Serbian version of the Byrd *Lullaby*, a consort song, is perhaps not so extraordinary in this context, given that poetry intended to help babies fall asleep tends to be broadly similar the world over; nevertheless, the context of the original – a lament for the massacre of the innocents under King Herod – is entirely missing.

It is not easy to overestimate Manojlović's enterprise in choosing this repertoire, or his skill in adapting it. The texts in Slavonic give rise to a very different vocal colour from the Latin originals, but Manojlović was extremely skilful in adhering closely to the character of the original versions, in terms both of the positioning of the text and the use of melisma. Far from being merely an eccentric experiment, his interest in this music, foreign by nationality, language and rite, provided him with a stimulus as a composer that was unique in Serbia during this period. Like his teacher Mokranjac, he was able to absorb techniques and approaches from foreign repertoires, and to adapt and import them, as both composer and conductor, in his quest to raise the quality of the music performed in written in his own country.

His graduation cantata, *Na rekah vavilonskih*, already shows what Manojlović was capable of, as does his later *Sticheron for the Serbian Saints* (*Stihira srpskim svetiteljima*), written in 1943 and making uniquely thorough use of counterpoint and fugue, but both works are intentionally monumental: the composer's true legacy was much more diverse than these fireworks might suggest. He left, firstly, a lasting impression on Serbian choral culture, both sacred and secular, through his work as a conductor, organizer and administrator of choirs, by means of the introduction of Western repertoire and the continuation of Mokranjac's work of

constructing a choral tradition that would be authentically Serbian but build upon the techniques learnt abroad; similarly, his legacy as a composer would bring together a profound knowledge of the Serbian chant tradition, again based on the work of Mokranjac, and an indisputable technical competence: it is enough to look at a simple setting such as the apolytikion for Pentecost to see the way in which he respects the rhythmic flow of the text and at the same time manages to make a contrapuntal setting of a standard Serbian chant:

Musical Example 3: Kosta P. Manojlović, *Tropar na Duhove*.

Manojlović was both highly gifted and an eminently practical musician. His transposition of the sound world of both the renaissance motet and the liturgical music of Bach into a Serbian context, as part of the great modernist project that went hand-in-hand, as elsewhere in the Balkans, with the establishment and consolidation of the new nation-state, was truly a remarkable achievement.

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Preliminary Observations on the 'Narrated Concerts' of the Svete Tikhij Choir in Palermo

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Introduction

In 2018, a project was started in Palermo whose aim was to enhance the musical wealth present in the city, through performances called "narrated concerts."[1] This type of performance would allow citizens to discover the liturgical repertoires of the Byzantine Church, relatively unknown in Italy. This idea was defined through musical practice, thanks to the interaction and cultural osmosis between some members of the church of St Mark of Ephesus (Patriarchate of Constantinople) and some members of the Russian church of St Alexander of Comana, (Patriarchate of Moscow),[2] both in Palermo. The subject of a "narrated concert" may be a liturgical service, a feast or a festive cycle from the Byzantine Liturgical calendar. The aim of this paper is to present some preliminary observations concerning such a type of performance.

1. Orthodoxy in Palermo Today

To understand the importance of the objectives of a "narrated concert", it is necessary briefly to introduce the Orthodox world in Palermo, focusing on the first Orthodox church opened in Sicily in modern times, i.e. the church of St Mark of Ephesus.

The following quotation narrates the beginning of the history of the church of St Mark of Ephesus. It is a fragment from an interview with the *protopsaltis* and co-founder of the church, Teresa Amari:

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1 The "narrated concert" is a type of performance that can be applied to various repertoires. The characteristic of the performance, as presented here, consists in its having Orthodox liturgical repertoires as the object and in dialogue with the city, so that the musical, ritual and symbolic richness of the Christian East can be learnt about and disseminated.

2 See the "Православная общинав Палермо" page on Facebook (last access 31 January 2020): https://www.facebook.com/ortodoxia.palermo/.

Father Gregorio [Goffredo Cognetti] was a scientist, a biologist, and he worked at the University of Palermo. He came from an aristocratic and strongly Catholic family. During a period in Houston, Texas, he frequented Orthodox churches. His wife, Gabriella Amari, then suggested that he begin studying texts on Orthodoxy that were not available in Italy.[3]

Father Gregorio and his wife became Orthodox in North Carolina in 1982. Coming back to Palermo, they had no church to attend. There was, indeed, no Orthodox church in Palermo, or in Sicily, at the time. When, in the following year, Father Gregorio went to Zurich to do some research for his university work, he attended the Russian church and asked the Bishop if it was possible to have a priest sent to Palermo. The Bishop replied that the only priest he could send would be Gregorio himself, if he was ordained priest If you want, said the Bishop, I can order you. Thus, Gregorio was ordained in August 1984.[4]

The church of St Mark was founded in 1985 and was under the Moscow Patriarchate until 1998, when it came under the Patriarchate of Constantinople.

The parish of St Mark mainly consists of Italian-speaking people. The parishioners come from Catholic families, but have chosen Orthodoxy. From a musical point of view the definition of the musical procedure developed mainly orally, with the adaptation of the Italian texts to melodies heard and recorded in the memory of the

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3   Today it is possible to have access to a wide bibliography in Italian: there are texts offering both a general and a deeper view of Orthodoxy. See, for example, Pavel Evdokimov, *L'Ortodossia* (Bologna: EDB, 1981), and a for concise and careful example see Enrico Morini, *Gli ortodossi* (Bologna: Il Mulino, 2002); for meditations by monks and theologians and historical reconstructions see, for example, Archimandrita Sofronio Sakharov, *Edificando il tempio di Dio in Noi e noi nei nostri fratelli*, trans. monaco Eliseo (Monte Athos: Sacro eremo dei Santi Apostoli Kerasià, 2017); for scientific articles on liturgical chants see for example Alexander Lingas, "Musica e liturgia nelle tradizioni ortodosse", in *Enciclopedia della Musica. Storia della musica europea*, vol. IV, ed. Jean-Jacques Nattiez, (Torino: Giulio Einaudi editore, 2004); also translations into Italian of liturgical texts, for example Stilianos Bouris ed., *La Grande e Santa Settimana* (Bologna: Testimonianza Ortodossa, 2016) and all the publications on the site "ortodossia" http://www.ortodossia.it/w/index.php?option=com_content& view=category&layout=blog&id=35&Itemid=334&lang=it (last access on 31 January 2020); "ortodoxia", http:// www.ortodoxia.it/it.htm and http://www.ortodoxia.it/it.htm (last access on 31 January 2020) and "ortodossia torino", http://www.ortodossiatorino.net/Documenti3testi.php (last access 31 January 2020). Moreover, from an ethnomusicological point of view the growing interest within the academic world in the musical traditions of Byzantine Catholic liturgical chant (for example see Girolamo Garofalo, "I canti bizantini degli Arbëresh di Sicilia. Le registrazioni di Ottavio Tiby (Piana degli Albanesi 1952-'53)." EM: Rivista degli Archivi di Etnomusicologia dell'Accademia Nazionale di Santa Cecilia, Year 11, no. 2 (2006), Girolamo Garofalo, "Dai nastri alle pergamene: un approccio diacronico e multidisciplinare alla musica bizantina degli Albanesi di Sicilia," in *L'etnomusicologia italiana a sessanta anni dalla nascita del CNSMP (1948-2008), Atti del Convegno (Roma, 13-15 Novembre 2008)*, ed. Giorgio Adamo e Francesco Giannattasio, (Roma, Accademia Nazionale di Santa Cecilia, 2012), Girolamo Garofalo, "Ugo Gaisser e Francesco Falsone. Due pionieri della ricerca sulla musica bizantina degli Albanesi di Sicilia," in *Figure dell'etnografia musicale europea: materiali, persistenze, trasformazioni*, eds. Sergio Bonanzinga e Giuseppe Giordano, (Palermo: Edizioni Museo Pasqualino, 2016). There are also important texts concerning new migrant communities in Italy, as shown by the following publications: Alessandro Cosentino and Vanna Viola Cupri, "La Festa dei Popoli e il Giubileo dei migranti," in *Scuola, migrazioni e pluralismo religioso*, eds. Fulvia Caruso and Vinicio Ongini (Todi: Tau Editrice, 2017); Alessandro Cosentino, Esengo. Pratiche musicali liturgiche nella chiesa congolese di Roma (Roma: NeoClassica, 2019); Fulvia Caruso, "Music and Migration. Una ricerca azione nella pianura Padana," in *Scuola, migrazioni e pluralismo religioso*, eds. Fulvia Caruso and Vinicio Ongini (Todi: Tau Editrice, 2017); Serena Facci, "Liturgie Musicali nelle comunità migranti nelle chiese di Roma," in *Scuola, migrazioni e pluralismo religioso*, eds. Fulvia Caruso and Vinicio Ongini (Todi: Tau Editrice, 2017); Serena Facci, "La gioia nel cantare, la bellezza nel pregare. Canto e liturgia nelle chiese di rito orientale a Roma," in *Musica e sentimento religioso*, eds. Maria Teresa Moscato and Cesarino Ruini (Roma: Franco Angeli, 2017); Maria Rizzuto, "Due canti liturgici in diaspora. L'Inno trisagio nella chiesa copto-ortodossa di San Giorgio Megalomartire a Roma e l'Inno cherubico nella chiesa russa di Sant'Alessandro a Palermo," in *Scuola, migrazioni e pluralismo religioso*, eds. Fulvia Caruso and Vinicio Ongini (Todi: Tau Editrice, 2017); Maria Rizzuto, "Il canto liturgico ortodosso presso il monastero dei Santi Elia il Giovane e Filareto l'Ortolano a Seminara e nella Sicilia contemporanea", in *Elia il Giovane. La vita e l'insegnamento dall'età bizantina al mondo contemporaneo*, eds. Patrizia Spallino e Mauro Mormino (Palermo: Officina di Studi Medievali, 2019).

4   This interview with Teresa Amari, protopsaltis of the church of St Mark of Ephesus in Palermo, was carried out by the present author on 8 June 2019.

Illustration 1. Orthodox church of St Mark of Ephesus, Palermo (by the present author).

person who afterwards became *protopsaltis*. The musical tradition in the Church of St Mark is still oral, no notation being used during the rites. Musical material coming from other Orthodox cultures is worked out coherently to define the identity of Italian and Italian-speaking Orthodox faithful people, an identity which differs profoundly from that of ethnic communities present in the diaspora. The musical repertoire has been further reinforced by an important cooperation with some monasteries and with the people responsible for music in these highly spiritual places, such as Mother Stefania, Igumena of the Monastery dedicated to St Elias the New and St Philaret at Seminara, Calabria,[5] Elena, in charge of the choir of the Russian Monastery of Makhra, and Agathi, a nun at the Monastery of Sts Raphael, Nicholas and Irene in Lesvos, Greece. As nowadays there is no priest at the church of St Mark of Ephesus, most of the Palermo Orthodox faithful have been going to the church of St Alexander of Comana, where they participate in liturgy every Sunday.

Illustration 2. Orthodox church of St Alexander of Comana, Palermo (by the present author).

Illustration 3. The choir director, Irina Nedoshivkina Nicotra and the multicultural choir of the church of St Alexander of Comana, during the Divine Liturgy, 6 March 2016 (by the present author).

Moreover, since 2015 some members of St Mark's parish who used to sing there have joined the Russian choir and sing regularly at every liturgy or religious feast together with the Russian members. A cooperative relationship has been established

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5   Rizzuto, "Il canto liturgico ortodosso presso il monastero dei Santi Elia il Giovane e Filareto l'Ortolano a Seminara e nella Sicilia contemporanea."

between these communities, thanks to their common Orthodox faith and Orthodox identity expressed by the *corpus* of texts and by their spiritual life.

The choir of the Russian church of Palermo exists thanks to the will and constant commitment of a group of faithful led by the director, the choir leader Irina Nedoshivkina Nicotra. She is a musician trained in St Petersburg, specialized in choral and orchestral conducting. She has been living in Palermo with her family since 2004. On 8 September 2013, when the church was inaugurated, Irina Nedoshivkina Nicotra was invited, as a musician, by the consul, Vladimir Korotkov, to form and coordinate the future Russian choir. At the same time, Father Andrey Parfenchyk was sent from Belarus to Palermo. He was a great supporter of the choir and helped the musical dimension to grow rapidly, also thanks to frequent services.[6] Today the choir is multicultural, as it is formed by Russians, Italians, Serbs and Georgians.

Not everyone knows music and some Italians sing by reading the texts transliterated into the Latin alphabet. The Italian singers reproduce in the church of St Alexander, the practice of oral learning that characterizes the church of St Mark. The other singers follow the notation.[7] The musical-liturgical praxis in the Church of St Alexander is relevant because of the high level of the choir, which is rarely found in diaspora communities in Italy.

The following photo clearly shows the intercultural relationship between the Slavic Orthodox community and the Orthodox community from Palermo which characterises the praxis (not only musical) of the church of St Alexander of Comana.

This photograph shows four priests: the first one on the right, in green vestments, is Father Alessandro Margheritino, from Palermo, who is now a priest in Cleveland, USA. At the time of the photograph he was in Palermo on holiday. He became Orthodox in the church of St Mark. The one holding the gifts in his hands is the late Father Andrey Parfenchyk. The third priest is Father Sergij Litvinchik who has replaced father Andrey after his death. The fourth is the Sicilian Father Eugenio Miosi, who became Orthodox at Bivongi in Calabria, South Italy. He is now a priest in that region. The two other men are an Italian and an Eritrean. Ever since the church of St Mark has been without a priest, the Eritrean community, one of the first Orthodox nucleuses, albeit pre-Chalcedonian, of Palermo has also attended the Russian church.

Illustration 4. This photograph shows four priests: Fathers Alessandro Margheritino, Andrey Parfenchyk, Sergij Litvinchik and Eugenio Miosi (by the present author).

6   He deserves to be remembered here, because he supported not only the choir, but also the project of the "narrated concerts" with blessings and love, until his premature death in March 2019.

7   Rizzuto, "Due canti liturgici in diaspora, L'Inno trisagio nella chiesa copto-ortodossa di San Giorgio Megalomartire a Roma e l'Inno cherubico nella chiesa russa di Sant'Alessandro a Palermo and Rizzuto, Il canto liturgico ortodosso presso il monastero dei Santi Elia il Giovane e Filareto l'Ortolano a Seminara e nella Sicilia contemporanea."

2. The Svete Tikhij Choir

The choir of the Russian church of St Alexander slowly started its concert activity with new members joining it. The choir performing at concerts is now composed of members who sing during the liturgical functions and by non-Orthodox members (both amateur and professional singers, Italian and Russian, interested in the chants of Eastern Churches). The choir performing in concerts has chosen the name "Svete Tikhij" ("Joyful Light") from the initial words of the Evening Hymn.

The members of the choir taking part in the "narrated concerts" are: Mitì Teresa Amari, Eleonora Chiavetta, Picci Ferrari, Elena Ilardi, Antonella Lo Giudice, Irina Nedoshivkina Nicotra, Carla Papa D'Amico (sopranos); Anna Cordio, Fortunata Prinzivalli, Irina Romanova, Anastasia Zabelina (mezzo sopranos); Aurelio Invernale, Marco Pintacuda, Federico Roccati (tenors); Renato La Placa, Marco Pavone (basses). The following table shows the names of the members of the choir. The first column contains the names of Orthodox people from Palermo, the second refers to Russian Orthodox people and the third one lists non-Orthodox Italians, who have joined the choir because they are fond of singing. As already said, some of these are amateur singers, some are professionals, but all of them are fascinated by the musical repertoires of the Eastern Churches. Some of them are also becoming interested in the Orthodox faith.

Teresa Amari Eleonora Chiavetta	Irina Nedoshivkina Nicotra Irina Romanova Anastasia Zabelina	Elena Ilardi Antonella Lo Giudice Carla Papa D'Amico Anna Cordio Fortunata Prinzivalli Aurelio Invernale Marco Pintacuda Federico Roccati Renato La Placa Marco Pavone

It is a noteworthy fact that most of the singers are not Orthodox and that they started because of their cultural and musical interest *stricto sensu*, also facing the difficulties deriving from studying this type of choir music. One of the problems the singers have to face while studying the chants is linguistic: the chants are mainly in Slavonic, but also Greek and Georgian. For this reason it is necessary to transliterate the texts and study the correct pronunciation. What might seem an obstacle, i.e. knowing neither Slavonic nor its alphabet, has been seen by the Italian members of the choir as an opportunity to learn something new. When the Italians have to start learning a new piece, they meet Anastasia Zebelina beforehand, and learn from her its correct pronunciation. These moments of studying together also become occasions to reinforce the personal relationship between the members, and cultural interchange. Pauses during the rehearsal are also often used to clarify doubts about the text (its meaning, its role, etc.); those who could not attend the preliminary session with Zabelina, are supported by the other members who help them writing the transliteration under the Slavonic text, on the stave. Since liturgical texts in the Byzantine world are identical in all the languages, being a *corpus* expressing the unity of faith, non-Orthodox members of the choir ask the Orthodox Italians the translation of what they are going to sing, in order to understand its meaning.

The choir can perform in three different ways: female singers only; female and male singers together; "narrated concert." The choir's repertoire includes liturgical chants from different periods, of various genres, styles, languages and geographical origins: from ancient Slavic singing to Russian composers of the nineteenth and twentieth centuries such as Glinka, Balakirev, Tchaikovsky, Bortnyansky, Chesnokov, Hristov, Allemanov and Rachmaninov.

3. The 'Narrated concert'

The interaction between Irina, the singers of St Mark's and the author of this paper, who studies musical dynamics as an ethnomusicologist, gave birth to a project whose objective was, and is, to allow those who have no idea about the relationship between rituals, symbolic meanings and chants, to begin to learn about it. In 2018, two needs met: on the one hand, the author felt the need to find a modality that went beyond academic and ecclesial boundaries in order to bring the liturgical chants beyond the perimeters of two areas hardly accessible outside the walls of the church. It has to be remembered that the Orthodox Church is a minority in Italy and that very little is known about Orthodoxy, which is identified with the ethnic churches founded by those who were Orthodox in their native lands and arrived in Italy for various reasons. Palermo, however, has a different reality, since the Orthodox Church was founded by Italians, who have chosen to become Orthodox, abandoning all their security, even economic, derived from their Catholic families of origin. Therefore, the awareness of being Italian and living an Eastern spiritual, cultural and musical heritage led me to the decision of revealing this world to the city of Palermo, and of sharing it with non- Orthodox people. At the same time, a similar urge was felt by the Russian choir director, Irina Nedoshivkina Nicotra, who had so far organized small concerts of the choir in the church, mainly during Christmas time. As the level of the choir was already high, after three years from its birth Irina felt the need not only to start a proper concert activity, but to interact with the city.

From the union of these two needs, cooperation was started which led to the idea of what was to become known as "a narrated concert," in April 2018.

A "narrated concert" is a performance, different from a concert lesson, and more similar to theatre than to a lesson, in which the narrator accompanies the listeners in a journey through ritual, musical, symbolic and linguistic worlds foreign to the sensitivity of the city. What may appear strange to the ear of the listeners at the beginning of the "narrated concert," becomes familiar thanks to the narration.

The objectives of the narration are:
- to accompany the listeners in their musical experience
- to involve them in the chants and hymns
- to help them understand what is sung, providing them with Italian translations of the texts
- to help them understand the ritual action and the projection of some symbolic aspects, unknown to Italians
- finally, to enjoy the musical harmonious strength of the hymns that otherwise would be inaccessible to Italian listeners who do not know the repertoire.

The "narrated concert" is divided into narration and singing. The narration is written by the author of this article as a scholar studying the music of Eastern Churches (Byzantine and Coptic Orthodox). This guarantees the scientific nature of what is narrated with an evocative and synaesthetic language which involves the

deployment of the imagination of the listeners. Thanks to the narration, they may sense an echo of the ritual dimension of the experience which can be lived during a liturgical service.

The narration consists, on the one hand, of a part specifically created for the performance, and, on the other hand, of the translation into Italian of the liturgical chant which is going to be heard. Both the texts written to accompany the translation and the presentation of the concert have a dialogical function. During the concert, the narrator is in touch with the public and observes the expression of the people's faces, of their eyes, also considering their non-verbal language, so that the right intonation and emphasis on the various passages of the texts written for the performance can be given. This observation is meant as a useful tool to understand the silent questions of the public and to provide an answer to them. The narrated part of the performance is built on the interaction between the spoken word and the listeners' non-verbal answers. Thus, the narrator becomes an instrument helping people attending the concert to understand and have an awareness of what is said, and to prepare them to listen to the chant in the best possible manner. The chant then reaches "fertile soil." Listeners are empathically involved thanks to the narration that opens culturally interesting cracks into which the execution of the chant is going to be inserted. In such a way, their listening becomes deeper and more conscious.

To reach this objective, the author works from the very beginning with the choir conductor in a dialogical way: they choose together the order of the chants (each "narrated concert" focuses on the chants of the liturgical period corresponding to the date when the concert is going to be held); the narrator studies the pieces suggested by the choir master; she takes part to the rehearsals and discusses with the choir members any doubts and queries about the ritual meaning and role of the chants to be sung. This preparatory work leads then to co-operation during the concert, when narration and chant alternate, mutually reinforcing each other, within the broader liturgical context evoked and re-enacted by the chants performed.

The perceptible beauty of the singing opens up through the narration and allows everybody to taste a beauty that is wider than the already remarkable harmony of sounds. The sound of the chants and the sound of the narrated word thus become as two hands which accompany the listeners through an exciting discovery of unexpected universes. Some comments by the listeners at the end of the concerts are remarkable as they often underline the unexpected sweetness that touched their hearts or the feeling of hidden treasures being revealed to them.

4. PLACES OF LITURGICAL CHANTING

Rehearsals take place in the church of St Alexander, usually every Wednesday from 19:00 to 21-21:30; more rehearsals take place when the date of a concert is established: the choir would meet then more than once a week.

The first "narrated concert" took place in the church of St Alexander on 24 March 2018, when the service of the vespers was introduced and explained.

Gradually the choir has become known and has been invited to perform in important places, such as chapels, museums, and on significant occasions. This is a challenge the choir has accepted because it widens the scope of the "narrated concerts" and allows a greater diffusion of Eastern Christian musical cultures.

The Chapel of the Ladies is a private place which has a great symbolic value for the strict Catholic aristocracy of Palermo. Thirty or forty years ago, to perform

Orthodox liturgical chants was unthinkable, because of the strong presence of the Catholic Church in the city. It is very interesting to note that the family that founded the first Orthodox church of St Mark belonged to this high social stratum and that they renounced every privilege, also economical, for the Orthodox faith. They were considered foolish and heretical for a long time. Most of the Italians who have converted to the Orthodox faith still face many problems within their own families, which have a lukewarm Catholic faith but still feel betrayed by a religious choice they cannot understand. For this reason it was considered a very important opportunity to be invited to sing in this chapel.

Illustration 5. A "narrated concert" on "Liturgical and Evening Chants" held in Palermo at the Cappella delle Dame [The Ladies' Chapel], on 19tApril 2018 (by anonymous).

Among the various "narrated concerts," some have a particular resonance in the city because they were held during city festivals such as that held during the Festival of Migrant Cultures at Salinas Archaeological Museum in Palermo (20 0ctober 2018) and that given during the Week of Cultures at the Oratory of San Mercurio (19 May 2019), an oratory famous for its 18th-century sculptures.

5. Towards a better understanding: an excerpt from an Easter "narrated concert" held by the Svete Tikhij Choir

To give an idea of the choice of chants and of the style of narration, the "narrated concert held within the 'Settimana delle Culture' [Week of Cultures] will be examined. The concert was held at the Oratory of St Mercurio on 19 May 1919. The repertoire of the concert was centred on Easter chants.

The order of the pieces sung was as follows:

1. Paschal Stichera, "Voskresenie Tvoe, Khriste Spase," tone 6, Kievan chant;
2. Paschal Hours: "Voskresnaja pesn'," tone 6;
3. Astafiev, Paschal Troparion (in Greek, Latin and Slavonic)
4. D. Hristov "Milost' Mira," Old Bulgarian chant;
5. S. Rachmaninov, "Bogoroditse Devo;
6. D.V. Allemanov, "Vzbrannoj Voevode";
7. Paschal Troparion and Kontakion, Georgian chant;

8. Exaposteilarion, Znamenny chant;
9. Paschal Megalynarion, "Angel vopijashe", Valaam chant, harmonized by M.A. Balakirev;
10. Magnification of the Resurrection of Christ, Znamenny chant.

Illustration 6. Paschal "narrated concert" performed during the Week of Cultures at the Oratory of San Mercurio in Palermo, 19 May 2019 (by Francesca Chimento).

The concert began with the Paschal Troparion sung three times, with a short introduction to the text, of the use of the expression "Christ is risen", and finally with the announcement of the number of pieces that were going to be sung as well as with the motivation for their choice. The first part of text presented during the 'narrated concert' is here reproduced:

Christ is risen from the dead,
Trampling down death by death,
And upon those in the tombs
Bestowing life. (3 times)

This is the text that celebrates Easter, one of the most important hymns of the Eastern Churches and in the life of the faithful. This hymn is sung everywhere the Byzantine rite is celebrated, from Japan to Alaska, from Russia to Greece, from the United States to Australia, from Georgia to Sicily, as well as in all the places where the Alexandrian rite is celebrated (i.e. Egypt, Ethiopia, Eritrea). The hymn is heard for forty days the time leading to the Ascension of Christ. From a ritual point of view, this hymn resounds constantly at the beginning, at topical moments, and at the end, of every celebration, for forty days.

The initial phrase of the hymn, "Christ is risen" is so important in the rhythm of the life of the faithful that it has become the way Orthodox people greet each other when they meet, the answer being "He is risen indeed!" The everyday usage of such a formula enlarges on a symbolic and spiritual level the blessing beyond the liturgical service.

Pause – Breath

Today's concert will bring you ten musical pieces beginning with "Christ is risen from the dead." Following the *fil rouge* of the Resurrection, we are happy to share with you some of the nuances of the manifold colours, characteristic of Eastern Church sound experience.

Pause – Breath

In churches following the Byzantine rite, the celebration of Easter consists of various services.

On the Holy Saturday night, the rite starts within the Church, and develops then outside the sacred space and returns to it with the people singing together with the priest the hymn "Christ is risen from the dead/Trampling down death by death/And upon those in the tombs/Bestowing life."

The triumph of the Resurrection, expressed in this hymn, is preceded by a short hymn sung many times continuously while marking the rhythm of many and different ritual actions: starting from within the iconostasis; in the inner, more intimate and symbolically more important part of the church, the priest circumambulates the central altar table; the same hymn accompanies the procession going outside the church, in the dark, with a lighted candle only. It still occurs in Slavic Orthodox countries, marking the time of three other circumambulations around the church building, until the great blessing when the choir and the faithful answer by singing "Christ is risen from the dead/Trampling down death by death/And upon those in the tombs/Bestowing life."

The second hymn we are going to listen to is the following:

"Your Resurrection, O Christ our Saviour, the angels sing in heaven […]"

The faithful on earth prepare while the angels are already exulting. This quiet, intimate, nearly whispered hymn expresses the poetic text through its melody and hides the soul's wish to see confirmed what has been promised, and is already sung by the angels. The meditative melody, in the sixth tone, contrasts with the solemn triumphalism of "Christ is risen" which opens the concert and that we are going to hear sung in Slavonic.

The third hymn will proclaim the Resurrection and the faithful are invited to recognise how joy has entered the world through the Cross and the Resurrection.

Thus, thanks to the "narrated concerts," the cultural elements of the experience and, for the faithful, the spiritual power and strength of chanting transcended the boundaries of the profession of faith and the visible and invisible perimeters of the church. Through the "narrated concert," liturgical chant, and therefore a blessing for the faithful, expanded into the city, enriching Sicilian soundscape with repertoires and procedures which did not exist until ten years ago.

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An Overview of Russia's Late Mediaeval Musical Culture, and the "New Repertoires":

Demestvenny, Put and Strochnóe Singing and Notations

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Part I. Znamenny Chant and Stolp Notation[1]

In the primary tradition of Znamenny singing, almost all chant books of the Russian liturgical tradition used Stolp (Znamenny) notation. The Slavonic word *stolp* (pillar) describes the eight-week cycle of the Octoechos, while the Slavonic term *znamya* means "mark", "note", or "neume". Slavic Stolp notation (along with early chant repertoire) has been in use since the tenth century (having been derived from Coislin B Palaeobyzantine notation), and in its latest stage of development it is still used by Russian Old Ritualists up to the present time.

Beyond the basic level of neume-by-neume notation, Stolp chanting includes three methods of presenting complex melodic features: *popévki*, *litsá* and *fíty*, each of which were traditionally memorized by singers. (*Popévki*, also called *kokízy*[2], are established sequences of neumes which are the essential "building blocks" of Znamenny chants, while *litsa* and *fity* are more lengthy and complex melodic patterns.) These contextual groups of symbols are usually referred to as "*múdrye stróki*" ("wise lines" or shorthand), indicating the use of "*tainozamknénnost*" ("secret-closure" or encryption). Stolp chanting, like its Byzantine parent, is organized according to the system of eight Tones, and each Tone (Slavonic: *glas*) contains a repertoire of *popevki*, *fity* and

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1   Among the ranks of musicologists who have contributed significantly to the recovery of Russia's late medieval musical traditions, we are most indebted to М.В. Богомо́лова, В.Ю. Григо́рьева (Переле́шина), Л.В. Кондрашко́ва, А.А. Лукашёвич, Н.В. Мося́гина, А.В. Новико́в, the husband and wife team Н.П. Парфе́нтьев and Н.В. Парфе́нтьева, Г.А. Пожида́ева, И.В. Ста́рикова and О.В. Тю́рина for their outstanding research in late mediaeval Znamenny Chant, as well as the "New Repertoires" and their notations. Among the Russian musicologists who have made the most significant contributions to the field of Put chant are: М.В. Богомо́лова, В.Ю. Григо́рьева and А.А. Лукашёвич. In the field of Strochnóe Pénie, we are highly indebted to the research of Л.В. Кондрашко́ва, Г.А. Пожида́ева, А.В. Конотóп and Л. Игошев.

2   I.E. Lozovaya has proposed that the term "Kokíza" is derived from the name of St Ioannis Koukouzelis (c. 1280 – c. 1360), a Byzantine mediaeval teacher, composer, singer, theoretician and reformer of Byzantine notation. This seems plausible, considering that there are two popevki called "кукизой" and "кукизой сиос". (See: Лозовая И. Е., "Византийские прототипы древнерус. певч. терминологии," in *Келдышевский сб.: Муз.-ист. чт. памяти Ю. В. Келдыша, 1997* (М., 1999), 62-72; Пожидаева Г. А., *Пространные распевы Древней Руси XI–XVII веков*, 32–42.)

litsa characterizing each Tone. In the later Znamenny Chant tradition, melodies were often recorded with neumatic abbreviations (Slav. *"tainozamknenno"*, with "encrypted" signs), and in the later tradition these abbreviations were transcribed (explained) with *"razvódy"* (Slav. *"dróbnym známenem"*, fractional signs, solutions) of the sequences, which were determined by the context of the Tone in which they occur. (Since the solutions were not traditionally written out with neumes in most chant books, singers had to be trained to sing them all by memory; however, specialized manuals were available for learning these formulas.)

The traditional chant books of the early mediaeval era (11th–14th centuries) included the following types: Menaion (Festal and Monthly), the Sticherarion (Menaion and Lenten), the Triodion (including Pentecostarion), the Kontakarion and the Irmologion, which were used in the period when the Studite Typicon governed the liturgical life of the Russian Church. During this era the complete Octoechos did not exist, and its traditional repertoire was divided between three books - the *Oktai izbornyi* (Selective Octoechos), *Shestodnev* (Weekday Octoechos) and the *Paraklitiki* (Sunday Octoechos). The Menaion Sticherarion was an anthology of stichera (idiomela, automela and prosomoia) from the Menaion; the Lenten Sticherarion was an anthology of stichera-idiomela from the Triodion and Pentecostarion.

With the transition from the Studite Typikon (and elements of the "Great Church" Typikon) to the Sabbaitic Typikon around the beginning of the fifteenth century, some changes occurred, both in the system of chant books and in neumatic versions of the hymns. The fully notated Octoechos with Stolp notation came into use, and the Menaion Sticherarion began to be split into separate chant books of *Prazdniki* (great feasts) and *Trezvony* (middle rank feasts). At this point in the timeline of Stolp chant, the daily chants of the liturgical cycle began to be set down in the *Obikhod*; prior to this development, we have no clear idea how the daily cycle of hymns were performed, although clearly it was according to a rich and diverse oral tradition. In addition to the liturgical books, special singing *Azbuki* (Primers or Alphabets) were created for studying the notation, as well as *Kokízniki* and *Fítniki* (collections of *popevki*, *litsa* and *fity* melodies).

Two advances in the development of the Stolp notation in the late mediaeval era are noteworthy, as they provide much assistance in our understanding of the notation as well as mediaeval Russian musical theory, scale structure, etc.

Around 1600, the music theorist Ivan Shaidur devised a system of red marks or "*Pométy*" to supplement the existing neumatic notation (see *Illustration 1*). These symbols indicate pitch, duration and other qualitative features.

Illustration 1a. Ivan Shaidur's system of pitch marks (the red symbols on the bottom), devised c. 1600.

Illustration 1b. Popular presentation of the pitch marks as a "Hill" (Slavonic "gorka").
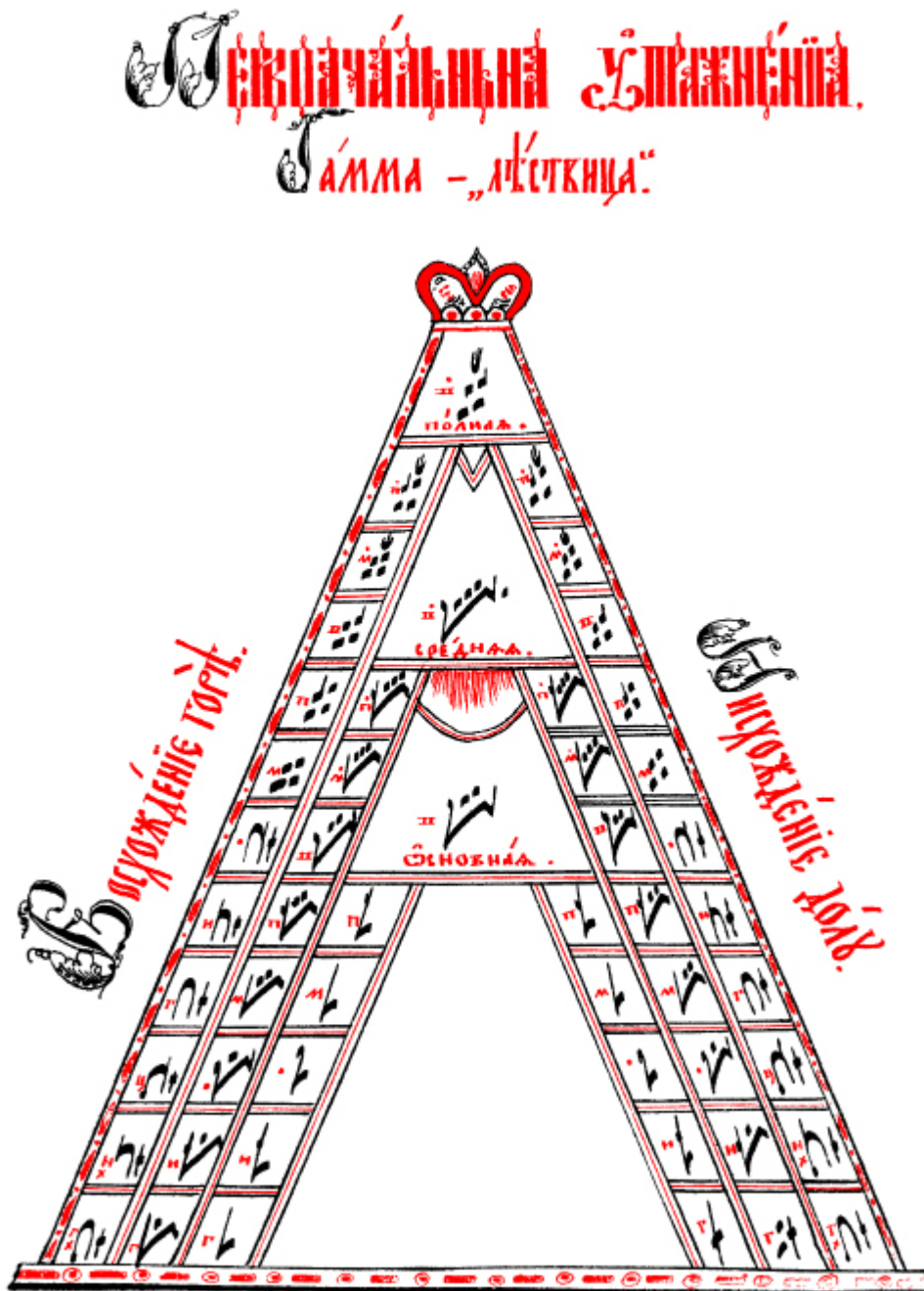
The second notational reform resulted from two Musical Commissions of 1652 and 1668 under the direction of Patriarch Nikon, led by the monk Alexander Mezénets. Among other reforms, Mezenets devised the system of *priznáki* (auxiliary pitch indicators) and Tonal Range Marks to clarify pitch relations. (See *Illustration 2.)* He also standardized the use of Tonal Pitch Marks for the *gámut* (the scale of 12 notes used for church singing), he reduced the repertoire of *litsa* and *fita* melodies in use from over 200 to around 30, and he simplified many stichera melodies by eliminating passages which were lengthy and difficult to sing.

Illustration 2. Mezenets's system of Priznaki and Tonal Range Marks (c. 1652).
(Калашников *Л.Ф. Азбука церковного знаменного пения*. Киев, 1910 г., л. 31.)

Согласіе простыхъ.			Согласіе мрачныхъ.			Согласіе свѣтлыхъ.			Согласіе тресвѣт- лыхъ.		

Among the new variant offshoots of Znamenny Chant which emerged in the late mediaeval era are a kalophonic style of Znamenny singing with abundant use of *litsa* and *fity*, known as the Great Chant (*Bol'shói raspév* or *Bolshoe Znamya*),[3] as well as a short and simplified variant of stichera using melodic formulae – the so-called Small Znamenny Chant (*Mályi raspév*, commonly called *Samoglásny* in many singing manuals). In the same era, the singing of *Podóbny stichera* reached the pinnacle of its development, with many so-called *Rospévochnye Podóbny* (fully-composed sticheraric melodies) existing together with the traditional treatment of *Podóbny* as simple formulaic melodies.

PART II. LATE MEDIAEVAL RUSSIAN SINGING MASTERS

As we enter the second half of the sixteenth century in Russia, we are struck by the great number of changes and innovations that took place in all spheres of the Russian Church and its supporting culture. Among the most influential patrons of Russia's late mediaeval musical culture is none other than Tsar Ivan IV Vasilyevich (also called "the Terrible"), who ruled as Grand Prince of Moscow from 1533 to 1547 and as the first Tsar of Russia from 1547 to 1584.

After the Fall of Constantinople in 1453 the desire for autonomy of the Russian Church gradually increased. In 1547, Ivan IV made use of his military powers to annex all of Russia's formerly independent principalities into the Grand Principality of Moscow. He then centralized and consolidated his civil and ecclesiastical powers in the region of Moscow. As part of his plan to legitimize his actions, Tsar Ivan brought a great many iconographers, architects, craftsmen and musicians from formerly independent principalities to Moscow, where numerous projects were undertaken to

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3   Some of these "Great Chants" are marked with the author's name (Khrestyaninov, Lukoshkov, etc.) or indicate its place of use (Solovetsky, Troitsky, etc.).

transform the city into a great new model of Christian culture, popularly known as "Moscow, the Third Rome".

As part of his attempts to strengthen and unify the life of the Church, he was actively involved in several aspects of its development: He exerted great efforts in building up the Church's hierarchical structure, eventually culminating in the elevation of the Russian Church to a Patriarchate in 1589. He convoked the Stoglávy (Hundred Chapters) Council in 1551, which produced a collection of decisions regulating canon law and ecclesiastical life in Russia. He likewise led efforts to consolidate and strengthen a sense of national unity by helping to canonize 39 regional Russian saints at the two so-called Macarius Councils of 1547 and 1549. (Following these councils, Metropolitan Macarius of Moscow helped to compile a new Menologion – a supplemental collection of services to all these new saints, some gathered from existing regional texts, and others newly-composed. Chant books containing hymns to these saints were called *D'yáche óko* – "The Eye of the Clerk".)

As part of his campaign to strengthen and improve church life, Ivan IV (himself a singer and composer of hymns) sought to cultivate a grander and more solemn observation of both the Church Typikon and the quality of church singing, particularly in cathedral and court services. His most notable efforts in this regard were the recruitment of trained singers, teachers and composers to establish a Master Singing School in Moscow, drawing its members from regions of Russia which had older, more developed chanting traditions. This school provided an opportunity for the development of new forms of musical expression, and it produced many great singing masters and composers. He set up his household and court in the Aleksandrov Suburb of Moscow, where he employed the masters of the singing school to sing at court rituals, as well as church services at the royal family's church: the Annunciation Cathedral (*Blagovéshchensky Sobór*) within the Moscow Kremlin, where he was known to sing frequently in the choir.

The Tsar's singers occupied a high position in the court service, and in accordance with their talents and skills they were organized into specific subdivisions called *stanítsas* (small vocal groups or "crews" of different voices, usually consisting of five members).

In compiling a list of the great singing masters, dozens of names have come to light, some even before the founding of the Moscow Master Singing School. Among the most prominent composers, singers and teachers were the brothers Sáva and Vasíli Rógov, Markél the Beardless, and an unnamed Deacon of Tver, all from the generation born in the reign of Tsar Vasily III (1505-33). From the generation born during the reign of Tsar Ivan IV (1533-84) we can identify Feódor Krestiánin, Iván Noss, Stefán Gólysh, Iván Lukóshka, the Deacon Fomá, an "anonymous d'yak (clerk)", and an unidentified Singer Mikháil. From c. 1584 to the beginning of the Romanov Dynasty in 1613 we can identify the musical theorist Iván Shaidúr, whose contributions have been mentioned previously. Singing Masters at the Chudov and Trinity-St Sergius Monasteries include Lógin Shíshelov (a musical theorist and one of the chief editors of the first printed edition of the Typikon in 1610), and the monk Khristofór, who wrote *Kliuch známennoi* (The Key to the Neumes) in 1604, a valuable work which is highly instructive for church singers. Following the reign of Tsar Ivan IV, until the time of Patriarch Nikon (1652-58) we can identify Faddéi Subbótin, the monk Tíkhon Makariévsk (author of a treatise on music theory called *Kliuch razumeniya* – The Key of Understanding, the earliest copy dated from 1670-80), Luká Ivánov Tverétin, and the monk Aleksander Mezénets (also mentioned previously).

Special mention should be made of the teacher and chanter Feodor Krestianin (Khristianin), whose chants became the embodiment of "Moscow singing" for the musical theorists of the late sixteenth-early seventeenth centuries. Teaching the tsar's Singing d'yaki and mastering his art, Krestianin also created his own musical variations of the complicated neumatic signs in the notation of certain chants. Although we are not certain of the details, it seems that Feodor Krestianin was also responsible for organizing and conducting the Tsar's Singing D'yaki (who were all paid singers, categorized as court clerks or "d'yaki").

Part III. The "New Repertoires" and the "New Notations"

In the 1570s, two new repertoires of singing appeared – Put and Demestvenny chants, which were intended for festal and solemn occasions in the liturgical celebration of the Divine Services. Evidence for their creation points to various singing masters of the Moscow Singing School. To record these new repertoires, a new system of musical notation was devised, based primarily on the system of Stolp neumes. This new system was specifically tailored to include additional musical patterns which Stolp notation did not have a convenient method of expressing, particularly syncopated rhythms.

Many scholars have previously considered the notational systems for Put and Demestvenny chants to be separate systems, and while there are certainly a few minor differences that may contribute to arguments for or against their unity, contemporary scholars are now starting to reconsider this division. (Thanks to modern attempts to digitize hundreds of chant manuscripts and make them available on the internet for scholars to work with freely, we are now able to arrive at better conclusions, instead of accepting the previous findings of a few musicologists who had access to only a limited number of resources.) Thus, in identifying the range of symbols used in the chant manuscripts, it is far more useful to consider that they are basically the same system of notation, which exhibits slightly different characteristics depending upon contextual usage.

An analysis of musical manuscripts of Demestvenny and Put chants (collectively known as the "New Notations", a convenient term used by Pozhidaeva) reveals that several additional symbols have been grafted onto the existing repertoire of Stolp symbols and form an extension of the traditional system, and thus a wider spectrum or continuum of neumes available for the composition of melodies (see *Illustrations 3, 4, 5* and *6).*

Illustration 3. The extended range of neumes used in Stolp, Demestvenny and Put-Kazan notations.

Illustration 4. Late Znamenny (Stolp) notation: Troparion for the Blessing of Water at Holy Theophany. (Калашников, *Праздники*. Киев, 1911 г., л. 69a.)

Illustration 5. Demestvenny notation (with examples of neumatic "chaining"). (Калашников, *Обедница*. Киев, 1909 г., л. 76b.)
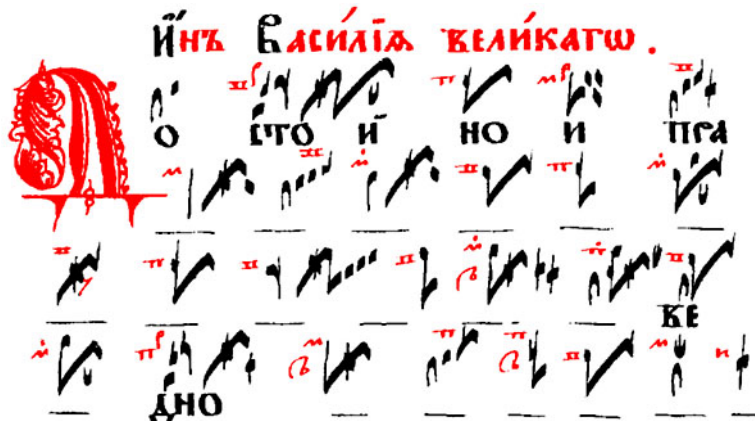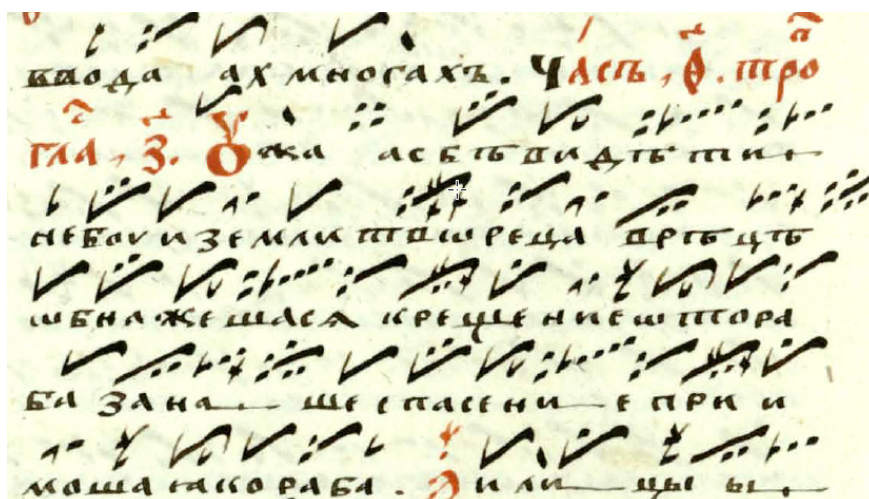

Illustration 6. Put notation. (РНБ, № 406, Стихирарь нотированный, XVII в., л. 305b.)

The New Notations have a number of noteworthy features. In polyphonic scores, the voices were usually notated with alternating lines of neumes recorded in black and red ink, so that the chanters would be able to follow their lines more easily (see *Illustration 7*). In addition, a primitive system of *priznáki* or "auxiliary pitch indicators" was introduced to help the singers determine whether the pitch of the next neume was ascending, descending, or the same (see *Illustration 8*). Unlike Stolp notation, the New Notations form compound neumes by placing two, three, or even four base neumes together in a sequence, with some of the neumes combining (like cursive handwriting) to form ligatures or "chains" (see *Illustration 5*). In some of the later polyphonic scores, red pitch marks from the Stolp system were added, greatly facilitating the interpretation and transmission of the melodies (see *Illustrations 5* and *7*).

Illustration 7. Put-Kazan notation with alternating colours of ink in vocal lines and Stolp-style pitch marks. (РНБ, № 415, Стихирарь нотированный, XVII в., *л.* 223а.)

Illustration 8. Examples of Put priznaki. (РГБ, Ф. 379, № 046, Обедница, *лл.* 17b-18а.)

An examination of singing manuscripts dating from the end of the fifteenth century to the beginning of the sixteenth century reveals that both Demestvenny and Put repertoires were originally conceived as polyphonic styles of singing, although they could also be sung as monophonic chants. Although it remains to be conclusively proven, some prominent Russian musicologists[4] present the theory that when only the primary "Put" or "Demestvo" melody was presented in the earlier chant books, there was an oral tradition that singers would naturally improvise the other voices.

Rubrics in polyphonic singing manuscripts include four labels used for various vocal parts: *Put, Demestvó, Verkh* and *Niz*. In 3-part scores, the labelling of the main vocal part as either "Put" or "Demestvo" was usually an indicator of the melodic genre, while in 4-part scores, the term "Demestvo" indicated the primary melodic voice, and "Put" indicated a second melodic voice; in both 3- and 4-part scores, these were supported by the two accompanying voices called "Verkh" (a top or higher voice) and "Niz" (a bottom or lower voice).

While Demestvenny and Put chant repertoires are distinctly separate melodic entities, it is impossible to discuss one without constant reference to the other.

PART IV. DEMESTVENNY CHANT AND NOTATIONS[5]

In determining the true origins of Demestvenny Chant, we must sort through several pieces of "quasi-mythological" testimony, and to this day, despite all the various theories that have been proposed, nothing has been conclusively proven until the first examples of chant melodies appear in manuscripts. The earliest actual mention of Demestvenny Chant can be found in the Resurrection Chronicles of the Grand Duchy of Moscow, compiled in 1479, under the entry for the year 1441 in connection with the description of the death of Prince Dimitri the Red. Further early testimony of Demestvenny and *possible* polyphonic singing is found in the *Chinóvnik* (Book of Rituals) of the Archbishop of Novgorod the Great and Pskov", written between 1529-1533.

Demestvenny Chant most likely derives its name from the Slavonic term "Domestík", which in turn is derived from the Greek term "Domestikós", signifying that this repertoire of singing is associated with organized groups of trained chanters attached to the households, courts or cathedrals of bishops, and used in hierarchical services. (It has always been a custom in Russia that trained singers from a bishop's cathedral would accompany him as he made his rounds to parishes around the diocese, assisting him in services and singing necessary parts of these services which local parish choirs would not be familiar with.)

Based on the fact that the body of the chant's repertoire is very limited and incomplete, we know that Demestvenny chant melodies were intended to augment, ornament and highlight the most significant moments in the cycle of church services, but not to replace the use of traditional Znamenny chant.

The most characteristic hymns of the Demestvenny repertoire were: "By the rivers of Babylon", "God is with us", "As many as have put on Christ", and the acclamation of "Many Years" to the Tsar and to the Patriarch. Among less frequently

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4   Including Bogomolova, Kondrashkova, Lukashevich and others.
5   This section is based loosely on the entries: "Демественное пение" (http://www.pravenc.ru/text/171656.html) and "Демественная нотация" (http://www.pravenc.ru/text/171650.html), both by M.V. Bogomolova in the Orthodox Encyclopedia. (In recent years, I have been grateful for the ongoing research of Pozhidaeva, who has made some advances in our current level of understanding Demestvenny Chant's history and usage, as well as its system of notation, although some of her conclusions are controversial and require further study. See: Пожидаева, Галина А., *Лексикология демественного пения*, Москва, 2010)

used repertoire were many stichera for the Twelve Great Feasts, the chants of the Pascha service, and a collection of all the chants of the Divine Liturgy, together with selections from the All-night Vigil.

All early polyphonic scores were recorded in Znamenny Stolp notation, since the notation which was later used for notating these melodies had not yet been invented. With the arrival of the new Demestvenny notation, several more flexible features were included. Other notational features include multi-syllabic chanting, the linking or "chaining" of neumes, as well as the use of the Э sign in red or black ink, indicating a pause – a vocal technique that is not used in Znamenny chant.

At the end of the seventeenth century the native Russian tradition of polyphonic singing was abruptly discontinued and was replaced by styles of singing from lands to the west of Russia. The influence of the latter was so great that even the memory of Russian non-linear polyphony has been almost completely lost within the mainstream Russian Church, only being revived by specialists in modern times.

Demestvenny Chant among the Old Believers

Following the Nikonian Reforms, Old Believers in the region around Moscow (whose musical and artistic culture is called the "Guslítsky Tradition") continued to copy traditional chant manuscripts for practical church use. By the turn of the eighteenth century, Demestvenny chant began to be revived in the monophonic tradition, its repertoire was expanded, and the practice of using Demestvenny notation was reintroduced, forming a significant component of the Old Believers' singing culture.

One of the distinguishing features of this final period is the presence of hundreds of copies of *Deméstvenniki*, reproducing one of the lines of Demestvenny polyphony. The repertoire of the Demestvennik consists primarily of chants for the Great Feasts. A companion volume, the *Obédnitsa*, features a fairly complete setting of the Divine Liturgy for use when a bishop is serving, as well as for celebrating Great Feasts.

Although there had been several earlier attempts to list the symbols used in the "revised" Demestvenny notation, the most significant catalogue was produced in 1911 by L. F. Kalashnikov, entitled *Ázbuka Deméstvennago Péniia* (Primer of Demestvenny Singing). (This was a companion to his *Azbuka for Znamenny Notation*, which was published in three editions before the 1917 revolution.)

Part V. Put Chant, Strochnóe Penie and Kazan Notation

Put Chant (*Putevói raspév*) is a repertoire of liturgical singing which appeared in the 1570s in the Moscow singing schools (and subsequently in other cities and monasteries throughout Russia), flourished for approximately a century, and was mostly abandoned by the mid- to late-1600s. Like Demestvenny Chant, Put Chant has a dual existence as both monophonic and polyphonic styles of singing.

The origin of the name "Put" is a controversial issue in mediaeval studies, and it is perhaps impossible to determine its true meaning, but we do know that linguistically it suggests "path, way, travelling or wandering". Based on a knowledge of its melodic structure, we know that Put chant is a melodic variant of Znamenny chant, but I would suggest that it is helpful to consider that the Put melodies have formed their own divergent path, while never departing very far away – like a meandering side-path through the forest that never really wanders out of sight of the main path. Thus, Put and Znamenny melodies have a closely linked relationship with one another. (One could even suggest that the term "Put" signifies an "alternative path" of Znamenny

Chant. It is not, however, analogous to the western European concept of a "discant" melody.)

The Put repertoire is an artistic creation of a small circle of unidentified composers who "re-imaged" the established mainstream repertoire of Stolp hymns which occur in the system of eight Tones, as well as various fixed portions of the Vigil and Liturgy. Put chant melodies were created, for the most part, by substituting each standard musical phrase *(popevka)* of Stolp chant with a directly corresponding variant melody. In most cases, the Put versions of the *popevki* were formulated by doubling the Stolp note durations, and then ornamenting or augmenting the melodic pattern. (A small number of *Fita* melodies were also included, which were not doubled in value, but were nevertheless variants of the Stolp formulas.)

For example, the *popevka* called "Pastela", which occurs in Tone 4, is shown here.[6] The Stolp version (as demonstrated from three manuscript sources) is a familiar cadential phrase.

In comparison, the Put version of the *Pastela* (as found in five other manuscript sources) has all the typical variations: note doubling, syncopated note values, and additional ornamentation.

We can see from this example, however, that each of the five manuscripts presents the *Pastela* in different ways, representing slightly different variants. In reality, there was not simply one single attempt at producing a variant system of Put popevki, but three separate (competing) systems, each of which is presented in seventeenth

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6   Лукашевич А.А., *Мелодическая формульность путевого распева*, Дис. ... канд. иск. (ч. 1–2), М., 2013, 103.

century manuscripts called *Soglásnik* (Compendium). In his research, Lukashévich[7] has identified these three systems as the Khristofórov (compiled by the previously-mentioned monk Khristofór), Bólshakov and Solovkí traditions.

The most typically-sung Put chants were the stichera, *Velichánii* (Magnifications) and *Zadostóiniki* (Megalynaria) for the Great Feasts, as well as the stichera for the Great Blessing of Water.

Like Demestvenny chant, Put chant was originally recorded with Stolp notation (see *Illustration 9*), but in its mature period it was recorded with a newly devised adaptation of Stolp neumes. For use with the monophonic repertoire it was called "Put notation" *(Puteváia notátsia)*, but with its application in recording polyphonic melodies, it was alternatively referred to as "Kazan notation" *(Kazánskoe známia)*. (There is no actual difference in the repertoire of symbols used in either monophonic or polyphonic Put chants, and no genuine need to maintain two separate terms, but the distinction remains. It is important to know, however, that there has never been a "Kazan chant" or repertoire; the name "Kazan" is an honorific name which is merely connected to the style of musical notation, named thus in honour of Ivan IV's victory over Kazan.)

Illustration 9. The Great Doxology in Three-part Singing (Troestrochie), 17th c., Stolp notation. (ГИМ, Софийское собрание, № 182, л. 267.)

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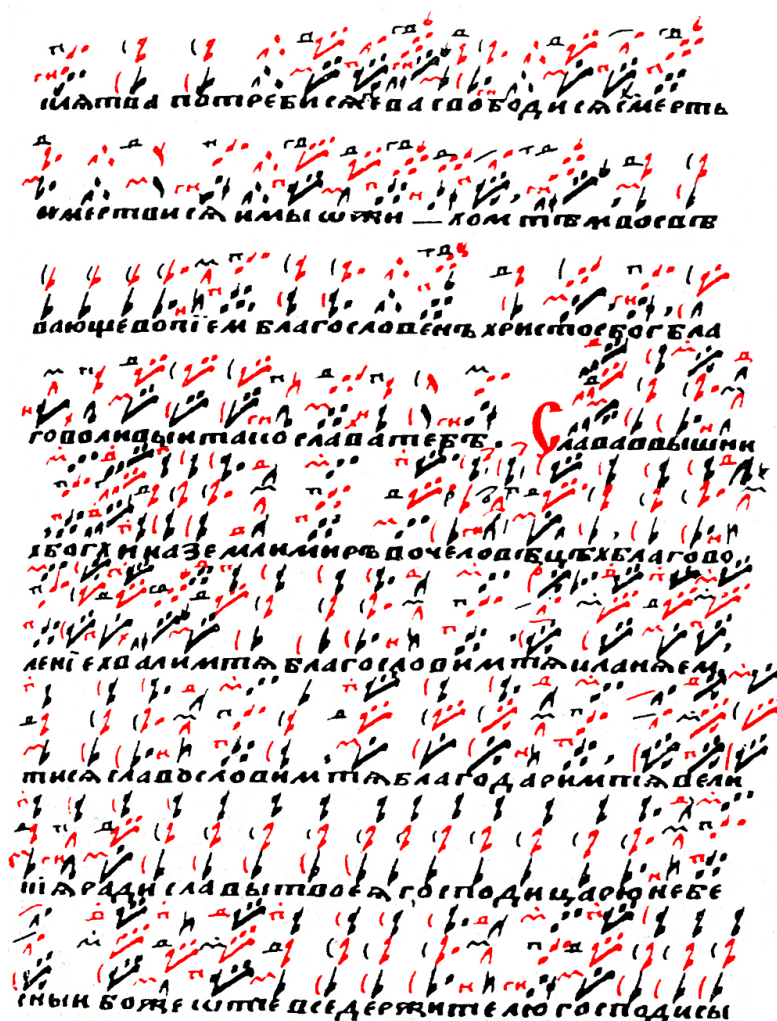
7   Лукашевич, А. А., "Принципы изложения материала в путевых (казанских) Согласниках XVII в.," in *Вестник ПСТГУ. Сер. V: Вопросы истории и теории христианского искусства*, Вып. 2:14 (М., 2014), 83–104.

Another peculiarity in terminology is the early Russian words use to express the concept of polyphonic singing. Instead of using a loanword, they chose to use the term *mnogoglásie* (many-voices); alternatively, the term *strochnóe pénie* (line-singing) was used, with the "line" indicating a voice-part. *Strochnóe pénie* is another term to specifically designate polyphonic Put chant, creating yet more confusion for students of Russian music. The most common form of *strochnóe* polyphony was *Troestróchie* ("Three-Line" or three-voice line-singing), but there were also two- and four-voice versions *(see Illustration 10).*

Illustration 10. Examples of 3-part (Troestróchie) and 4-part (Strochnóe pénie)
Put chants with notation.

Image 10a: РГБ, Ф. 379, № 081, Песнопения обиходные *для* трех- и двухголосного хора, *л.* 3а.
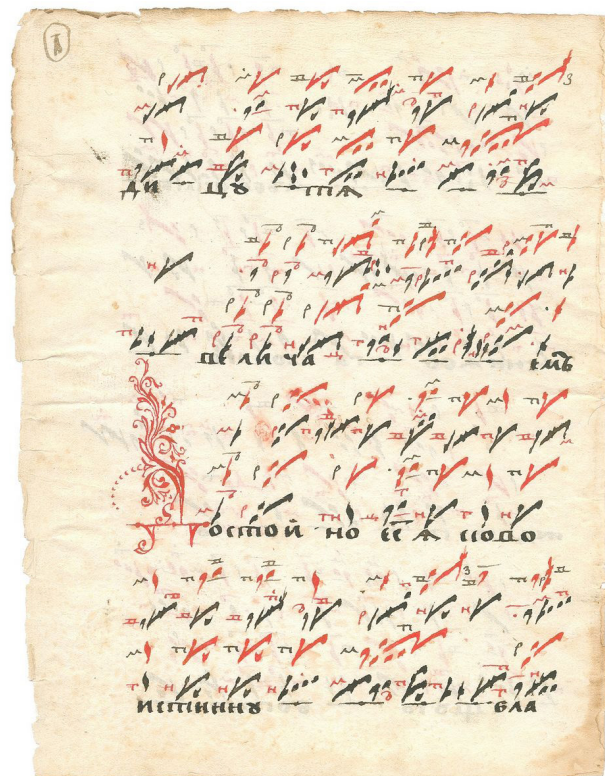
Image 10b: Unidentified.

Among the *Troestróchie* manuscripts that are preserved are collections of stichera for the Twelve Great Feasts, fragments of the Sunday Octoechos, the eleven Gospel Stichera, chants of the Divine Liturgy and All-night Vigil, chants of the Lenten Triodion and Pentecostarion, selected stichera of the saints, the wedding ceremony, Panikhidas, the service for the New Year, the Rite of Foot-washing, and many others.

Part VI. The Decline and Loss of the Russian Traditions

When we look at the end of the seventeenth century, we see that the vast majority of the great developments and advances in musical culture were largely abandoned and forgotten. Znamenny, Put and Demestvenny chanting had almost ceased to develop, and after a century of development of this elaborate musical culture, a widespread desire to simplify the chant melodies seems to have emerged within the Church. At the hands of Patriarch Nikon in the 1650s-60s, the introduction of Western Slavic styles of church singing (particularly based on Polish Renaissance singing and music theory which was popular in Ukraine and Belorussia), as well as the accompanying concept of abbreviating the Typikon and the church services, contributed to the rapid decline and loss of the mainstream Znamenny Chant, as well as the "New Notations" and their repertoires.

Perhaps the Znamenny chant tradition would not have been dealt such a brutal blow if the technology for printing chant books in neumatic notation had been available at the same time as Patriarch Nikon's textual and liturgical reforms. However, since chant books at that time were all copied by hand, it was impossible for a sufficient number of chant manuscripts containing the reformed texts to be distributed throughout Russia at the same pace as the distribution of the newly revised printed books. This disparity created an urgent need which could only be filled by adopting more flexible models of recitative-like melodies to accompany the new texts, and thus the newer Kievan and "Greek" chant repertoires conveniently filled the gap, although with the great sacrifice of the traditional Znamenny repertoire.

It was not until 1772 that the Russian Church made any genuine effort to salvage the fate of Znamenny Chant, when the Synodal Printing Press issued editions of the Obikhod, Oktoikh, Irmologion and Prazdniki, all printed in Kievan square-note notation. Unfortunately, these editions were issued too late to do much good in helping the Russian Church truly recover from such a great loss, but they did meet with a sufficient amount of use and appreciation to prevent the complete loss of the tradition, and they have proven to be greatly beneficial for students of the chant.

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A CONCISE GLOSSARY OF THE GENRES OF EASTERN ORTHODOX HYMNOGRAPHY

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The Glossary contains concise entries on most genres of Eastern Orthodox hymnography that are mentioned in the article by E. Kolyada "The Genre System of Early Russian Hymnography: the Main Stages and Principles of Its Formation".[1] On the one hand the Glossary is an integral part of the article, therefore revealing and corroborating its principal conceptual propositions. However, on the other hand it can be used as an independent reference resource for hymnographical terminology, useful for the majority of Orthodox Churches worldwide that follow the Eastern Rite: Byzantine, Russian, Bulgarian, Serbian et al., as well as those Western Orthodox dioceses and parishes, where worship is conducted in English. The Glossary includes the main corpus of chants that represents the five great branches of the genealogical tree of the genre system of early Christian hymnography, together with their many offshoots. These branches are 1) psalms and derivative genres; 2) sticheron-troparion genres; 3) akathistos; 4) canon; 5) prayer genres (see the relevant tables, p. 298-299).[2] Each entry includes information about the etymology of the term, a short definition, typological features and a basic statement about the place of a particular chant in the daily and yearly cycles of services in the Byzantine rite.[3] All this may help anyone who is involved in the worship or is simply interested in Orthodox liturgiology to understand more fully specific chanting material, as well as the general hymnographic repertoire of each service.

Before the reader approaches the Glossary, it is worth giving a few explanatory notes on the notion of the "hymnographic genres" and on the most important criteria for the definition of the numerous varieties of genre.

The majority of the hymnographic genres have the same semantic elements, which sometimes makes it difficult to differentiate them, especially those belonging to one group. The crux of the matter is manifested in a very important characteristic of Eastern Orthodox mediaeval art[4] (including church music): the larger the scale, the

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1   The article was published in the online *Journal of the International Society for Orthodox Church Music* (JISOCM) 3 (2018): 295–312. https://journal.fi/jisocm/issue/view/6102.
2   The spelling of the hymnographic terms in the glossary follows the convention adopted in current liturgiology and musicology. Wherever there are two versions of a spelling, both are given, with a slash sign.
3   The musical components of the chants are not discussed due to the non-specific, general informative character of the entries.
4   The Middle Ages in Russian history comprise the period from the ninth up to the late seventeenth century.

more stable and obvious are the patterns of the formation and interrelationship of the genres. Conversely, the smaller the scale, the more vague, indistinct and variable they are, as if a miniature structure is unable to absorb and convey the macro-world – the greatness and magnitude of the ideas and images that constitute the contents of a religious feast. Therefore, while it is possible to differentiate the akathistos from the canon, it is very hard to distinguish the genres within the troparion-sticheron group, or even to discern the troparion (the smallest unit within the hymnographic genre system) and the kontakion (the latter regarded here as a single-strophe hymn).

Thus the genres of Eastern Orthodox hymnography can be regarded as the totality of chants that appeared in its historical process of formation. They are endowed with a certain artistic meaning that expresses different aspects of the worshippers' thoughts and spiritual feelings, and in which every structural element is bigger than the structure itself.

ACCLAMATION (Russian аккламация, Greek προσφώνησις, ἐπιφώνημα) is a generic term standing for different, short prayerful formulae that occur during any worship. They are said by the priest ("Blessed is the Kingdom of the Father and the Son and the Holy Spirit, now and ever and to the ages of ages", "Wisdom, let us attend. Let us hear the Holy Gospel", "A mercy of peace, a sacrifice of praise"). Other formulae are said by the deacon or priest, in case the service is conducted without a deacon. These may include "Wisdom", "Let us stand well", "Let us attend", chanted by the choir, sometimes together with the congregation ("Lord have mercy", "Grant this, O Lord", "Alleluia", "Amen", "Glory to Thee O Lord, glory to Thee"). They may also appear in the form of a responsorial dialogue between the priest or the deacon and the choir, e.g. "Peace be to all. – And to thy spirit", "Let us bow our heads unto the Lord. – To Thee, O Lord". More specifically acclamation refers to a laudatory textual and melodic formula called *ecphonesis*. It refers to God, is said by the priest after litanies [see *Litany*] and contains the theme of *doxology*. There are a few fixed textual patterns, the best known being "For Thine is the kingdom, and the power, and the glory, of the Father and of the Son and of the Holy Spirit, now and ever and unto the ages of ages" used as the concluding doxological acclamation at the end of the Lord's prayer "Our Father".

AKATHISTOS/AKATHIST (plural Akathistoi; Russian акафист; Greek ἀκάθιστος ὕμνος, literally 'unseated' hymn), a cyclic composition consisting of twenty-five hymns of praise, of which there are thirteen kontakia (the initial *kontakion* being called proomion) and twelve oikoi [see *Oikos*]. Within the large and elaborate cycle of the akathistos there are twelve mini kontakion-oikos cycles preceded by the first independent kontakion, which contains the main subject of the entire piece. It is repeated once again at the conclusion of the whole akathistos thus forming a structural frame. Each of the kontakia except the first one ends with the refrain 'Alleluia'. The refrain of the oikoi and that of the first kontakion is based on the greeting 'Hail'. All the refrains are chanted by the choir together with the congregation, whereas the text of the akathistos is said by the priest.

ALLELUIARION/ALLELOUIA (plural **ALLELUIARIA**; Russian аллилуиарий; Greek ἀλληλουιάριον / ἀλληλούϊα from the Hebrew הללויה / halǝlûiāh rendered as 'Praise the Lord'), a chant based on the text of the Alleluia psalms (148-150[5]). It is chanted at the Liturgy between the reading of the lessons from the Epistles and the Gospel.

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5   The numbering of the psalms follows the Septuagint, which is accepted in the Byzantine-rite liturgical tradition.

It can be regarded as a preface to the following passage from the Gospel and is thematically connected with its contents. On certain days of the four main fasts (Lent, Advent, Apostles' and Assumption) it occurs at Matins instead of at the Liturgy. The alleluiarion must have been one of the earliest genres of the Christian rite.

AMOMOI, AMOMIC TROPARIA (Russian непорочны; Greek plural ἄμωμοι, literally 'undefiled') refer to two different but related hymnographic genres: 1) the whole seventeenth *kathisma* of the Psalter (Psalm 118 known as the "Psalm of the Law") that begins with the words "Blessed are" (starting with verse 1 "Blessed are the undefiled", hence the name of the genre); this is recited in psalmodic style at Matins on Saturdays throughout the liturgical year, also on certain occasions on Sundays instead of the *polyeleos*, and at funeral services; 2) troparia (called Amomic) based on the text of that psalm and chanted after it at Matins on the same days as the kathisma itself.

ANAVATHMOI/ANABATHMOI (Russian степенны; Greek plural ἀναβαθμοί, from Hebrew שיר המעלות / *šîr hamaʻălôṯ* , 'a song of ascents', 'a song of degrees') refer to two different but related hymnographic genres: 1) Psalms 119-133 (eighteenth *kathisma* of the Psalter), each with the ascription in the Bible 'A song of degrees' (hence the name of the genre) that are recited in psalmodic style at Vespers on most weekdays throughout the liturgical year; 2) antiphons (see *Antiphon*) based on the text of those psalms chanted at Matins before the reading of the Gospel on Sundays and feasts throughout the liturgical year. They are regarded as a symbolic reminder of the ascension of the soul of a Christian to the Heavenly Jerusalem.

ANASTASIMA (Russian воскресны, Greek plural ἀναστάσιμα, 'hymns for Resurrection') is a generic term for different genres of chants, those of troparia (see *Troparion*), kontakia (see *Kontakion*), canons (see *canon*) etc., all referring to the theme of the glorification of the Resurrection of Jesus Christ. As the name suggests, they are chanted on Sundays at the appropriate services. Directly related to them are *stauroanastasima*.

ANTIPHON (Russian антифон; Greek ἀντίφωνον, literally 'sung in turns', rendered as 'response'), either a complete psalm or a selection of psalm verses freely combined, usually with a particular refrain. The term itself reflects the performance aspect of this chant: the antiphons are chanted antiphonally by two choirs at Vespers (antiphons of kathismata; see *Kathisma*), Matins (*anavathmoi/anabathmoi*) and at the Liturgy (festal, ferial or on certain occasions replaced by the typical antiphons, also known as *typika*).

APOLYTIKIA (Russian отпустительны; Greek singular ἀπολυτίκιον, literally 'dismissal') in Russian liturgical practice is a generic term for different genres of dismissal chants, those of troparia (see *Troparion*), kontakia (see *Kontakion*) and theotokia (see *Theotokion*). They all occur at the end of Vespers, Compline, Little Hours, twice (at the beginning and at the end) at Matins and at the Liturgy (here following the Little Entrance). The most common of the three apolytikia is the troparion, also known as the troparion of the feast or of the day, which describes the event itself. In Greek tradition apolytikion refers mainly to the troparion.

APOSTICHA (Russian стихиры стиховны/на стиховне; Greek plural ἀπόστιχα, 'hymns on the verses') are a set of *stichera* accompanied by selected verses from different psalms, as well as from other books of Holy Scripture that are related to the event celebrated. They occur at the end of Vespers throughout the whole liturgical year and at Matins on ordinary weekdays.

Canon (Russian канон; Greek κανών, literally 'law, rule, precept') is the most elaborate and complex genre of Eastern Orthodox hymnography. It is a cycle of nine canticles based thematically on the canticles (selected poetic texts and prayers) from the Holy Scriptures. In present practice the second canticle, is usually omitted except during Lent, so in reality the canon normally consists only of eight canticles. Each of the canticles has a compound structure as well and comprises the *heirmos*, several troparia (see *Troparion*) and *katavasia*. Conventionally the whole cycle is divided into three sections: canticles I-III, followed by the little *litany* and *kathisma*; canticles IV-VI followed by the little litany, *kontakion* and *oikos;* canticles VII-IX (with the Song of the Theotokos [Magnificat] inserted between canticles VIII and IX) followed by the little litany and *exapostilarion*. Canons develop specific themes, such as repentance, resurrection, honouring the Lord Jesus Christ, the Holy Trinity, the Holy Cross, the Apostles, or the Theotokos (this last is called 'paraklesis'). They may also be dedicated to the feast or the saint of the day (those from the Menaion) or may commemorate the departed (this usage is known as 'parastas'). The canon is included in Matins (quite often there are two canons chanted in turn), Compline and on certain occasions in some other services.

Cherubikon/Cherubic Hymn (Russian Херувимская песнь, Greek Χερουβικός ὕμνος / Χερουβικόν) belongs to the genre group of hymn-prayers. It was included in the Byzantine Liturgy in the mid-6th century or a little later (probably in 573) under Emperor Justin II, to whom the text is supposedly ascribed. The Cherubikon begins the Anaphora, the most sacred part of the Divine Liturgy and is chanted by the choir immediately before (verses 1-3) and during (verses 4-5 and concluding "Alleluia") the Great Entrance (the solemn procession with the Holy Gifts). Thus it symbolically invites the congregation to be present together with the angelic forces around God's throne. The Cherubikon is prescribed to be chanted at the Liturgy of St John Chrysostom throughout the ecclesiastical year, except for certain days of the Lenten period, when it is replaced by other hymns. These are "At Thy mystical supper" (Holy Thursday, when the Liturgy of St Basil the Great is served), "Let all mortal flesh keep silence" (Holy Saturday; the text originates from the very early Liturgy of St. James) and "Now the powers of the heavens" (at the Liturgy of the Presanctified Gifts).

Dogmatikon (plural **Dogmatika**; Russian догматик; Greek δογματικὸν (Θεοτοκίον), literally 'to the dogma') is a particular kind of *theotokion* in which the text along with praise to the Theotokos reveals the dogmatic teaching about the two natures of Christ and his Incarnation. Dogmatika are chanted at Little and Great Vespers.

Doxastikon (plural **Doxastika**; Russian славник; Greek δοξαστικὸν, literally 'glorification') is a sticheron chanted after or between the verses of the Little Doxology and is dedicated either to the glorification of the Holy Trinity (it is also called *triadikon*) or to honouring a saint. The doxastikon usually comes near the end of a series of different kinds of *stichera* and occurs at all *aposticha* of Vespers and Matins (here also ending the kathismata (see *Kathisma*) chants and the *polyeleos*). At the Liturgy the doxastikon concludes the *makarismoi*.

Doxology (Russian славословие; Greek δοξολογία, literally 'of glory') in the broad sense is a generic term referring to any prayer that contains glorification of God (e.g., short acclamations after the litanies said by the priest, as, for instance the concluding doxological acclamation "For Thine is the kingdom, and the power,

and the glory now and ever and unto the ages of ages" at the end of the Lord's Prayer, "Our Father", the Eucharistic doxology "Holy, Holy, Holy Lord Sabaoth", a quotation of the angelic song from the book of the Prophet Isaiah, 6:3). In the narrower sense the term is related to two prayerful chants, both of much importance and great antiquity. They are: 1) the Little Doxology ("Glory to the Father, to the Son and to the Holy Spirit") which is probably part of the concluding doxologies used in the liturgical prayers of priests during the first centuries of Christianity already including Trinitarian dogma; 2) the Great Doxology ("Glory to God in the Highest"), also called "the angels' hymn" that is based on the angelic song from the Gospel (Lk 2:14) announcing to the shepherds the birth of Christ (other verses were added in the first centuries of Christianity). It is chanted with great solemnity at the end of Matins on Sundays and other festal days throughout the liturgical year.

ECPHONESIS (Russian возглас, Greek ἐκφώνησις, literally 'exclamation') see *Acclamation.*

EULOGITARIA (Russian благословенны; Greek εὐλογιτάρια, literally 'blessed') are a series of troparia (see *troparion*) with the refrain "Blessed art Thou, O Lord, teach me Thy statutes" that precedes each troparion. This is taken from Psalm 118:12; hence the name of the genre. Eulogitaria are chanted at Matins after the *polyeleos*.

EXAPOSTILARION (plural **EXAPOSTILARIA**; Russian екапостиларий/ экзапостиларий; Greek ἐξαποστειλάριον, literally 'send forth') and *photagogikon* are two alternative troparia (see *troparion*) that conclude the canon at Matins on Sundays and some other festal days. Both of them frequently contain the theme of Christ as the Light of the world. In ancient times they were chanted just before dawn to unite physical and symbolic light.

HEIRMOS/IRMOS (plural **HEIRMOI**; Russian ирмос; Greek εἱρμός, literally 'chain, link') is the opening strophe in each canticle of the canon. All the remaining strophes (troparia; see *Troparion*) in the canticle develop its theme and take the same poetic metre and musical mode (echos).

KATAVASIA/KATABASIA (plural **KATAVASIAS**; Russian катавасия; Greek καταβασία, literally 'go down') is the concluding strophe in a canticle of the *canon*. It is so called because originally either one member or all the members of the choir came down from their stalls on either side and stood in the centre of the church to chant it. Like the troparia (see *Troparion*), the katavasia is similar to the *heirmos* both in content, form and musical mode (echos).

KATHISMA (plural **KATHISMATA**; Russian кафисма; Greek κάθισμα, literally 'to be seated') is a term signifying: 1) each of the twenty sections into which the Psalter is divided in the Orthodox liturgical tradition; 2) a short *troparion* chanted or read during Matins at the end of each kathisma of the Psalter (also called a sessional hymn). At this moment in ancient times the congregation was allowed to sit down and prepare for listening to the lessons from the Holy Scriptures. The tune and the form of the kathismata are similar to those of the troparia.

KOINONIKON (plural **KOINONIKA**; Russian причастен; Greek κοινωνικòν, 'communion verse') is a short hymn, usually a verse from an appropriate psalm chosen for the event being celebrated, which is chanted at the liturgy while the priest takes communion. Immediately after it, there follows another chant called the 'after-koinonikon verse' (запричастный стих). In the Russian tradition since the

eighteenth century the latter has been replaced by the sacred concerto. Nowadays the koinonikon is also chanted while the members of the congregation receive communion.

KONTAKION (plural **KONTAKIA**; Russian кондак; Greek κοντάκιον, literally 'pole, shaft', also meaning a vellum roll wound round a stick of wood), was originally a long poem intended for singing in the church. In the course of time the kontakion developed in two ways. The first preserved its authentic multi-strophic structure and gave birth to the new genres of *akathistos* and *canon*. The second led to the shortening of its original form on account of the fact that the kontakion was included in the very large and complex structure of the canon, and inevitably became a single-strophe hymn sung together with the *oikos* between the sixth and seventh canticles. Later on it also started to be used independently. The text is always related to the theme of the event celebrated (a feast or a saint) and reveals its theological essence. However, in many cases it is twice as long as that of the apolytikion *troparion* and is more expressive in conveying the contents of the feast. Melodically the kontakion is often similar to, and sometimes even identical with, the apolytikion troparion.

LITANY (Russian ектения; Greek ἐκτενής, 'extensive', 'diffuse', also συναπτή, 'continuous [petitions]' and διακονικὰ;, 'deacon's [invocations]') belongs to the prayer genre group of hymnography. It is a generic term used for any liturgical prayer said by the clergy (a priest or a deacon) during the ceremony or in procession. It consists of a series of petitions, to which the choir responds with particular formulae of acclamation (see *Acclamation*). Each litany concludes with the appropriate *doxology* intoned by the priest. Litanies constitute an integral part of the majority of services (Liturgy, Vespers, Matins, Compline, Canonical Hours), as well as of many Orthodox rites and mysteries (Great Blessing of Waters, Baptism, Marriage, Holy Unction, Funeral). There are four main types of litany, each with a strictly fixed structure and order of petitions and certain forms of response (the most common being "Lord have mercy"). These types are: first, the Great Litany or Litany of Peace (Russian великая/мирная ектения, Greek μεγάλη συναπτή, Εἰρηνικὰ;); its earliest form was already known at least by the beginning of the 3rd century A.D. and is the longest of all, with twelve petitions; second, the Little litany (Russian малая ектения, Greek μικρὴ συναπτὴ), is an abridged version of the Great litany, though it retains the main signification; it is the shortest of all with only 3 petitions, yet is the most frequently said (practically throughout every service); third, the Litany of Supplication (Russian просительная ектения, Greek Πληροτικὰ;), and fourth, the Litany of Fervent Supplication (Russian сугубая ектения, Greek ἐκτενής,[6] μεγάλη ἐκτενὴς ἰκεσία).

Apart from the aforementioned, a few other litanies occur during the Liturgy, such as those for the Catechumens, of the Faithful, for the Departed and of Thanksgiving after the communion. There is also a special Lity[7] litany, which occurs at Great Vespers (as the first part of the All-Night Vigil) and Great Compline.

MAKARISMOI (Russian блаженны, Greek plural μακαρισμοί, literally 'blessed') are verses of the nine Gospel Beatitudes (Mt. 5:3-12) read at the Liturgy instead of the third *antiphon*, also troparia (see *Troparion*) chanted after them that precede the

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6   The term ἐκτενής is known to have referred originally only to the litany of fervent supplication. Nowadays it is also used as a collective name for the litanies along with συναπτή and διακονικὰ.

7   Lity (Russian лития, Greek λιτή / λιτανεία) here means a procession of the clergy from the altar into the nave (sometimes into the narthex) of the church to perform the rite of the blessing of bread, wheat, wine, and oil, accompanied by special extensive prayers (Lity litanies) and chants (among them, the Lity *stichera*).

Little Entrance. Nowadays, unless it is a monastic service, the troparia are usually omitted.

MARTYRIKON (plural **MARTYRIKA**; Russian мученичен; Greek μαρτυρικὸν, literally 'to a martyr') is a particular kind of *troparion* chanted on the day of the commemoration of a Christian martyr. Martyrikon refers to the category of the troparion of the day. It is chanted at ferial Vespers (as part of the *aposticha stichera*), Matins (included in the kathismata; see *Kathisma*) and Liturgy (among the *amomoi* troparia).

MEGALYNARION (plural **MEGALYNARIA**; Russian величание; Greek μεγαλυνάριον, 'magnification') in Russian liturgical practice is a short verse in honour of the high-ranking feast being celebrated, or of the saint of the day, usually beginning with the words 'We magnify thee'. At Matins it is first chanted after the *polyeleos* by the clergy and then repeated by the chanters. In Greek tradition the megalynarion occurs at the Liturgy soon after the *Cherubikon* and in some other services, for instance in the paraklesis (*canon* in honour of the Theotokos).

OIKOS/IKOS (plural **OIKOI**; Russian икос; Greek οἶκος, literally 'house') is a strophe following immediately after the *kontakion* between canticles six and seven of the *canon* at Matins. Usually it shares common content, poetic metre and musical mode with the kontakion, but is longer than the latter (normally almost twice as long). Thus they form a mini-cycle, which might be considered 'a theme and its elaboration'.

"PHOS HILARON"/"O GLADSOME LIGHT" (Russian "Свете тихий"; Greek "Φῶς ἱλαρὸν") belongs to the genre group of hymn-prayers. It is considered one of the earliest chants in the history of Christian worship and is thought to have been introduced into Vespers at the end of the 3rd or the beginning of the 4th centuries as a lamp-lighting hymn accompanying this rite. Its text, though short, contains the main dogmata (Trinitarian, Christological, ecclesiological and eschatological) of Christian theology.[8] The hymn is a constant part of both ferial and festal (Great) Vespers and is chanted at "the entrance", a procession of the clergy with the candles, censer and Gospels (Great Vespers) and after the lamp-lighting psalms (Ps 140, 141, 129) and their *stichera* (ferial Vespers).

PHOTAGOGIKON (plural **PHOTAGOGIKA**; Russian светилен; Greek φωταγογικὸν, 'a hymn of light') and *exapostilarion* are two alternative troparia (see *Troparion*) that conclude the *canon* at Matins on Sundays and some other festal days. Both of them frequently contain the theme of Christ as the Light of the world. In ancient times they were chanted just before dawn to unite physical and symbolic light.

POLYELEOS (Russian полиелей; Greek πολυέλεος, literally 'great mercy') is a selection of verses from Psalms 134-135 chanted with the refrain 'Alleluia' after each verse. The name arises from the epanaphora (frequent repetition) of the word 'mercy' (Greek ἔλεος) in Psalm 135. The polyeleos has become part of the festal Matins, increasing the solemnity of its character.

PROKEIMENON (plural **PROKEIMENA**; Russian прокимен; Greek προκείμενον, literally 'that which sets before', that is, what is appointed to be read) is compiled of verses from the Psalter with a refrain to each of them chanted at all services immediately before the lessons from Holy Scripture. The performance of the

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8   The text of "Phos Hilaron" is ascribed to several authors: St Martyr Athenogenes, Bishop of Sebaste (d. ca. 305), St Gregory of Neokesaria (d. ca. 270), and St Sophronius, Patriarch of Jerusalem (560–638), who in the Slavonic tradition is believed to have revised the hymn-prayer.

prokeimenon is always solemn: the deacon recites in a psalmodic style the verses of the psalm while the choir chants in response with the refrain.

Song of Simeon/"Nunc dimittis" (Russian "Ныне отпущаеши"; Greek "Νῦν ἀπολύεις"", literally "Now you dismiss") belongs to the genre group of hymn-prayers. It is the thanksgiving song of St Simeon, the God-receiver (Theodochos) at the presentation of the infant Jesus in the Temple for the rite of purification (Lk 2:29-32; this event has become one of the twelve major feasts and is celebrated on the 2/15 February[9]). The old and righteous Jerusalemite, St Simeon, was promised by the Holy Spirit that he would not die until he had seen the Messiah. That promised was fulfilled, and Simeon glorified God with this hymn of praise. Because of its implications of fulfilment, peace and rest, this hymn was regarded by the early Christian Church as an appropriate prayer at the end of the day. Nowadays in the Russian tradition the song is not said by the priest, as directed in the Typikon, but is mostly chanted by the choir, except during the Lenten period (namely on Monday, Tuesday and Thursday services, when it is said), at the beginning of the dismissal part of both ferial and festal (Great) Vespers.

Stauroanastasima (Russian крестовоскресны, Greek plural σταυρο-αναστάσιμα, literally 'to the Cross and the Resurrection') is a generic term for different genres of chants, those of troparia (see *Troparion*), kontakia (see *Kontakion*), canons (see *canon*) etc., all referring to the theme of the glorification of the Holy Cross together with the Resurrection of Jesus Christ. They are chanted on Sundays at the appropriate services, usually after the corresponding anastasimon (see *anastasima*) chant, for instance, the stauroanastasimon canon at Matins follows the anastasimon canon.

Staurotheotokia (Russian крестобогородичны, Greek σταυροθεοτοκία, literally 'to the Cross and the Theotokos') are chants that convey the sorrow of the Theotokos about the death of her Son the Lord Jesus Christ on the Cross. They are chanted on Wednesdays and Fridays after any series of troparia (see *Troparion*), *stichera* etc. instead of the theotokia (see *Theotokion*).

Sticheron (plural **Stichera**; Russian стихира; Greek στιχηρὰ;, 'multiverse', a derivative of στίχος – 'verse') is a single-strophe hymn, normally used in groups composed in the same poetic metre (stichera) and inserted between the verses of certain psalms, in some cases becoming a refrain. Of many subgroups within the stichera genre, the largest occur in the following contexts: (1) at Vespers (the so called stichera on "Lord, I have cried unto Thee" following Psalm 140 with selected verses from Psalms 141, 129, 116; and the '*aposticha* stichera' with verses selected from different psalms, as well as from other books of the Bible); (2) at Matins (on Sundays and feast days) the 'ainoi stichera', literally 'praising stichera' with selected verses from Psalms 148-150, where the word 'praise' is repeated frequently; and after them the 'Gospel stichera' that reflect the content of the lesson read before (though only one sticheron out of the eleven existing is chanted at a time); (3) on weekdays again the 'aposticha stichera'; and (4) at Vigil (the lity stichera sung during the procession of the clergy at the Great Vespers).

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9   The dates are given both according to the Gregorian (or, New Julian) and Julian (Old) church calendars.

Theotokion (plural **Theotokia**; Russian богородичен; Greek Θεοτοκίον, 'a hymn to the God-bearer') is a particular kind of *troparion* in honour of the Theotokos. It usually concludes any series of troparia, *stichera* and other chants. Another kind of troparia directly related to the theotokia are the *staurotheotokia*.

Triadikon (plural **Triadika**; Russian троичен; Greek τριαδικὸν, literally 'to the Holy Trinity') is a particular kind of *troparion* that expresses the glorification of the Holy Trinity and of Trinitarian dogma.

Trisagion (Russian Трисвятое, Greek Τρισάγιον, literally 'Thrice Holy') is a prayerful hymn chanted immediately before the *prokeimenon* and the reading of the Apostle, and is also chanted as an opening verse of the Trisagion prayers and that of the initial prayers that form part of most of the services. The Trisagion is one of the earliest texts introduced into the Christian rite. It is drawn from the angelic exclamation recorded in the Old Testament book of the prophet Isaiah (Is 6:3).

Troparion (plural **Troparia**; Russian тропарь; Greek τροπάριον, literally 'pattern') is a generic term to designate a verse of religious poetry. It is probably the earliest hymnographic genre (originating from the first century) and is the most common and frequently used chant apart from the psalms. The troparion, although the smallest unit in the complex system of Orthodox hymnography, nevertheless constitutes its basis. It embraces a large group of sub-genres, which in their poetic form and melody generally follow the same model. The main criterion for the subdivision of the genres within this group is the theme, which is usually clear from the name of the specific genre, e.g.: *theotokion* (a troparion in honour of the Theotokos), *dogmatikon* (a troparion specially concerned with the dogma of the two natures of Christ), *triadikon* (a troparion in honour of the Holy Trinity), *martyrikon* (a troparion praising a martyr), *apolytikion* (a troparion of the feast or of the day, reflecting the essence of the event being commemorated). All kinds of troparia occur at specific moments in every service.

Typika/Typical antiphons (Russian изобразительные антифоны; Greek plural τυπικὰ;, literally 'typical') are chants based on the verses of Psalms 102 and 145 and are chanted antiphonally at the beginning of the Liturgy on Sundays, during the Paschal period and on some other occasions. Typical antiphons usually contain thanksgiving to God for all his blessings.

Ypakoe/Hypakoe (Russian ипакои; Greek ὑπακοή, derivative from ὑπακούω 'to hearken, give ear' or 'respond') is one of the earliest hymnographic genres (going back at least to the third century). The texts of the ypakoe announcing the Resurrection of Christ are free compositions, without literal quotations. Its poetic form is relatively simple and short (usually having two verses), but its melodic outline is rather elaborate. The ypakoe is chanted at Matins on Sundays and some major feasts before the reading of the Gospel, and sometimes also at Compline and Hours, especially during the Paschal period.

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NEW LITURGY - FAMILIAR ATMOSPHERE

Kurt Sander: The Divine Liturgy of St. John Chrysostom
PaTRAM Institute Singers/Peter Jermihov
2019
Reference Recordings FR-713

Kurt Sander's recently released setting of the Liturgy brings out the feeling of Orthodox choral music of the golden age of pre-revolutionary Russia. The composition is in general stylistically rather conventional, reflecting the history of Slavic choral tradition, which is combined closely with musical features of our time. It is obvious that this composition has been written for liturgical use in a local culture and from the very beginning one grasps the aim of creating a familiar liturgical soundscape where the history and musical features of our time meet each other. In the notes the composer sheds light on his background and how he "explored ways in which Orthodox aesthetics could be integrated into the compositional process". This also happened within non-liturgical instrumental compositions, but is clearly and logically an inseparable dimension of this process. Nevertheless, one must also recall that he has a long history of composing liturgical music for the services of the local Orthodox communities.
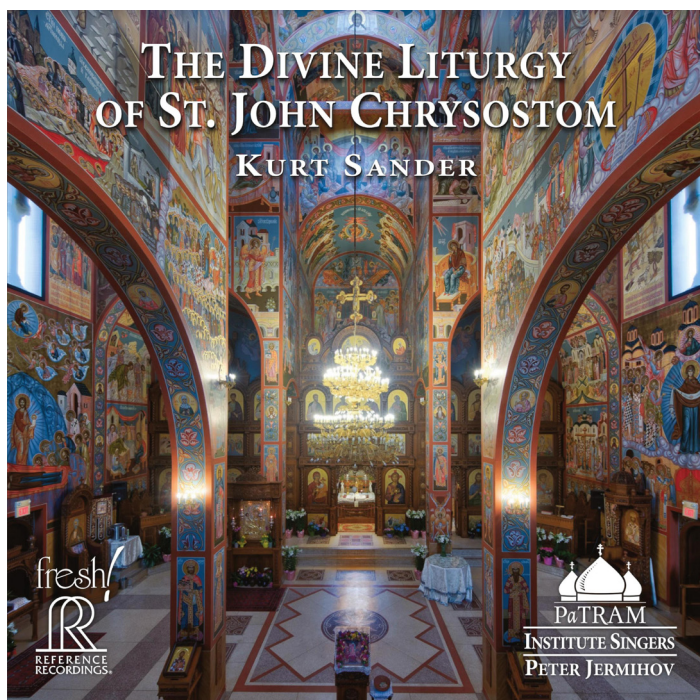
In the booklet notes, reference is made to several great composers such as Tchaikovsky, Grechaninov and Rachmaninov as the roots of this Liturgy. The composition is even drawn parallel to the works of these masters, which sets the bar very high. I am not sure if it does justice to the work, though I understand it as a way of expressing its quality. On the other side, I would like to note some Orthodox composers in the Western world such as Nikolay Kedrov Sr (France), Fr Sergei Glagolev (USA),

Pyotr Akimov and Leonid Bashmakov (Finland). They all lived to a great extent in a similar cultural environment. They composed new liturgical music for the use of local people knowing both the tradition and the needs of the parishes they were involved in. The similarity to this Liturgy is not necessarily directly musical but rather resides in the way of approaching Orthodox choral tradition from the local standpoint.

The compositional process and its realization are discussed in detail in the booklet. The composer confirms the liturgical aim of the setting but his idea of how to achieve this is not perhaps the usual one. He emphasizes the "litanies, responses, the short one-sentence utterances as the fiber that holds the work together". At first a surprising emphasis of approaching the wholeness of the setting works in fact very well. It does not mean that other parts would be less important or musically too light, but rather prevents them from being overplayed in the context of the whole service. In Orthodox music there is no lack of Cherubic hymns or settings of the Eucharistic canon of good quality, but as regards many other elements of the Liturgy the situation is not necessarily the same.

This setting of the Liturgy is a complete service forming a coherent whole. The role of the previously mentioned short verses and responses as a structural fibre is very obvious. For instance, in the litanies the harmonies and their tonal tensions form a unity with the recitatives, creating a strong feeling of progress; that does not happen in the choral parts but in the deacon's contributions. Static recitatives both give time to adopt the preceding harmonies and at the same time create expectations for the following choral sections.

Kurt Sander clearly emphasizes the harmony as a means of moving the verses and hymns forwards. This is no surprise, given his impressive professional skills. The verses are built up by long chains of harmonic tensions and their resolutions, which create a strong feeling of progress. Tonally they are very well structured and fit the text perfectly. The range of harmonic solutions begins from pre-revolutionary stylistic features that meet with contemporary features such as multi-tonal harmonies. One can find points of resemblance either in the music of Grechaninov or of Eric Whitacre.

As much as this is one of the most appreciated characteristics of the composition, it is also in a way its burden. In many of the longer hymns, the melodic elements tend to be drowned under the heavy harmonic structure. Often, a clear melodic line cannot be perceived and I cannot help but wish that there could be more space for the melody in many places, in place of the chains of constantly changing harmonic tensions. A good example is the Cherubic Hymn, in which the clear and intense melody in the beginning is buried under the harmony. I would say that a stronger melodic profile might give an anchor point for the harmonies and even reinforce the grounds of using them within the chosen compositional style. I think, for example, of the liturgical compositions of the Ukrainian Tatyana Iashvili (1980–),[1] which often have similar features in the "orchestral" use of harmony but with a stronger emphasis on the melody, which gives, I think, a more solid structure.

Of course, the whole compositional style can be regarded as (and is) intentionally chosen and historically it is not by any means unprecedented. In the so called first school of St Petersburg,[2] liturgical music was often based more on the harmonic structure and the melodies were formed more on the basis of how the harmonic

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1   http://ikliros.com/category/kompozitorraspev-obrabotka/yashvili-t
2   Johann von Gardner, *Gesang der Russisch-Orthodoxen Kirche*, 1984.

functions followed each other. Also, if I think about participating myself in the service, my opinion about the compositional solutions might conceivably change. The music takes a step toward a liturgical soundscape and in that regard one perhaps does not miss this when simply listening to it.

One of the unquestionable advantages of this composition is the starting point of the commission. As it was written at the request of Peter Jermihov, it was obvious that it would be performed and recorded by a professional choir, the PaTRAM Institute singers. As Kurt Sander has a long history in the Orthodox Church of the "diaspora", he knows perhaps too well the reality of the limited local resources of singers and their random skills. Here he could forget this for a while and have free entry to a "candy store". The whole range of a mixed choir was available, ranging with Glenn Miller's *basso profondo* to the brightest sopranos. The result is truly outstanding. The choir sings under Peter Jermihov's direction as though in the most solemn cathedral services, in a simultaneously restrained but sophisticated way with a fresh and open sound. There is also no sign of the overplayed nuances or lavish vibratos of the Russian choirs of years past. Jermihov's sense of the "rhythm" of the service plays a remarkable role in the recording as a whole.

Kurt Sander's Liturgy as a whole is delightful. Only by pressing "play" does one enter into the atmosphere of a solemn service a cathedral, and the choir plays a great role in creating this feeling. Though I would not raise this composition to the level of Rachmaninov or Grechaninov, it has a justified status as a remarkable liturgical choral work of our time.

Deacon Petri Nykänen