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EDITORS' NOTE

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

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

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

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

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

Very Rev. Dr Ivan Moody
Editor-in-Chief

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INNOVATIVE COMPOSITIONAL ATTEMPTS IN THE NINETEENTH-CENTURY GREEK ORTHODOX CHURCH MUSIC

THE STICHERARIC MELI IN DIATONIC ECHOS VARYS

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This article presents a compositional corpus of the nineteenth-century sticheraric meli¹ that follow the mild diatonic version of echos (mode) Varys. These compositions can be characterized as innovative not only on account of their modal substance but also because of the use of numerous stylistic elements that refer to urban music in the Ottoman Empire. Indeed, the progressive masters of the Ottoman periphery, in contrast to the established practice of composing sticheraric melodies of the echos Varys on the base note ΓΑ (*ga*), attempted to use the mild diatonic version of the same mode based on the note ΖΩ (*zo*, a fifth lower), while utilizing melodic phenomena and modal behaviours that were present in the wider urban Ottoman music culture of the nineteenth century. Apart from the structural, modal, phraseological and stylistic presentation-analysis of this individual repertoire, the historical background of the nineteenth century is briefly outlined here.

This article attempts to shed light on the extended innovative attitudes that are detected in the field of nineteenth-century church music through the approach to and comprehension of the wider historical context. Thus,

¹ Meli (μέλη) is the plural form of the term melos (μέλος) that in the Greek Orthodox church music corresponds to the contemporary concept of composition.

the methodological model that is followed combines the use or “exploitation” of both musical (printed music editions) and historical sources. The aim of the detailed analysis of the repertoire is the delineation of the creative “discourse” between church and secular urban music in the field of original composition.

The approach and scientific management of the innovative material of the sticheraric meli in Varys diatonic give rise to an important issue that concerns the relation between modality and form. Indeed, in church music, modality generally serves the form’s structural principles, following specific rules. The aim of this practice is connected with the necessity of delineating the form’s individual features. Until now, there has been no scientific essay that deals with the dynamic relation between modality and form in nineteenth-century church music. This article attempts to launch a discussion about the borders between modality and form in the compositional material of this era, and therefore aspires to answer a scientific question regarding the structural as well as stylistic relation between the concepts of modality and form, simultaneously clarifying several aspects of this interactive coexistence.

HISTORICAL BACKGROUND IN THE LONG NINETEENTH CENTURY²

The invention as well as the establishment of the New Method by the Three Teachers (Chrysanthos of Madytos, Gregorios Protopsaltes, Chourmouzios Chartofylax) in 1814 must be considered as a turning point for the historical development of church music. A number of tools that were offered through the Chrysanthine system pushed the psaltic world towards original composition. Indeed, the analytical structure of the *New Parasimantiki*³ became the vehicle for the expression of new compositional ideas that drastically influenced the entire aesthetic profile of nineteenth century church music. Therefore, the invention of music typography and the massive printed output that followed contributed to the establishment and dissemination of a variety of radical and progressive compositional approaches.

Undoubtedly, the whole reformative attitude in the field of church music must be understood as an inseparable part of the wider procedure of the Westernization/modernization of the Ottoman Empire. Thus, the renewal as well as the reconstruction of the Empire was located in the core of nineteenth-century Ottoman policy. The main goal of the whole process was the qualitative upgrade of state organizations such as the bureaucracy,

2 In this paper, the established concept in historical studies of the long nineteenth century has been preferred in order to embrace events that took place from the last decades of the eighteenth century until the second decade of the twentieth century. In addition, for the needs of this research, the historical edge of this period has been extended according to the methodological model of Turkish studies, within the frame of which the population exchange as well as the establishment of the Turkish Republic are incorporated into this period. Hence, the historical approach to nineteenth-century church music requires the examination of cases that do not belong chronologically to the nineteenth century. Thus, events of the last decades of the eighteenth century that play a catalytic role in the physiognomy of the next century must also be presented. In church music one can feel the resonance of the aesthetic profile of the long nineteenth century even until the mid-1930s. Because of this obvious stylistic reference to models of the nineteenth century, the incorporation of cases from the 1920s and 1930s into this paper is justified as scientifically necessary.

3 The *New Parasimantiki* was established after the 1814 Reform, as the result of a long-lasting procedure regarding the simplification of the notation system of Greek Orthodox church music. The term Chrysanthine system is also often used for the new notation.

the army, the educational system, etc. The aforementioned reforms – widely known as *Tanzimat* – affected social life as well as the wider inter-communal relationships of the Ottoman territory. Hence, one of the most fundamental principles of *Tanzimat* related to the isonomy of the Ottoman citizens independently of their religion and ethnicity.⁴

The reformative process regarding the state's administration and social life initially detected in the period of Sultan Selim III influenced aesthetically the overall production and expression of art. The openness of the Ottoman court towards Western culture contributed to shaping the character of urban music in the fields of performance practices, the educational procedure as well as compositional output. In particular, after the abolishment of the Janissary Order in 1826 by Mahmut II and the establishment of *Muzikâ-i Hümayun* according to the educational system of Western Conservatories, the entire environment in the field of Ottoman music was obviously transformed.⁵

Moreover, if one approached this issue historically one would highlight attempts at the invention and use of a variety of notation systems, the wide establishment of modern educational models, the use of Western instruments, etc. In the field of composition, short vocal forms such as *Şarkı* obtained wide popularity, simultaneously displacing previous extensive⁶ melismatic genres such as *Kâr*, *Beste*, *Ağır Semâi*, etc. As for modality, new *makams* (Ottoman musical modes) were invented at the same time, expanding the expressive boundaries of the urban music of Istanbul. Therefore, nineteenth century composers stylistically preferred the frequent use of the phenomenon of modulation (*geçki*), the analytical management of micro-structural melodic motifs, and incorporated into their compositions numerous melodic and rhythmic themes originating from idiomatic rural folk genres of the Ottoman Empire as well as from Western music culture.⁷

These changes in the music life of the Empire unavoidably influenced the action of the Greek Orthodox community, even in the field of church music. The privileges that were given to non-Muslim citizens created appropriate conditions for intensive action through the constitution of music schools and cultural associations, amongst others. Simultaneously, a wider discourse about the authenticity of church melos brought to the forefront the issue of the concept of *paradosis* (tradition). In fact, a variety of idiomatic or idiosyncratic versions that arose in several urban centres of the Ottoman periphery disputed the one-dimensional perception of the meaning of *paradosis*.⁸ Despite the individual differences that can be detected between these instances, the common feature was an obvious tendency towards

4 Concerning this issue, see Donald Quataert, *The Ottoman Empire 1700-1922* (Cambridge: Cambridge University Press, 2005), Eric Zürcher, *Turkey: A Modern History* (London: I. B Tauris, 1993), Stanford J. Shaw and Ezel Kural Shaw, *History of the Ottoman Empire and Modern Turkey. Vol. II: Reform, Revolution and Republic: The Rise of Modern Turkey, 1808-1975* (Cambridge: Cambridge University Press, 1977).

5 Νίκος Ανδρικός, *Η Εκκλησιαστική μουσική της Σμύρνης (1800-1922)* (Αθήνα: Τόπος, 2015), 56-7.

6 The term "extensive" describes here the morphological content of the original slow-melismatic compositions for which there are no corresponding, older (short) compositional archetypes.

7 Ανδρικός, *Η Εκκλησιαστική*, 58-9.

8 Ανδρικός, *Η Εκκλησιαστική*, 62-9.

the creative integration and management of elements detected in the Makam system.

Hence, autonomous modal phenomena as well as melodic movements and behaviours, motifs and themes of Ottoman music were frequently used in the framework of compositional production from provinces such as Smyrna, Eastern Thrace, Bursa, etc. Consequently, important exponents of the nineteenth century's innovative movement who could be characterized as masters originated from or were active in Eastern Thrace (e.g. Georgios of Rhaidestos, Georgios of Saranta Ekklesies, Christodoulos Georgiades of Keşan), Propontis (e.g. Georgios Ryssios, Panagiotis Kiltzanides, Petros Philanthides of Panormos, Kosmas Evmorphopoulos of Madytos), or Smyrna (Nikolaos Georgiou and Misael Misaelides the Protopsaltes of Smyrna). Indeed, the analytical character of the new system must be comprehended as an "ally" in the effort of progressive chanters to employ their radical compositional ideas by means of the musical score. In fact, the Chrysanthine system provides the appropriate tools for the accurate transcription of a variety of melodic-rhythmic nuances and details.⁹

On the other side, the conservative cycles of the Patriarchate attempted to control and prevent this massive peripheral action through the convocation of music committees, whose main mission was the authorization of any new compositional attempt. Thus, these committees had to examine and give approval for the publication of new music books by the printing house of the Patriarchate. The basic criterion regarding the acceptance of new books was their "alignment" with the Patriarchate's perception of the notion of *paradosis*. Therefore, the ultimate target of this procedure had to do with the "purification" (κάθαρσις) of church music of any element that originated from secular (εξωτερική) music.¹⁰ These actions were amplified in Joachim III's time through two circulars which, amongst other things, determined the repertorial corpus that was allowed to be performed in services. By means of these circulars, any compositional attempt which referred aesthetically to Ottoman secular music was prohibited.¹¹ For this reason, music compilations containing solely the authorized repertoire were published in Istanbul by the Patriarchate.

Despite these practices, the innovative wave of progressive compositional production could not be held back. So, in the second half of the nineteenth century a plethora of printed books of church music characterized by the compositional utilization of the modal patterns of Ottoman music were accepted by a wide audience of chanters and music aficionados all over the Empire and the Kingdom of Greece.

9 Ανδρικός, *Η Εκκλησιαστική*, 62-3.

10 Γεώργιος Παπαδόπουλος, *Συμβολαί εις την Ιστορίαν της παρ' ημίν Εκκλησιαστικής μουσικής* (Αθήνα: Κουσουλίνου και Αθανασιάδου, 1890), 380, 397; Ανδρικός, *Η Εκκλησιαστική*, 64-5.

11 Παπαδόπουλος, *Συμβολαί*, 420, 424.

MODALITY AND MUSICAL FORM IN NINETEENTH-CENTURY CHURCH MUSIC

Eastern Orthodox church music, through its use of the Octoechos system, belongs to the major modal cultures of the East structurally as well as aesthetically. It is known that the most characteristic element of Eastern music cultures is the “refined” (intervallic and ornamental) management and attribution of the melodic material.¹² Thus, the melodic theme is monophonically developed on the horizontal axis. Therefore, specific phraseology, melodic behaviours, stereotypical repeated cadences and micro-structural schemes construct the repertoire’s compositional substance. Despite the obvious modal character of church music, its melodic behaviour as a whole, as well as its aesthetic physiognomy do not depend merely on modal criteria. The form a piece follows greatly determines the modal behaviour of the melodic material.

According to this specificity “Octaechia is not strictly a modal system like the case of Arabic and Turkish Makams or Indian Rāgas, but rather a “semi-modal” organization of the repertoire, like the Dastgah system of Persian classical music.”¹³ Hence, the melodic behaviour of a specific echos as well as its individual phraseology can be distinguished according to the form, generally called *eidōs* (genre, kind). So, even if the intervallic material remains the same, not only the modal existence (melodic progression, dominant degrees, phraseological content) but also the sonic result can have a very different aesthetic profile.¹⁴

In the repertoire of the nineteenth century, this direct dependence of modality on form seems to become more “permissive”. In addition, a variety of modal phenomena deriving from Ottoman music are used autonomously.¹⁵ Therefore, modal behaviours and movements that refer to the Makam system are integrated into the main compositional corpus that was produced especially after the Reform of 1814. The genre of the Sticherarion, not only the old extensive melismatic, but also the short version that was delivered through Petros Lampadarios’s transcription, can be considered as an appropriate instance in order to comprehend the strict relation between form and modality in church music. In fact, within the frame of the Sticherarion, modality is adapted according to the morphological content of this genre, the hymnographical text’s meaning, rhythmic substance, etc. Thus, the basic compositional practice is connected to the utilization of a variety of fixed stereotypical phrases (theseis) which the composer had to compile while simultaneously supporting the melodic-rhythmic coherence of the piece.

12 Nikos Andrikos, “Towards a Re-approach of Makam Theory Based on Practice and Performance: The Case of the Segah Phenomena,” *Etnomüzikoloji Dergisi/Ethnomusicology Journal* 3, No. 2 (2020): 227.

13 Markos Skoulios, “Modern Theory and Notation of Byzantine Chanting Tradition: A Near Eastern Musicological Perspective,” *Near Eastern Musicology Online* 1 (2012): 24.

14 For example, in the short syllabic meli of the first echos, the fourth degree (ΔΙ) is used as the dominant. On the other hand, in the short sticheraric genre, the modal behaviour of the first echos is definitely different on account of the use of ΓΑ as the degree of reference. So, although the intervallic material is the same, the way the degrees are used as well as the individual phraseology of each genre contribute drastically to the structure of different sonic environments.

15 Ανδρικός, *Η Εκκλησιαστική*, 168-239.

In addition, there are a number of specific phrases for each echos that are used in the Sticherarion in order to maintain the required structural unity and “flow”. In the nineteenth century, especially in the context of the compositional work of Konstantinos Protopsaltes, Nikolaos Protopsaltes of Smyrna and Petros Philanthides, this notion of structural unity seems to be “sacrificed on the altar” in favour of melodic enrichment. Therefore, the common element of all these attempts was the extended use of rhetorical schemes for the sonic expression of the meaning of the text.¹⁶ So, modulations, changes of tonal centre, melodic extensions in the higher or lower regions, use of micro-structural analytical patterns, phenomena such as parachordi or trohos, etc, are frequently used in the context of compositional techniques that refer to the practice of word painting, i.e. the construction of individual soundscapes. The example of the Stichera of the Varys Diatonic echos that will be presented below must be considered as an extreme phenomenon in the compositional practices of the long nineteenth century. In this case, apart from the established practice of composing sticheraric meli of Varys on ΓΑ, a new compositional approach arose. A variety of modal phenomena that belong to the wider category of Varys’s diatonic version (produced from the degree of ΖΩ) are utilized in the composition of Varys pieces of the sticheraric genre.

THE HISTORICAL TRAJECTORY OF THE VARYS DIATONIC ECHOS IN CHURCH MUSIC

The use of the Varys diatonic echos in church music essentially concerns the wide melismatic compositions of papadiki. Hence, genres such as cherouvika, koinonika and several compositions of the *mathematarion* – mathemata and kratemata – follow the modal phenomenon of Varys on ΖΩ. Examining the structural and modal content of the aforementioned material, one can easily see the intensive interaction between Varys and the first echos on ΠΑ.¹⁷ Actually, the biggest part of these compositions relates more to the first echos than to Varys. So, extensive melodic phraseology that refers to mild diatonic phenomena that are produced on ΠΑ, is elaborated, creating specific environments around the degrees of ΓΑ and ΔΙ through a number of appropriate phrases and cadences. Therefore, the overall sonic result that is produced creates a mild diatonic atmosphere in the main region that could be characterized as first echos since only the final cadences are performed on ΖΩ.¹⁸

However, the structure as well as the aesthetic profile of Varys seems to change in the seventeenth century, when modal behaviours that refer to the phenomenon of *Evc*¹⁹ are incorporated especially into melismatic genres such as kalophonic heirmoi, kratemata, doxologies, etc. Although the older

16 Ανδρικός, *Η Εκκλησιαστική*, 199-201.

17 Concerning this issue, see Ιωάννης Αρβανίτης, “Το παρελθόν και το παρόν του Βαρέος διατονικού ήχου”, *Η Οκταηχία*, «Θεωρία και πράξη της Ψαλτικής τέχνης», Γ' Διεθνές Συνέδριο Μουσικολογικό και Ψαλτικό (2010): 335-342.

18 Final cadences can be detected on ΠΑ and even on ΓΑ.

19 See Table 1.

compositional practice coexists with the new until the last decades of the eighteenth century, the compositional management of Varys seems to change radically in the nineteenth, when the “*Evc*-orientated” version undoubtedly became the dominant tendency. Therefore, apart from autonomous compositions that refer to *Evc*, the aforementioned modal phenomenon is integrated in the main corpus of *cherouvika* and *koinonika* in specific themes such as “*Triadi*” and “*ek ton ouranon*”, which are emphatically highlighted. Indeed, in the frame of the *meli* of the *papadiki*, the phenomenon of *Evc*, also known as *Varys eptafonos*, is utilized through extensive phraseology when emphasis is required.

After the establishment of *Varys eptafonos* in the compositional corpus of church music,²⁰ elements of another modal phenomenon of Ottoman urban music were also utilized by composers of the nineteenth century. Specifically, several compositions based on the makam *Bestenigâr*²¹ appeared in this period, while its elements can also be detected in a plethora of the *meli* of *Varys* interacting with the corresponding phenomenon of *Evc*. In fact, if one attempted to recognize and annotate the phenomena that were used in *Varys* echos during the nineteenth century, one would methodologically match them with their parallel modal phenomena in Ottoman music. Of course, this reference cannot be understood as an absolute identification because of the morphological and aesthetic adaptation in the church repertoire. Thus, the makams that are used may not strictly follow the melodic progression (*seyir*) or individual phraseology found in Ottoman secular repertoire. In fact, these instances could be characterized as phenomena of syncretism, because of the amalgamation of different elements originating from different but without doubt morphologically, historically and aesthetically relevant and related modal systems and cultures.

If one attempts to approach the innovative *Varys* repertoire of the nineteenth century, one must take into account at least the three makams analysed below (*Table 1*). At this point, all the characteristic elements (intervallic content, melodic progression – *Seyir*, melodic attraction phenomena, stereotypical phraseology, intermediate suspended and final cadences, probable modulations, general flavour – *Çeşni*, etc) that make up these makams will not be analytically presented. Only the necessary features of makam *Irak*, *Bestenigâr* and *Evc* that will facilitate their comprehension in the nineteenth-century sticheraric *meli* of *Varys* are briefly presented.²²

20 Concerning this issue, see Γιάννης Πλεμμένος, *Το μουσικό πορτρέτο του Νεοελληνικού Διαφωτισμού* (Αθήνα: Ψηφίδα, 2003), 5-35 and Ανδρικόσ, *Η Εκκλησιαστική*, 192.

21 See *Table 1*.

22 For an analytical presentation of these phenomena see İsmail Hakkı Özkan, *Türk Müsîkîsi Nazariyatı ve Usûlleri, Kudüm Velveleleri* (Ankara: Ötüken, 2006), 473-485.

TABLE 1

Makam	Genre of Varys	Main structure
<i>Irak</i>	<i>Protovarys</i> or <i>Pentafonos</i>	First echos with final cadences on ZΩ (<i>mesos Protos echos</i>) $\begin{matrix} \pi & \Delta \\ \alpha & \delta \end{matrix} - \begin{matrix} \alpha & \delta \\ \alpha & \delta \end{matrix}$ Tetrachord of <i>Uşşak</i> , lowered ZΩ (ρ), $\begin{matrix} \pi & \alpha \\ \alpha & \zeta \end{matrix}$ Trichord of <i>Segah</i>)
<i>Bestenigâr</i>	<i>Tetrafonos</i>	<i>Sabâ</i> (First or plagal of First <i>difonos</i>) with final cadences on ZΩ $\begin{matrix} \pi & \Gamma \\ \alpha & \alpha \end{matrix}$ mild diatonic Trichord, mild chromatic progression on ΓA α , $\begin{matrix} \pi & \alpha \\ \alpha & \zeta \end{matrix}$ Trichord of <i>Segah</i>)
<i>Evc</i>	<i>Eptafonos</i>	descending melodic progression, melodic entrance (<i>Giriş</i>) on ZΩ', <i>Segah</i> on $\begin{matrix} \alpha & \alpha \\ \alpha & \alpha \end{matrix}$, sharpened KE and ΓA around $\begin{matrix} \alpha & \alpha \\ \alpha & \alpha \end{matrix}$ and $\begin{matrix} \alpha & \delta \\ \alpha & \delta \end{matrix}$ respectively, $\begin{matrix} \Delta & \alpha \\ \delta & \alpha \end{matrix} - \begin{matrix} \alpha & \alpha \\ \alpha & \alpha \end{matrix}$ Tetrachord of <i>Uşşak</i> , $\begin{matrix} \pi & \alpha \\ \alpha & \zeta \end{matrix}$ Trichord of <i>Segah</i>)

The most characteristic feature of the Varys repertoire in the nineteenth century is the frequent coexistence of all the above makams that are produced from the *perde* of *Irak*.²³ Thus, the combination of various phenomena that belong to this category is a common practice in the frame of a specific composition. For example, one piece may begin with phrases that refer to *Irak* and then utilize melodic material that is part of the modal environments of *Evc* or *Bestenigâr*. Numerous melodic attractions according to the phenomenon of “Degrees’ Ranking-Hierarchy” can be required, then, especially in the field of performance.²⁴ Finally, as stressed above, instances of deviation from the general rules of makams can be detected on account of the adaptation to church music forms and hymnographical texts.

23 In fact, from the last decades of the eighteenth century several versions that belong to the wider phenomenon of Varys diatonic were compositionally applied in non-extensive genres. Thus, one can stress the existence of compositions in Varys diatonic in genres such as the 50th Psalm and its Pentecostaria of Orthros, Ταῖς τῶν Ἀποστόλων, and, correspondingly, in Orthros in the period of the Tridion, Τῆς μετανοίας, apolytikia, short-syllabic doxologies, typika, makarismoi, timotaires (short and slow), anastasima stichera (esperia, Aposticha and the stichera on the Praises), as well as in melismatic genres such as polyeleoi, the dynamis of the Trisagion, megalynarion, anavathmoi, slow katavasies, etc.

24 In the performance of church music, the use of a sharpened ΓA can be detected even in phrases of a descending character between ΔI-ΠA. In addition, in the upper region the phenomenon of diatoniki symperifora – widely known as an Âcemli movement – may be detected. In this case, in descending movements towards ΔI, the pitch of ZΩ is executed lower than its natural position through an emphatic glissando while KE is executed without the sharp.

THE STICHERARIC MELI OF VARYS DIATONIC ECHOS

In the nineteenth century's radical environment of secular as well as church music, the stichera idiomela in Varys diatonic possess a dominant position. The composers of these pieces employ a variety of makam phenomena that belong to the wider category of *Irak Perdesi* in order to construct a modern form of the sticherarikon genre. The extended, alternative attribution of modal behaviours originating from the Makam system combined with the integration of numerous idiomatic or idiosyncratic elements creates individual sonic environments that highlight the meanings of the texts. In addition, another important feature of this repertoire has to do with the use of the new notation. Nineteenth-century chanters preferred to use notation in an extremely analytical way in order to depict details and nuances in a variety of interpretative practices in performance.

The selection of the stichera, amongst others, that will be analysed aims to highlight a variety of idiomatic as well as individual versions that can be detected in nineteenth-century compositions²⁵. The idiomela and doxastika that will be presented can be understood as the most indicative instances of the issue dealt with in this paper. The stichera that will be analysed are the following: The doxasticon theotokion *Μήτηρ μεν εγνώσθης* by Georgios of Crete, the eighth eothinon *Ίδου σκοτία και πρωϊ* of Nikolaos Protopsaltes of Smyrna, Georgios Rhaidestinos, Dimitrios Koutsardakis and Stylianos Rigopoulos, the idiomelon *Εξεπλήττετο ο Ηρώδης* from the Royal Hours of Christmas (Ninth Hour) of Alexandros Byzantios and the doxasticon of the Sunday of the Forefathers Sunday, *Δεύτε άπαντες πιστώς πανηγυρίσωμεν* by Charalampos Papanikolaou. These pieces can be found in several printed books, usually as an alternative version of the prototype composition on ΓΑ, with descriptive titles: *“έτερον παρά του εκδότου”* (“another version composed by the editor”), *“τό αυτό κατά το Διατονικόν Γένος”* (“the same in

25 Other compositions in Varys diatonic of the sticherarikon genre contained in printed books and not analytically presented in this paper are, in chronological order: Γρηγόριος Πρωτοψάλτης, *Αναστασιματάριον σύντομον* (Κωνσταντινούπολη: Αδελφοί Ιγνατιάδη, 1839), 67-8, (*Μήτηρ μεν εγνώσθης*), 69-70 (doxastikon of the aposticha), Θεόδωρος Φωκαεύς, *Μουσική Μέλισσα, περιέχουσα το αργόν και σύντομον Αναστασιματάριον*, Τόμ. Α' (Κωνσταντινούπολη: Τυπογραφία Κάστρου, 1847), 255-6, (*Μήτηρ μεν εγνώσθης*, Phokaeus's composition), 256-8 (*Μήτηρ μεν εγνώσθης*, Georgios Ryssios's composition), 260-1 (doxastikon of the aposticha, Georgios Ryssios's composition), Ζαφείριος Ζαφειρόπουλος, *Αναστασιματάριον Νέον* (Αθήνα: Χ. Ν. Φιλαδέλφειος, 1853), 387-396 (stichera of vespers and aposticha), 404-410 (praises, compositions of Georgios of Crete – exegesis by Zafeiropoulos), Κωνσταντίνος Πρωτοψάλτης, *Αναστασιματάριον αργόν και σύντομον* (Κωνσταντινούπολη: Πατριαρχικό Τυπογραφείο, 1863), 632-641 (the whole corpus of the anastasima stichera for vespers and orthros), Μελέτιος Μητροπολίτης Σισανίου, *Μουσικόν εγχειρίδιον* (Κωνσταντινούπολη: Μουσική Ανθολογία «Ευτέρπη», 1864), 48-9 (*Ίδου σκοτία και πρωϊ*), Αλέξανδρος Βυζάντιος, *Μουσικόν Δωδεκαήμερον* (Κωνσταντινούπολη: Ανατολικός Αστήρ, 1884), 21-2 (*Εξεπλήττετο ο Ηρώδης*), 112-13 (*Θάμβος ην κατιδείν*), Αλέξανδρος Βυζάντιος, *Τα ένδεκα Εωθινά* (Κωνσταντινούπολη: Ι.Σ Βουτυράς, 1886), 29-32 (*Ίδου σκοτία και πρωϊ*), Νικόλαος Πρωτοψάλτης Σμύρνης, *Νεότατον Αναστασιματάριον, σύντομον* (Σμύρνη: Αμάλθεια, 1899), 69-70 (*Μήτηρ μεν εγνώσθης*), 71 (doxastikon of the aposticha compositions by Georgios of Crete), Χαράλαμπος Παπανικολάου, *Ανθοδέσμη Εκκλησιαστικής Μουσικής* (Αθήνα: 1905), 17-19 (*Ίδου σκοτία και πρωϊ*), Στυλιανός Ρηγόπουλος, *Νέον Αναστασιματάριον αργόν και σύντομον* (Κωνσταντινούπολη: Υιοί Οδυσσέως Θεοδωρίδου, 1933), 189-214 (the whole corpus of the anastasima stichera for vespers and orthros), Στυλιανός Χουρμούζιος, *Εκκλησιαστική Σάλπιγξ*, Τόμ. Α', *Αναστασιματάριον* (Λευκωσία: Θεσσαλονίκη, 1923), 249-50 (*Ίδου σκοτία και πρωϊ*). The presentation of handwritten collections and manuscripts, even if they have been published, is beyond the scope of this paper.

diatonic genus”), “κατά το Διαπασών Σύστημα” (“according to diapason systema”), etc.

Μήτηρ μεν εγνώσθης BY GEORGIOS OF CRETE²⁶

The doxasticon theotokion from Saturday Vespers in Varys, Μήτηρ μεν εγνώσθης became the reason for the first attempts at composing stichera in Varys diatonic on ΖΩ. In the *Anastasimatarion* of Petros Peloponnesios that was published by Zafeirios Zafeiropoulos²⁷ in Athens in 1853, an alternative version of Varys diatonic is included under the title “ο αὐτός βαρὺς ἤχος κατὰ το πεντάφωνον, μελοποιηθεὶς παρὰ Γεωργίου του Κρητός, [...] μεταφρασθεὶς δε και συμπληρωθεὶς εις το ενεστώς Νέον Σύστημα παρὰ Ζ. Α. ΖΑΦΕΙΡΟΠΟΥΛΟΥ ” (“the same Varys echos according to the pentaphonic system composed by Georgios of Crete, [...] transcribed and completed in the contemporary system by Z. A. ZAFEIROPOYLOS”)²⁸. This doxastikon is the oldest composition in Varys diatonic contained in the printed editions of the nineteenth century. The transcription in the *New Parasimantiki* by the editor highlights an obvious tendency towards the analytical use of the Chrysanthine system that characterizes editions originating from environments without any direct connection to the Patriarchate (See *Example 1*).

Structurally, the composer applies the modal phenomenon of *Enc* elaborating melodic movements in the upper and lower regions, while simultaneously following the practice of “κατ’ ἐννοιαν μελοποιία” (composition according to the meaning of the text) through, amongst other techniques, the use of the mild chromatic genus. Therefore, melodic movements in the region between ΠΑ-ΔΙ according to the model of Protovarys, phrases built around ΖΩ’, as well as final cadences on ΖΩ constitute the whole compositional corpus of the piece.

26 Georgios of Crete (fl. c. 1790-1815) was a distinguished composer and master of church music. He taught in several regions including Istanbul, Chios and Ayvalik, producing prominent students such as Gregorios Protopsaltes, Chourmouzius Chartofylax, Antonios Lampadarios, Apostolos Konstas, Konstantinos Protopsaltes, Petros Ephesios, Theodoros Phokaeus and Zafeirios Zafeiropoulos. His contribution to the procedure of exegesis and simplification of the notational system is considered as crucial. Concerning Georgios of Crete, see Ιωάννης Καστρινάκης, “Γεώργιος ο Κρής, ο πρόδρομος του νέου γραφικού συστήματος της Ψαλτικής Τέχνης”, *Επιστημονική Επετηρίδα Πατριαρχικής Ανωτάτης Εκκλησιαστικής Ακαδημίας Κρήτης* 3 (2014): 374-89.

27 Zafeirios Zafeiropoulos was a student of Georgios of Crete, serving as first chanter in the Metropolitan Cathedral of Athens and appointed as director of the second Music School by the Greek Government in 1837. Concerning Zafeiropoulos see also Αχιλλεύς Χαλδαιάκης, “Από την ιστορία της νεοελληνικής ψαλτικής τέχνης: Ζαφείριος Ζαφειρόπουλος ο Συμυρναίος”, *Α' Επιστημονικό Συμπόσιο της Νεοελληνικής Εκκλησιαστικής Τέχνης. Πρακτικά, Αθήνα* (2009): 681-718.

28 Ζαφειρόπουλος, *Αναστασιματάριον*, 282. Zafeiropoulos’s exegesis contains important differences in comparison with the version given by Nikolaos as a composition by Georgios of Crete. In addition, Nikolaos’s version is identical with the corresponding anonymous one from Gregorios Protopsaltes’s *Anastasimatarion*.

EXAMPLE 1

ο ξα α Πχ τρι ι ι και Υι ω δ' και α γι ι
 ω ω Πνωμα α τι ι.
 και νυ υ υγ και αι α α ει δ' και εις τους αι
 ω ω να ας τω ω ων αι ω ω ω ω νων α α μη ην.
 η η η η τη τρ με εν ε ε γνω ω ω σθη ης
 υ περ ευ αι ιν θε ο ο το ο ο κε ε η ε ε
 μει ει ει να ας δε Παρ θε ε ε ε νος δ' υ
 περ λο ο ο ο γο ον και ε ε νοι αι α αν η και
 τα θα α αυ μα α του ου το ο ο κου
 σου ου λη ερ μη νε ευσαι αι γλω ω ω ω σα ου ου
 ευ δυ υ υ γα α τα: αι πα ρα δο σ ξου
 γα αρ ου ου ου ση η η η η ης της ευλ λη
 ψε ε ω ω ω α α η η η η κ κα τε λη πτος
 ε ε τρι ι ι ιν η η ο τρ ο προς της κυ υ η
 η η σε ε ω ω ο ο ο που ου γε αρ
 βου ευ λε ε τετ αι θε ε ος η νι κα ται φυ υ
 σε ως τα α α α ζι ις δ' ο σε πα α α
 αν τες η μη τε ρα α του θε ε ου φυ γι ι νω ω
 σκο ον τε ες η δε ο με θα κ α σου ο ο ε ε ε
 εκ τε ε ε νω ω ω ως πρε σβε ευ ε ε λη του σω
 θη η η η ναι τας ψυ γα ας η η μω ω ω ω ων.

Opening phrase on ZΩ' and cadence on ΔΙ, structurally referring to the phenomenon of *Evc*

Mild diatonic environment in the region between ΠΙΑ and ΔΙ

Use of tense chromatic genus on ΠΙΑ in order to highlight the word "παραδόξου"

Analytical attribution of specific phrases

Characteristic melodic movement with epicentre on the degree of ZΩ' and descending cadence on ZΩ (a phenomenon of *Evc*)

Ζαφείριος Ζαφειρόπουλος, *Αναστασιματάριον Νέον*, Αθήνα, 1853, 392-3

Ίδού σκοτία και πρωΐ BY NIKOLAOS PROTOPSALTES OF SMYRNA²⁹

The seventh eothinon (see *Example 2*) presented as an alternative version in Nikolaos’s *Δοξαστάριον Τριωδίου και Πεντηκοσταρίου* and released in Istanbul in 1857 could be characterized as the most radical instance among those presented in this paper. The extremely detailed transcription proves Nikolaos’s desire for the employment of various idiomatic elements from the milieu of Smyrna. The analytical use of melodic patterns, the frequent use of *phthores-chroes* as well as his flair for the combination of phenomena that belong to the diatonic genus of Varys render the work highly interesting musicologically. Another element worth stressing is the handling of the rhythmic structure. Nikolaos prefers to break the absolute rhythmic flow through expanded melodic themes in order to highlight in emphatic fashion a specific point in the text. Thus, apart from the melodic material and the use of modality, he manages rhythm as a tool that determines aesthetically the entire compositional result.

EXAMPLE 2

Ἐτερον ἄγος Ζω.

Opening phrase on ΖΩ' according to the phenomenon of Eoc

Rhythmically expanded melodic development

Frequent detailed use of ornaments that refer to the oral practices

Descending phrase from ΠΑ to low ΔΙ through a tense chromatic pentachord of Nikriz, in order to highlight the word "σκοτός"

29 Nikolaos Georgiou (circa 1790-1887) was born in Ainos in Eastern Thrace and was taught church music as well as the old notation system in Istanbul with Manuel Protopsaltes at the Patriarchate. He studied the New Method of the Three Teachers in the Third Patriarchal School. In 1828 he proceeded to Smyrna where he served as protopsaltes for almost fifty years. He was active in several fields such as composition, performance, exegesis, book publication and teaching.

EXAMPLE 3

Τὸ αὐτὸ Ζ'. Ἐωθινόν κατὰ τὸ Δικτονικὸν Γένος καὶ κατὰ τὸ Δικπασῶν Σύστημα, μελοποιηθὲν παρὰ τοῦ ἐκδότη.

Ἦχος Ὡ. Ζω.

ο ξ Πα α τρι ι ι και λι υι ω ζ' και Α γι ι
ω ω Πνε ευ μα α τι

Use of tense chromatic genre on the basis of ΖΩ

ου σκο τι ι ι α και αι αι αι αι αι πρω ω
ι ι ζ και τι προς το μνη η μει ει ει ο ον

Frequent utilization of Zygos in descending movements of thirds, ΠΑ-ΖΩ and ΔΙ-ΒΟΥ

Μα ρι ι ι α α α ε ε στη η και πο λυ υ
σκο ο ο τος ε χου ου σα α α ταις ρρε ε αι ι ι

Descending melodic movement to low ΔΙ in the word "μνημείον"

Use of chromatic (mild and tense) melodic patterns on ΠΑ

ιν ζ υπ ου που τε ε θαι ει ται αι ζη ται ει εις
ο Ι ι η η σου ου ηου ου ου ους Αλλ ο ο ο ο

Use of Kliton and establishment of ΔΙ as tonal centre with "flavour" of ΙΑΙΑ

Melismatic extension of the last syllables

ου του ους ου υν τρε ε ε χον τα ας Μα θη η τα α α
ας ζ ου ους ο θο ο γι ι ι ους και τω σου ου ου

ου ου ου ρι ι ι ι ι ι ου Α ν ν Α ν α στα
α σιν ζ ε ε ε τεζ μνη η η η ρα α α αν του και

α νε μνη σθη σαυ τρι ους πε ρι ι του ου ου του
Γρα α α φη ης Νις ου ω ω ω ω ω ηω ω ω ω

και αι αι αι αι αι αι ι ι ι και αι δι ι ω ων
και η μει εις πε ι ι στε ευ και αν τες α γυ

Repetition of the hymnological phrase "ανυμνούμεν Σε"

μνου ου ου ου ου ου με ε α νυ μνου ου με ε ου σε
τον Ζω ο δ ο ο ε ταν Χρι ι στο ο ο ο

ο ο ο ον

Γεώργιος Ραιδεστηνός, Πεντηκοστάριον, Κωνσταντινούπολη, 1886, 166-7

EXAMPLE 4

Δημήτριος Κουτσαρδάκης, *Νέον Αναστασιματάριον, Πάτρα, 1929, 264-5*
 Δημήτριος Κουτσαρδάκης, *Νέον Αναστασιματάριον, Πάτρα, 1929, 264-5*

Ιδού σκοτία και πρωΐ BY DIMITRIOS KOUTSARDAKIS³²

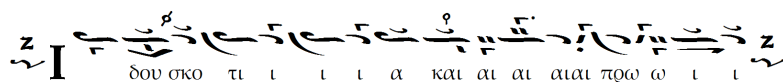
The Koutsardakis case (see *Example 4*) follows the aesthetic model of the previous compositions of this Eothinon by Nikolaos and Rhaidestinos. Thus, he frequently uses pthores or chroes such as Zygos and Kliton in specific

32 Dimitrios Koutsardakis (1880-1950) was a protopsaltes and composer originating from Pontoheraklia (Vithinia) who was taught church music in Chios by Georgios Vinakis. He was active as a performer in several regions such as Samos, Patra, Chios and Athens.

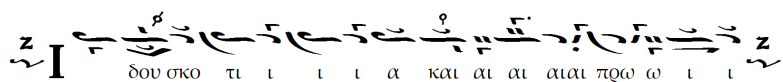
points in order to stress the text’s meaning. The melodic movements around the Eptaphonia as well as the detailed depiction of numerous refined ornaments are the most important characteristics of this composition.

Ἰδού σκοτία και πρωΐ BY STYLIANOS RIGOPOULOS³³

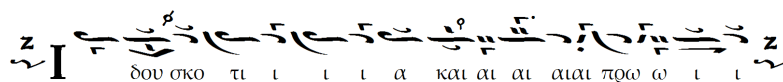
Rigopoulos’s version of this Eothinon (See *Example 5*) can be also considered as an indicative case of the innovative compositional corpus regarding the sticheraric meli of Varys diatonic. In the first phrase of the piece there is a typographical error, for which there are two possible alternatives: according to the first, the combination of the signs of the ascending third must be corrected to show an ascent of a fourth. In this case, a tense chromatic tetrachord is seen, from BOΥ to ΖΩ. Thus, the versions of Rhaidestinos and Papanikolaou³⁴ begin with the same phrase. The other possible correction requires an ascent of a fourth where the melody returns to the diatonic genus through the diatonic pththora of ΠΑ. If this is the case, a descending movement from ΠΑ to low ΚΕ with a tense chromatic content is detected.



Rigopoulos’s version



The first possible correction



The second possible correction

Among the modulations to the chromatic genus the most interesting one is created with the conjunction of two chromatic tetrachords, the first ending on ΔΙ with the second starting on the same degree. In this case, the absolute melodic structure of the tense chromatic genus, through chromatic sub-units and without any diatonic “insertion” is detected. Therefore, melodic movements from *Nikriz* are used between ΠΑ and low ΔΙ as well as high ΠΑ and ΔΙ of the natural region. Finally, an unusual change of tonal centre is detected in the phrase “πού τέθειται ζητείς ο Ιησούς”, where after a cadence on ΖΩ’ the melodic movement of ἰαἰα is elaborated on ΔΙ instead of ΓΑ through its entrance on ΒΟΥ.

33 Stylianos Rigopoulos was born in Istanbul in 1882, where he worked as chanter until he moved to Athens. He published his *Neon Anastasimatarion* in Istanbul in 1933. He was the father of Vasileios Rigopoulos, the prominent publisher of printed books.

34 Παπανικολάου, *Ανθοδέσμη*, 17.

EXAMPLE 5

Ἐσθινὸν Ζ', Ἥχος Βαρὺς Ζιθ

δου σο τι ι α α α και αι αι αιαι πορωσθ

ι ι και τι προς το μην η μι τι τι ο ο ον

Α Μα α αι ι ι ι ι ι α α α α Μα

αι ι ι α α α α α ε ε στη η καις πο λυ

στο ο ο ο το ο ο ο; ε ε χου ου σα α α

α α της φρε ε ε σι ι ι εν υπ ου ου ου

ου ου ου ου ου ου ου ου ου ου ου ου τε θει ε

ται ζη η τι ες ω ω ω ω Ι ι η η σου ου ου

ου ου ου ου ου ου ου ου ου ου ου ου ου ου

τους εν τρε ε ε χον τας Μα α α θη η η η η η

η η η η η Μα α θη η τα ασ πως τοις ο

θιο ο νε ι ι οι οι ος και τω σου ου ου ου ου

θα αι ι ι ι ι ι ι ω θη την Α να

α α στα α α α αι ιν ε ε ε και μη η η η η

ρα α α αν το θη και α νε μην η η σθη η η η

σα αν της πε ρι του ου ου ου του ου φα α φης

Μεθ ω ω ω ω και αι δι ι ων και η μη εις πι ι

Extensive theme with the "flavour" of *Bestenigâr*

Melodic movement towards ΔΙ referring to *ἁ'α*

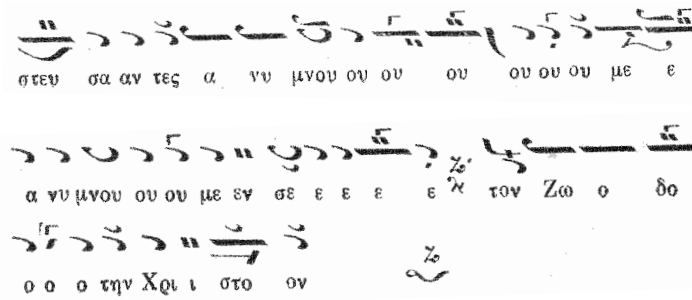
Descending movement between ΠΑ-low ΔΙ in the frame of the *Nikriz* Pentachord

Use of a tense chromatic environment between ΔΙ-ΠΑ

Descending movement between ΠΑ'-ΔΙ within the *Nikriz* Pentachord

Conjunction of identical chromatic subunits on ΔΙ

Use of *Klinton*



Στυλιανός Ρηγόπουλος, *Νέον Αναστασιματάριον*, Κωνσταντινούπολη, 1933, 212-4

Εξεπλήττετο ο Ηρώδης BY ALEXANDROS BYZANTIOS³⁵

The first idiomelon of the Ninth Hour of Christmas by Alexandros Byzantios (see *Example 6*) is different from the other compositions that have been presented. Although he utilizes melodically a variety of rhetorical schemes³⁶ and frequently employs modulations through Zygos, Spathi, tense-mild chromatic genus, etc., he avoids depicting melodic themes in an extremely analytical way. Also, it is worth stressing the solid rhythmic structure of the piece. Besides, Alexandros's interest in the rhythm of church meli³⁷ shows through lectures and essays such as the introduction of *Μουσικόν Δωδεκαήμερον*³⁸, where issues regarding rhythm and tempo are extensively presented. Similarly, Alexandros's compositions also include the first idiomelon of the Ninth Hour of Epiphany – included in the same edition – as well as an alternative version of the seventh eothinon from his printed book *Τα Ένδεκα Εωθινά*.

Δεύτε άπαντες, πιστώσ πανηγυρίσωμεν BY CHARALAMPOS ΠΑΠΑΝΙΚΟΛΑΟΥ³⁹

The last composition (see *Example 7*) that will be presented maintains, despite its innovative character, several elements of the structure of the stichera. Thus, melodic movements are developed in the regions between ΖΩ-ΠΑ, ΠΑ-ΔΙ and around the heptaphony of ΖΩ'. In this instance one can recognize the composer's obvious intention to create an "intense" sonic atmosphere in the phrases "αξίως τιμήσωμεν", "Δανιήλ ευφημήσωμεν" and "μεγαλοφώνως βοήσωμεν" through melodic movements around ΖΩ', as well as intervallic accidentals in the phrases "του Ιούδα την φυλήν" and "τους σβέσαντας την εν καμίνω φλόγα".

35 Alexandros Byzantios was a scholar and musician from Istanbul, and a student of Petros Aghiotaftites. He taught at the Theological School of Chalki as well as at the school of the Hellenic Philological Association of Istanbul with Georgios Phaidestinos.

36 Παπαδόπουλος, *Συμβολαί*, 461, "[...] εν ω υπάρχουσι γραμμάι εκκλησιαστικά και μέλος σύμφωνον τοις τόνοις και τω νοήματι του κειμένου και ρυθμός τακτικώτατος".

37 Παπαδόπουλος, *Συμβολαί*, 460-1.

38 Αλέξανδρος, *Μουσικόν*, η'-κη'.

39 Charalampos Papanikolaou (1854-1929) came from Moustheni on the Mountain of Paggaiio and was taught church music by several masters of that region as well as by Kosmas of Madytos. He served as first chanter in the metropolitan cathedrals of Kavala, Veroia, Karditsa, and finally in the church of the Dormition of the Theotokos in Kavala. In addition to his career as a chanter, he served as a music teacher in Veroia and Kavala.

EXAMPLE 6

Ἦχος βαρύς διατονικός $\tilde{\omega}$ Ζω. 01=2

Use of Zygos on ΔΙ that *mutatis mutandis* refers to the modal substance of *Evcara* and *Revnâknümâ*

Use of *Spathi* in order to prepare the tense chromatic progression according to *Zirgûle*

The characteristic movement of *Sabâ*

Use of the tense chromatic pentachord of *Nikriz* through a descending movement from ΔΙ to ΝΗ

The melodic progression refers to *Bestenigâr*

Melodic movement in the region of ΖΩ' according to the *Varys Eptafonos* model

Melodic descent to low ΔΙ before the final cadence on ΖΩ

Αλέξανδρος Βυζάντιος, *Μουσικόν Δωδεκάημερον*, Κωνσταντινούπολη, 1884, 21-2

EXAMPLE 7

Ἦχος βαρὺς ᾠδῆς Ζω

Μελοποιήσις τοῦ αὐτοῦ

Use of a mild chromatic phrase

Δ ε ε ε ε ε ηε ε ε ε υ τε ε α α α

α α πα α αν τες πι στω ω ως πα νη η η γυ υ

υ ρι ι σω ω ω μεν η των προ νο ο ο

τω ων συ εν α α τω ᾠ την ε τη η η η η

σι ο ον μνη η η η η η η μη η ην ᾠ του Ι

ου οτ θα α τη ην φυ υ υ λη η ην ηα α ξι

ι ι ως τι ι μη σω ω με εν λ τους εν Βα βυ

λω ω ω νι παι αι αι αι αι αι δας τους σβε

ε σα α αν τας την εν κα μι ι ι νω ω φλο ο

γα ρ ως της τρι α δο ος τυ υ υ πο ον συν τω

Δα α νι ι η η ηλ ευ φη η μη η η η

Use of Kliton, facilitating the melodic progression towards ΖΩ'

Extremely detailed transcription of the phrase towards ΔΙ

Descending-ascending movement through the tense chromatic pentachord of NIKRIZ (NH-ΔΙ)

η η σω ω ω ω μεν γα των προ φη τω ω ω ω

ω ω ν τας προ ορη ρη η η η η η σει ει ει εις

α σφα λω ως κα α τε ε ε κα τε ε ε ε ε

χο ο ον τε ες με τα του Η σα

ι ι ου ου ου ου

ι ι ου ου ου ου

ι ι ου ου ου ου

ι ι ου ου ου ου

η η η η η σω ω ω βο η η η σω ω με

εν γα Ι δου ου ου η Πα αρ θε ε ε ε ε

ε ε νο ο ος εν γα α στρι λη η η ψε ε

ε ε ται και τε ξε ε ται αι υι υι ο ον το

ο ο ον Εμ μα α α α νου ου ου ου ηλ ο ο

ε ε ε ε στι ι γα μεθ η μω ω ω ω ω ω ν

ο ο θε ε ε ο ος

Alternative detailed management of the above phrase

Repetition of the word "βοήσωμεν"

Extensive melodic movement in the upper region of ΖΩ'. Use of established sticheraric phrases around ΔΙ'

Χαράλαμπος Παπανικολάου, *Ανθοδέσμη Εκκλησιαστικής Μουσικής*, Αθήνα, 1905, 29-30

The original compositions of the sticherarion in Varys diatonic can be considered as a case that highlights the stylistic as well as radical aesthetic changes which occurred in the nineteenth century in the field of church music. Specifically, through the innovative material that was produced, the whole compositional corpus was enriched with new expressive possibilities. Therefore, via the aforementioned compositional attempts a variety of oral (idiomatic/idiosyncratic) approaches was highlighted. In particular, masters originating from the Ottoman periphery utilized the potential of the new *Parasimantiki* regarding the detailed presentation of the melodic material. The popularity of these compositions contributed to the dissemination and wide acceptance of the New Method – amongst others – through the medium of typography. This paper aims to introduce a discussion concerning the relation between form and modality. Until the last decades of the eighteenth-century modality served the needs of form. In other words, in earlier periods modality had to support the form’s structure and substance. In the nineteenth century it could be said that modality obtained its autonomy on

account of its emancipation from the strict structural rules of musical form. Hence, in the compositions analysed above, a few elements originating in the phraseological material of the sticherarion are used, because of the deconstruction of its established form.

As stressed above, the management of melodic material according to the text's meaning was one of the fundamental principles of the progressive composers of the nineteenth century. In the case of the sticherarica meli of Varys, they prefer to utilize the diatonic version of the echos on ZΩ, which, in contrast to the corresponding version on ΓΑ, offers multiple modal alternatives as well as compositional options. In fact, the phraseological material that belongs to Varys on ΓΑ in the sticheraric genre is undoubtedly limited. Thus, nineteenth-century chanters usually attempted to apply modal behaviours and movements that concern the mild diatonic phenomena produced by the degree of ZΩ. Thus, in the repertoire presented, modal instances that refer to makams *Irak*, *Bestenigâr*, *Evc*, etc., provide a wide variety of modal phenomena that can be utilized in order to create individual sonic environments according to the hymnographical text. Moreover, this practice combined with the absence of the stereotypic phraseology of the sticherarion leads to a distancing from the established structure of the genre, simultaneously contributing not only to the transcendence of the form but also to the establishment of a new, alternative, flexible one, going beyond structural restrictions.

Indeed, the sticheraricon meli in Varys diatonic structurally and aesthetically are more closely related to the nineteenth-century genre of the kalophonic heirmoi (even in a short form) than to established versions of the sticherarion. This fact emphatically proves the dominant position that modality possessed in the compositional mentality of the chanters of this period. Thus, corresponding attempts at the reconstruction of the form or its abolishment on account of the primacy of modality can be detected in several compositional instances in the field of church music even until the middle of the twentieth century.

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**THE CHANTING ELEMENT IN
MICHALIS ADAMIS'S COMPOSITION RODANON
AN APPROACH FROM THE POINT OF VIEW OF THE
MORPHOLOGY OF BYZANTINE MUSIC**

IN MEMORIAM GIORGOS M. ADAMIS († 15-01-2021)

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After a presentation of the choral work of Michalis Adamis,¹ I proceed to my presentation on Adamis's piece *Rodanon* for orchestra, soloist (chanter), and choir of chanters.² It is reasonable to wonder why I chose to deal with this project and present it with regard to its musical material. The reasons are the following: 1) *Rodanon* is a choral work, which utilizes a specific Byzantine chant composition, namely the *Kratema* by Ioannes, the First Chanter of the Great Church in mode I.³ 2) I found that Michalis

1 I presented this paper originally in the context of the Second Festival of Contemporary Greek Music (Sunday 1 July 2018-Sunday 18 July 2018) with the central subject: "The Greek musical tradition as a source of inspiration for contemporary Greek composers; The composer Michalis Adamis (1929-2013) and his relationship with Byzantine music", cf. Eleftheria Lykopanti, "Μούσα Έλληνική," <https://musahellenica.org>. (April 28, 2020). I wish to thank the scientific and organizing committee of the Musa Hellenike, especially Mrs Eleftheria Lykopanti, and the Artistic Advisor, Mr Alexandros Kalogeras, Professor at the University of Berklee, for accepting the paper. I wish to thank the Composer family, his sons George († 15-01-2021) and Thanassis, who honoured me with their presence, favoured us in my request for their father's work, and facilitated my research by providing me with the chance to study the score of the composition. Thanks to the Director of the Institute of Music Research & Audio Centre for Music Documentation & Information (Gr: IEMA), Mr Costas Moschos, for the kind provision of the recordings of the composition recordings. Finally, I thank the Board of Trustees of the Library of Chios, President Mr Costas Merousis, and the Director of the Library, Mrs Anna Haziri, for the hospitality in the historic hall of the Library. The presentation was also attended by a psaltic choir, who, after the lecture, performed the *Kratema*. We thank them all warmly for their participation.

2 The composition *Rodanon* is known from its performance by the Greek Byzantine Choir (directed by Lycourgos Angelopoulos).

3 Cf. *Heirmologion Kalophonikon Melopoiethen Para Diaforon Poihton Palaiwn Te Kai Neon Didaskalwn Metafrasthen De Eiz Tyn Nean Tys Mousikhs Methodon. Kai Meta Pases Epimeleias Diorthwthen Para Tou Enos Twn Triwn Didaskalwn Tys Rhtheisis Methodou Ghrghoriou Pρωτοψάλτου Tys Tou Xristou Mεγάλης Εκκλησίας. Nyn Eiz Pρωτον Έκδοθεν Eiz Tύπον Para Θεοδώρου Π. Παράσκου Φωκέως. Έπιστασία Του Αύτου, Αναλώμασι Δε Του Τε Ιδίου Και Των Φιλομουσων Συνδρομητών* (Έν Κωνσταντινουπόλει: Έκ της Τυπογραφίας Κάστρου, εις Γαλατάν, 1835). The *Kratema* of Ioannes of Trabzon is well known, and is very often chanted in various circumstances, while at the same time being

Adamis used elements of Byzantine music,⁴ such as motifs, modes, and particular intervals, but mainly used the deeper compositional thinking of the Byzantine musical tradition to create a modern composition that starts from the past and goes to the future.

My contribution seeks to confirm previous papers and writings about Michalis Adamis⁵ in the past concerning his choral work. The purpose of my presentation is to contribute as much as possible to capturing a new and

the cornerstone of the Greek Byzantine Choir's concert programmes. Many choirs and soloist chanters have performed this *Kratema*. It has received other elaborations, such as a combination of instruments and choir. Its various interpretative, morphological, and aesthetic properties have emerged from time to time.

4 Cf. Ivan Moody, *Modernism and Orthodox Spirituality in Contemporary Music* (Joensuu: ISOCM, Institute of Musicology of SASA, 2014), 40-44.

5 For biographies of Michalis Adamis, see Michalis Adamis, "Βιογραφία," <https://www.adamis.gr/bio.html>. From the rich catalogue of literature, I will refer to the following studies and presentations at conferences: Michael Adamis, "Within and Beyond Symbolism: An Insight and a Perspective of Musical Creation," *Contemporary Music Review* 12, no. 2 (1995); Michalis Adamis, "Από Τη Βυζαντινή Μουσική Στη Σύγχρονη," *Μουσικός Λόγος* 1 (2000). The first two articles can be said to be the charter of the musical-synthetic activity of Michalis Adamis. See, too, a summary of Michalis Adamis compositions in Ivan Moody, "Michael Adamis and the Journey from Byzantium to Athens," <http://ivanmoody.co.uk/articles.adamis.htm>. (4-1-2021). Cf. also Ermis Theodorakis, "Υλικό Και Έπεξεργασία Στη Μουσική Του Μιχάλη Αδάμη" (Διδακτορική Διατριβή, Έθνικό Καποδιστριακό Πανεπιστήμιο Αθηνών, 2015) and Theodoros Karathodoros, "Επιθρόσεις Χαρακτηριστικών Ίδιωμάτων Της Βυζαντινής Μουσικής Στη Σύγχρονη Έντεχνη Έλληνική Μουσική Δημιουργία. Περιπτωσιολογική Μελέτη: Μιχάλης Αδάμης, Δημήτρης Τερζάκης" (ibid.). The above three tasks are scientific documentation of the work of the composer at a Ph.D. level. In particular, we would like to refer to the thesis by Theodoros Karathodoros, in which the researcher successfully attempts a microscopic analysis of Michalis Adamis's works, including *Rodanon*, wherein over some 100 pages this composition is analysed bar by bar. Cf., also, "Αμφίδρομη Έπικοινωνία Συνθέτη-Έρμηευτή. Η Συνεισφορά Του Λυκούργου Αγγελόπουλου Στη Σύγχρονη Λόγια Μουσική Δημιουργία" in *Διεθνής Επιστημονική Ημερίδα: ή συμβολή του Λυκούργου Αγγελοπούλου, Άρχοντας Πρωτοψάλτου της Αγιοπάτης Αρχιεπισκοπής Κωνσταντινουπόλεως στις Βυζαντινές Μουσικές Σπουδές και στη Μουσικολογία γενικότερα* (Θεσσαλονίκη: Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης, Τμήμα Μουσικών Σπουδών, 2013); Panagiotis Andriopoulos, "Τενική Αναφορά Στα Έργα Και Τις Έρμηευσεις Του Λυκούργου Αγγελόπουλου" (Μέγαρο Μουσικής Αθηνών: Εκδήλωση στο Μέγαρο Μουσικής προς τιμήν της μνήμης του Λυκούργου Αγγελοπούλου: Η συμβολή του Λυκούργου Αγγελοπούλου στη σύγχρονη λόγια ελληνική μουσική. 16-5-2016. Οργάνωση-παρουσίαση Παναγιώτης Ανδριόπουλος-Θωμάς Ταμβάκος, 2016) and Thomas Tamvakos, "Φωνογραφική Και Συναυλιακή Παρουσία Του Λυκούργου Αγγελόπουλου. Υπάρχουσες Ανέκδοτες Ηχογραφήσεις" (Μέγαρο Μουσικής Αθηνών: Εκδήλωση στο Μέγαρο Μουσικής προς τιμήν της μνήμης του Λυκούργου Αγγελοπούλου: Η συμβολή του Λυκούργου Αγγελοπούλου στη σύγχρονη λόγια ελληνική μουσική. 16-5-2016. Οργάνωση-παρουσίαση Παναγιώτης Ανδριόπουλος-Θωμάς Ταμβάκος, 2016). The above works were presented as part of events organized by Lycourgos Angelopoulos events. They are directly related to Adamis's work, as Adamis and Angelopoulos were artistic collaborators, and Angelopoulos also performed Adamis's compositions with elements of Byzantine psaltic tradition. Angelopoulos was the soloist in *Rodanon*, and the choir performed the choral parts under his direction. See, too, Panagiotis Andriopoulos, "Το Χορωδιακό Έργο Του Μιχάλη Αδάμη" (Βιβλιοθήκη Χίου "Κοραΐς": 2ο Φεστιβάλ Σύγχρονης Έλληνικής Μουσικής: Η ελληνική μουσική παράδοση πηγή έμπνευσης των σύγχρονων Έλλήνων συνθετών. Ο συνθέτης Μιχάλης Αδάμης (1929-2013) και ή σχέση του με την βυζαντινή μουσική, 2018), in which Andriopoulos presents the choral works of Michalis Adamis. Concerning the choral works of the composer, cf. Michalis Adamis and Theodoros Karathodoros, "Μιχάλης Αδάμης. Έργογραφία," <https://www.adamis.gr/works.html> (April 28, 2020). The following speeches were given at a scientific workshop devoted to the celebration of the 90th anniversary of Adamis's birth organized by the University of Athens Department of Musical Studies: Thanasis Adamis, "Μιχάλης Αδάμης: Λόγος Και Πράξη," Minas Alexiadis, "Περί Μουσικής Σύνθεσης: Το Συμφωνικό Έργο Του Μιχάλη Αδάμη Επάλληλον (1985)," Anastasia Georgaki, "Φωνητικές Αλληγορίες Στα Μεικτά Έργα Του Μιχάλη Αδάμη," Anargyros Deniozos, "Σημειώσεις Για Την Μουσική Του Μιχάλη Αδάμη: Μια Συνοπτική Αναφορά," Athanasios Zervas, "Μιχάλης Αδάμης: Μουσικές Περιπλανήσεις Και Αναστοχασμοί Μικρές Αφηγήσεις," Ermis Theodorakis, "Τα Έργα Για Πιάνο Του Μιχάλη Αδάμη: Συνθετικές Διαδικασίες Στα Εννέα Γυρίσματα Και Ζητήματα Μουσικής Έρμηευσίας," Iosif Papadatos, "Συνομιλώντας Με Τον Συνθέτη Μιχάλη Αδάμη," Dimitris Terzakis, "Ο Φίλος Μου, Ο Μιχάλης," ibid.; Achilleas Chaldaeakis and Theodoros Karathodoros, "Δημιουργική Σύζευξη Παλαιών Και Νέων Ηχητικών Πραγματώσεων Στο Έργο Μοιρολόι Του Μιχάλη Αδάμη", all included in *Μιχάλης Αδάμης: Πολυδιάστατη δημιουργική έκφραση και μουσική πρωτοπορία. Επιστημονική ημερίδα με αφορμή τη συμπλήρωση των ενενήντα χρόνων από τη γέννηση του συνθέτη (1929-2019)* (Αμφιθέατρο Βιβλιοθήκης Φιλοσοφικής Σχολής ΕΚΠΑ, Παρασκευή 13 Δεκεμβρίου 2019).

different approach to the work, as it is of particular interest on account of the way of receiving and utilizing the material of Byzantine music in terms of solo and choral performance. The above reasoning also summarizes the internal questions that led me to ponder and deal with the composer's starting points and how he utilized the chanting material to give the audience a musically complete and aesthetically pleasing piece of work. By way of a prefatory remark, I should point out that I approached the work utilizing the knowledge and skills of a Byzantine musicologist as well as through the eyes of a chanter. Therefore, I will not deal with the orchestral parts or anything else that escapes my musical specialization. However, I will present the way in which this work might be seen as the development of the Byzantine musical vein of the composer, making only the necessary reductions, and considering it holistically and above all, macroscopically.

As noted in the literature,⁶ *Rodanon* is a work for singer, male choir, flute, oboe, clarinet, tuba and string quartet. It was composed in 1983 and performed for the first time, the same year on 5 October 1983 at the Festival that took place at the Abbey of St Victor in Marseilles. Since then, it has been given on various occasions, generally with Lycourgos Angelopoulos in the role of the tenor-chanter and the Greek Byzantine Choir in the male choir's role (see *Figure 1*).

In the part of the composition, vocal, solo and choral, on which I focus, one finds that, out of the 234 bars that make up the composition, some 100 are pure instrumental music, without the mixture of voices (either soloist or choir), while the weight of the composition is covered by the 131 bars of the singer (listed as a tenor in the score) and the male choir (whose members are listed in the score as basses). The vocal part is not independent of the orchestra but is accompanied melodically either by individual instruments or by the orchestra.

As becomes clear, the main part of the work is occupied by the vocal melodic material, which moves clearly in the Byzantine sound colour and specific chanting material. What is the material that the composer uses in the creation of his work? How is this material distributed over its course? Furthermore, does the composer only borrow Byzantine musical elements or develop a new composition based on a previous compositional approach within Byzantine chant?

In order to answer the first question, it should be stated that the material comes from the tradition of Byzantine music. How this material is treated is clearly described in the two articles mentioned above as a statutory map of Adamis's synthetic compositional activity. According to the composer, the material is treated with an "approach from within," that is, starting from the Tradition, it creates a "new musical perception," a "new idiom"

6 Cf. Adamis and Karathodoros, "Μιχάλης Αδάμης. Έργογραφία", Karathodoros, "Έπιθράσεις Χαρακτηριστικών Ίδιωμάτων Της Βυζαντινής Μουσικής Στη Σύγχρονη Έντεχνη Έλληνική Μουσική Δημιουργία. Περιπτωσιολογική Μελέτη: Μιχάλης Αδάμης, Δημήτρης Τερζάκης," Tamvakos, "Φωνογραφική Καί Συναυλιακή Παρουσία Τοῦ Λυκούργου Ἀγγελόπουλου. Ὑπάρχουσες Ἀνέκδοτες Ηχογραφήσεις."

based, however, on “a combination of deep knowledge and an insightful experience.” As for elaborating the material, it is “music of the present with an awareness of the past.” Byzantine music and its principles, aesthetic perceptions, synthetic ideas, and morphological elements are all adopted. All of them are “faced again, with new eyes, and transformed into modern musical thought and realization.”⁷

FIGURE 1

ΡΟΔΑΝΟΝ
RODANON Michael Adamis
1983

The musical score for 'Rodanon' is presented in five systems. The first system includes the Flute, Oboe, Clarinet, and Violin I staves. The Flute part starts with a tempo marking of 65. The Oboe, Clarinet, and Violin I parts begin with a mezzo-forte (mf) dynamic. The Violin I part begins with a forte (f) dynamic. The second system includes the Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Violin II (Vi. II) staves. The Flute part begins with a mezzo-forte (mf) dynamic. The Oboe, Clarinet, and Violin II parts begin with a forte (f) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Excerpt from the first page of the composition *Rodanon* by Michalis Adamis (Archive of Michalis Adamis, courtesy of George † & Thanassis Adamis), p. 1

Again, according to the composer, the essential elements of structure and form of Byzantine music are adopted and become apparent in his works, and especially in what I discuss here, the small microtonal distances between intervals.⁸ According to the composer,⁹ they are either inherent as structural elements of a diatonic fourth or fifth interval or are the result of the natural

7 Cf. Adamis, “Από Τη Βυζαντινή Μουσική Στη Σύγχρονη,” 113.

8 Cf. Ibid., 115.

9 Adamis, “Within and Beyond Symbolism: An Insight and a Perspective of Musical Creation,” 15.

attraction of the *phthongos*¹⁰ to their subject superscript. These notes are not usually used as additions but are considered a natural continuation of the previous one.¹¹

Another essential element used by the composer is the melismatic character, that is, the intensely varied development of a musical phrase, the embellishment of the melody, and the consequent extension of the musical phrase which make up the artistic and expressive aspect of the Byzantine liturgical music of the Orthodox Church.¹² Melismaticity is characteristic of the era of Byzantine *Kalophonia*¹³ from the first half of the 14th century, in parallel with the development of the arts of the Palaeologan Renaissance. We also have the appearance of artistic liturgical chant with the Great *Maistor*¹⁴ St John Koukouzeles.¹⁵ It is essential to mention that Michalis Adamis, when referring to the melismatic character of his music, has in mind the Byzantine music of the 14th century, the morphological elements of which we emphasized that he borrowed in “setting up” the work.

10 Phthongos (“Phthongos-phthongi”) in ancient Greek means the sound produced by the voice or the musical instruments resulting in the melody. A series of “phthongs” (tones) is called a melody (“Melos,” in ancient Greek), cf. Chrysanthos, *Θεωρητικὸν Μέγα Τῆς Μουσικῆς Συνταχθὲν Μὲν Παρὰ Χρυσάνθου Ἀρχιεπισκόπου Δυρραχίου Τοῦ Ἐκ Μαδύτων Ἐκδοθὲν Δὲ ὑπὸ Παναγιώτου Γ. Πελοπίδου Πελοποννησίου Διὰ Φιλοτίμου Συνδρομῆς Τῶν Ὁμογενῶν* (Ἐν Τεργέστη: ἔκ τῆς τυπογραφίας Μιχαήλ Βάϊς (Michele Weis), 1832), 2.

11 Cf. Adamis, “Within and Beyond Symbolism: An Insight and a Perspective of Musical Creation,” 15.; Adamis, “Ἀπὸ Τῆς Βυζαντινῆς Μουσικῆς Στὴ Σύγχρονη,” 115.

12 Cf. *Ibid.*

13 Concerning Byzantine *kalophonia* as the *Ars Nova* of the East, cf. Indicatively the studies, Gregorios Stathis, *Οἱ Ἀναγραμματισμοὶ Καὶ Τὰ Μαθήματα Τῆς Βυζαντινῆς Μελοποιΐας* 10 ed., vol. 3, Μελέται (Ἀθήνα: Ἴδρυμα Βυζαντινῆς Μουσικολογίας, Ἱερά Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, 2018), 87-102; Maria Alexandrou, “Byzantine Kalophonia, Illustrated by St John Koukouzeles’s Piece Φρουρησονπανενδοξε in Honour of St. Demetrios from Thessaloniki. Issues of Notation and Analysis,” *Studii și Certetări de Istoria Artei, Teatru, Muzică, Cinematografie* 5-6, no. 49-50 (2011-2012); Maria Alexandrou et al., “Traditional Innovation” in Byzantine Chant. The Case of Kalophonia,” *Journal of the International Society for Orthodox Church Music* 3 (2018); Thomas Apostolopoulos, “The Theory of Music Intervals During the Era of the Byzantine Maistores,” *ibid.*

14 A *Maistor* (Maestro) is a high-level teacher of music, composer, and performer who knows the theory and performance of music. His valuable work is spread among the musicians and is timeless. Concerning the *Maistor*, cf. Stathis, *Οἱ Ἀναγραμματισμοὶ Καὶ Τὰ Μαθήματα Τῆς Βυζαντινῆς Μελοποιΐας* 3, 36-37.

15 For the Great *Maistor* St John Koukouzeles, see Sofronios Eustratiades, “Ἰωάννης Ὁ Κουκουζέλης Ὁ Μαῖστωρ Καὶ Ὁ Χρόνος Τῆς Ἀκμῆς Αὐτοῦ,” *ΕΕΒΣ* 14(1938); Edward Vinson Williams, “John Koukouzeles’ Reform of Byzantine Chanting for Great Vespers in the Fourteenth Century” (Dissertation, Yale University, 1969); Manolis Chatzigiakoumis, *Μουσικὰ Χειρόγραφα Τουρκοκρατίας (1453-1832)*, vol. Α’ (Ἀθήνα 1975), 322-29; Andrija Jakovljević, “Ὁ Μέγας Μαῖστωρ Ἰωάννης Κουκουζέλης Παπαδόπουλος,” *Κληρονομία* 14, no. 2 (1982): 357-74; Gregorios Stathis, “Ὁ Μαῖστωρ Ἰωάννης Παπαδόπουλος Ὁ Κουκουζέλης (1270 Περίπου-Α’ Ἰ.μ. Ἰδ’ Αἰ.). Ἡ Ζωὴ Καὶ Τὸ Ἔργο Του,” *Ὁ Ἐφημέριος* ΛΔ, no. 12, 13, 14 (1986): 182, 203-07, 33-35; Andrija Jakovljević, *Δίγλωσση Παλαιογραφία Καὶ Μελωδοί-Υμνογράφοι Τοῦ Κώδικα Τῶν Ἀθηνῶν 928* (Λευκωσία 1988); Simon Karas, *Ἰωάννης Μαῖστωρ Ὁ Κουκουζέλης Καὶ Ἡ Ἐποχὴ Του* (Ἀθήνα: Σύλλογος πρὸς Διάδοσιν τῆς Ἐθνικῆς Μουσικῆς, 1992); Lycourgos Angelopoulos, “Ἰωάννης Κουκουζέλης, Ὁ Βυζαντινὸς Μαῖστωρ,” in *Μέγαρο Μουσικῆς Ἀθηνῶν. Περίοδος 1994-1995. Κύκλος Ἑλληνικῆς Μουσικῆς. Μανουὴλ Χρυσάφης Ὁ Λαμπαδάριος, Ἰωάννης Κλαδάς Ὁ Λαμπαδάριος, Ἰωάννης Κουκουζέλης Ὁ Βυζαντινὸς Μαῖστωρ* (Ἀθήνα: Ὄργανισμὸς Μεγάλου Μουσικῆς Ἀθηνῶν, 1994), 61-66; Maria Alexandrou, “Koukouzeles’ Mega Ison. Ansätze Einer Kritischen Edition,” *CIMAGL* 66 (1996): 3-23; E. Williams and Chr. Troelsgård, “Koukouzeles [Papadopoulos], Joannes,” *The New Grove Dictionary of Music and Musicians* 13 (2001): 841-42; Antonios Alygizakis, “Ἰωάννης Μαῖστωρ Κουκουζέλης. Παρατηρήσεις Στὴ Ζωὴ Καὶ Τὸ Ἔργο Του,” in *Διεθνὴ Συμπόσια Για Τὴ Μακεδονία. Β’ Συμπόσιο. Ἡ Μακεδονία Κατὰ Τὴν Ἐποχὴ Τῶν Παλαιολόγων. Θεσσαλονίκη, 14-20 Δεκεμβρίου 1992* (Θεσσαλονίκη, 2002), 655-60.

In order to be more specific, I will mention that in *Rodanon* there are two categories of Byzantine musical material: The first category includes autonomous melismatic phrases in specific modes and colours or otherwise theseis of music (in their broadest sense).¹⁶ The melismatic phrases are structured in the colour of the Barys diatonic mode and plagal I. They are distributed evenly throughout the work and are distributed between the psaltic choir and the soloist. They are found in the general musical material of Byzantine music. However, they bear the synthetic seal of Michalis Adamis, where synthetic seal may mean the particular way that the composer introduces the Byzantine material into his composition. He places them in the component parts of the work. The second category is a *Kratema*, specifically the *Kratema Toto*, composed by Ioannes of Trabzon, the First Chanter of the Great Church (testified during 1750).¹⁷ *Rodanon* is essentially characterized by this specific *Kratema* or identified with it.

If we consider what a *Kratema* is¹⁸ and its ultimate goal in Byzantine melopoeia, we can trace why Adamis chose the *Kratema* composition to construct his work. According to Adamis, the *kratema* “is the absolute music of the Byzantines.”¹⁹ Following this opinion, we believe that the use of nonsense syllables contributed to freeing church music from the iron bond of the predetermined liturgical text to breathe an air of musical freedom and creation. Naturally, it houses the creativity of church musicians, and is very distant from the restrictions imposed by the prohibition of musical instruments in worship. The human voice assumes the role of musical

16 For the meaning, structure and implementation of the theseis of melopoeia in Byzantine music, see Gregorios Stathis, *Ἡ Ἐξήγησις τῆς Παλαιᾶς Βυζαντινῆς Σημειογραφίας Καὶ Ἐκδοσις Ἀνωμόνου Συγγραφέως τοῦ Κώδικος Σηροποτάμου 357 Ως Καὶ Ἐπιλογῆς τῆς Μουσικῆς Τέχνης τοῦ Ἀποστόλου Κώνστα Χίου Ἐκ τοῦ Κώδικος Δοχειαρίου 389 Μὲ Μία Προσθήκη Ἀπὸ τὸν Κώδικα Εἴβε 1867, 6 ed., vol. Μελέται 2* (Ἀθήνα: Ἴδρυμα Βυζαντινῆς Μουσικολογίας, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, 2006), 102-05. An edited collection of theseis (Concordanza) is published in *ibid*, p. 111-128. Cf., too, The corpus of great signs and their exegeses in Maria Alexandrou, “Studie Über Die ‘Grossen Zeichen’ Der Byzantinischen Musikalischen Notation, Unter Besonderer Berücksichtigung Der Periode Vom Ende Des 12. Bis Anfang Des 19. Jahrhunderts” (Dissertation, University of Copenhagen, 2000), 29-77; Christian Troelsgård, *Byzantine Neumes: A New Introduction to the Middle Byzantine Musical Notation* (Copenhagen: Museum Tusulanum Press, 2011), 47-59, concerning the great hypostases.

17 For Ioannes of Trabzon, Cf., Chatzigiakoumis, *Μουσικὰ Χειρόγραφα Τουρκοκρατίας (1453-1832)*, A', 303-05; *Ἡ Ἐκκλησιαστικὴ Μουσικὴ τοῦ Ἑλληνισμοῦ Μετὰ τὴν Ἀλωση (1453-1820)*, Σχεδιασµα Ἱστορίας (Ἀθήνα: Κέντρον Ἐρευνῶν & Ἐκδόσεων, 1999), 68-70; Achilleus Chaldaeakis, “Ἰωάννης Πρωτοψάλτης Ὁ Τραπεζούντιος,” in *Μεγάλῃ Ὁρθόδοξῃ Χριστιανικῇ Ἐγκυκλοπαίδεια* (Ἀθήνα: Στρατηγικὲς Ἐκδόσεις, 2013), 246-48; Gregorios Stathis, *Τὰ Πρωτόγραφα τῆς Ἐξηγήσεως εἰς τὴν Νέαν Μέθοδον Σημειογραφίας*, vol. A' Τὰ προλεγόμενα. B' Ὁ Κατάλογος. (Ἀθήνα: Ἴδρυμα Βυζαντινῆς Μουσικολογίας, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, 2016), 119-22.

18 According to the sources and the musical survey, the *kratema* is a musical composition whose text is aseptic (no meaning) syllables such as “terirem”, “terere”, “tititi”, “tototo” or “tenena”, “anane”, “anena” and others. They were unprecedented in the manuscript tradition in the 14th century during the period of Byzantine *kalophonia*. Since then, they have been chanted either as parts of other compositions or as autonomous compositions. Concerning the *kratema*, see Gregorios Anastasiou, *Τὰ Κρατήματα Στὴν Ψαλτικὴ Τέχνη*, vol. Μελέται 12 (Ἀθήνα: Ἴδρυμα Βυζαντινῆς Μουσικολογίας, 2005). About *Kratema* as a part of a wider composition, see, Stathis, *Οἱ Ἀναγραμματισμοὶ Καὶ Τὰ Μαθήματα τῆς Βυζαντινῆς Μελοποιίας* 3, 160-64; Michalis Adamis, “Βυζαντινὴ Μουσικὴ. Σύντομη Ἱστορικὴ Ἀναδρομὴ,” in *Μέγαρο Μουσικῆς Ἀθηνῶν. Περίοδος 1994-1995. Κύκλος Ἑλληνικῆς Μουσικῆς. Μανουὴλ Χρυσάφης Ὁ Λαμπαδάριος, Ἰωάννης Κλαδᾶς Ὁ Λαμπαδάριος, Ἰωάννης Κουκουζέλης Ὁ Βυζαντινὸς Μαΐστωρ* (Ἀθήνα: Ὅργανισμὸς Μεγάλου Μουσικῆς Ἀθηνῶν, 1994), 28-29.

19 Cf. *Ibid.*, 28.

instruments, replacing them with a full voice. If the “Absolute” and the “Abstract” are concepts that govern the essence of the music of Michalis Adamis,²⁰ then these ensure the required freedom for the creative expression beyond such limits. The absence of speech (even in the melodies of the work that precedes) leads to the transcendence of speech, where a person free from intellectualism is led to experience genuine communication with the transcendental.²¹

The kratema appears as a composition in the notated manuscripts of the Byzantine *kalophonia* 13th–15th century (Adamis shows a preference for this era), with such names as *Kratema*, *Ehema*, or *Enehema* to declare the specific type of melodic content, or with notable names, given by their composers, with which they declare the unique melodic content of the composition. Thus, in the manuscript tradition, we find names for kratema such as *Anakaras*, *Viola*, *Aedon*, *Anifantes*, *Erotikon*, *Rodakination*, and others.²²

Therefore, based on existing melodic practice, the work under examination as a composition containing kratema was named by Adamis precisely to certify verbally the Byzantine musical reference to the structure and content of the general period in the present. The view has been expressed that the name *Rodanon* comes from an older kratema of the Byzantine kalophonic tradition. In the manuscript tradition, the term *Rodanion* or *Rodani* is mentioned as the name of a kratema. It is a kratema in mode plagal IV, a synthesis of the great master Xenos Korones, the First Chanter of Agia Sophia in Constantinople in the fourteenth century. A rubric in the manuscript Ivron Monastery 1120 (15th cent. [1458], Papadike, ms. Manuel Chrysafes) mentions in f. 97r: “By First Chanter Xenos Korones, called *Rodanin* (sic).”²³

I am, clearly, not in a position to trace the composer’s thoughts as to whether he took the opportunity from this specific name in order to name to his composition *Rodanon*. It is a possibility. However, during my reflections (admittedly, intuition is a powerful weapon in research; it often accompanies logical thinking), I searched in Homer and to my great surprise found that the

20 Cf. Adamis, “Within and Beyond Symbolism: An Insight and a Perspective of Musical Creation,” 10, 16.

21 I offer here a parenthesis concerning the usefulness of the kratema in worship: the kratema is inserted in very sacred moments of the Divine Liturgy, such as the Trisagion, the Cheroubikon, or the Koinonikon, because the believer has to experience the Holy and not understand it. It is an affair of the heart in the sense of the Holy Fathers. See more about the effect of wordless music in Divine Liturgy in Andrew Mellas, “The Affective Experience of Wordless Song,” in *Liturgy and Music. Proceedings of the Seventh International Conference on Orthodox Church Music* (Joensuu: The International Society for Orthodox Church Music, 2019).

22 For the specific names of the kratema, see, Anastasiou, *Τὰ Κρατήματα Στην Ψαλτική Τέχνη*, Μελέται 12, 393-406. It has been argued that the various names are perhaps related to the musical content of the composition. A similar task for the kratema bearing names derived from ornithology has been carried out by Thomas Apostolopoulos, whom I thank warmly for his assistance; cf. Thomas Apostolopoulos, “Songbirds as an Inspiration for Byzantine Kratemata,” in *Conference on Ancient Hellenic & Roman Music. Music and the animal world in Hellenic and Roman antiquity* (11-15 July 2016, Athens: MOISA. International society for the study of Greek and Roman Music & its cultural heritage, 2016).

23 Cf. Gregorios Stathis, *Τὰ Χειρόγραφα Βυζαντινῆς Μουσικῆς Ἁγίων Ὁρῶν. Κατάλογος Περιγραφικῶς Τῶν Χειρογράφων Κωδίκων Βυζαντινῆς Μουσικῆς, Τῶν Ἀποκειμένων Ἐν Ταῖς Βιβλιοθήκαις Τῶν Ἱερῶν Μονῶν Καὶ Σκητῶν τοῦ Ἁγίου Ὁρους*, Τόμ. Δ', [Μονὴ Ἰβήρων Β' μέρος] (Ἀθῆναι: Ἴδρυμα Βυζαντινῆς Μουσικολογίας, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, 2015), 309. The so-called *Rodani* kratema composed by Xenos Korones is published in Charalambos Karakatsanis, ed. *Κρατηματάρων. Κώδιξ 710 Τοῦ 1817 Ε.Β.Ε. (Μ.Π.Τ). Μέρος Β'*, vol. Ποταμῆς 8 (Ἀθῆναι: 2007), 273-81.

word “rodanon” appears in the Iliad, in Rhapsody S [Σ] and verse 576: “πὰρ ποταμὸν κελάδοντα, περὶ ροδανὸν δονακῆα – *par potamon keladonta peri rodanon donakēa* = next to water that flows like a song, next to agile, thin and tall reeds.” *Scholia Graeca’s* edition in *Homeri Iliadem* mentions the following interpretations of the word: “τὸν εὐκράδαντον διὰ τὸ ὕψος, τὸν εὐκίνητον διὰ λεπτότητα – *ton efkadanton dia to ypsos ton efskinēton dia leptotēta*.”²⁴ Searching in the edition Ὀμήρου Ἰλιάς καὶ Ὀδύσεια καὶ εἰς αὐτὰς σχόλια ἢ ἐξήγησις τῶν παλαιῶν, I found that “rodanon” means “εὐδιάσειστον – *evdiaseiston* = one that sways easily” and “εὐκίνητον – *efkinēton* = one who moves easily.”²⁵ The same interpretation can be found in the *Thesaurus Linguae Graecae*: “τὸν ῥαδίως ἀναφύοντα – *ton radios anaphyonta* = one that sprouts easily, ἢ τὸν εὐκίνητον διὰ λεπτότητα – *ton efskinēton dia leptotēta* = one who moves easily because he is thin”.²⁶

At this point, we have to answer another critical question: Why was the specific kratema of Ioannes of Trabzon chosen for this specific composition? Perhaps one might conclude that it is based on the relationship of the composer with Lycourgos Angelopoulos, as this particular composition had been added to the concert repertoire of the ELBYX (Greek Byzantine Choir) from early on. If, however, one considers that Adamis had worked on other compositions of kratema,²⁷ one should probably look for deeper reasons in the morphology of this specific kratema. Morphological study of the composition reveals that this kratema has easily distinguishable parts. It takes into account the alterations in the nonsense syllables and is divided into three main sections: Section One, Tototo²⁸ (see *Figure 2-3*), Section II, Tororon²⁹ (see *Figure 3*), Section III, Errirem³⁰ (see *Figure 3-4*). Of course, there are also smaller periods that share these three main sections.³¹

24 Dindorfio-Incohatae, ed. *Scholia Graeca in Homeri Iliadem Townleyana Recensuit Ernestus Maass*, vol. II (Lipsiae: Oxonii E Typographeo Clarendoniano, 1888), 280.

25 Homerus and Joshua Barnes, *...Ilias Kai Odusseia... = Homeri Ilias Et Odyssea, Et in Easdem Scholia, Sive Interpretatio, Veterum: Item Notae Perpetuae ...: Acc. Batrachomyomachia, Hymni Et Epigrammata* (Cantabrigiae: apud Cornelium Crownfield, 1711), 726.

26 Henri Estienne et al., *Θησαυρὸς τῆς Ἑλληνικῆς Γλώσσης*, vol. Volumen Sextum (Parisiis: Excudebat Ambrosius Firmin Didot, Institutii Regii Franciae Typographus, 1842-1847), 2405.

27 Cf. Karathodoros, «Ἐπιδράσεις Χαρακτηριστικῶν Ἰδιωμάτων τῆς Βυζαντινῆς Μουσικῆς Στῆ Σύγχρονη Ἐντεχνη Ἑλληνικῆ Μουσικῆ Δημιουργία. Περιπτωσιολογικὴ Μελέτη: Μιχάλης Αδάμης, Δημήτρης Τερζάκης,» 86.

28 *Heirmologion Kalorhophonikon Melopoiethen Parà Diafōron Poiethōn Palaiōn Te Kai Néon Didaskálon Metaφρασθέν Δὲ Εἰς Τὴν Νέαν Τῆς Μουσικῆς Μέθοδον. Καὶ Μετὰ Πάσης Ἐπιμελείας Διορθωθέν Παρὰ Τοῦ Ἐνὸς Τῶν Τριῶν Διδασκάλων τῆς Ρηθείσης Μεθόδου Γρηγορίου Πρωτοψάλτου τῆς Τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας. Νῦν Εἰς Πρῶτον Ἐκδοθέν Εἰς Τύπον Παρὰ Θεοδώρου Π. Παράσκου Φωκέως. Ἐπιστάσια Τοῦ Αὐτοῦ, Αναλώμασι Δὲ Τοῦ Τε Ἰδίου Καὶ Τῶν Φιλομούσων Συνδρομητῶν*, 191-92, from the beginning to line 4 of page 192.

29 *Ibid.*, 192, lines 2-7.

30 *Ibid.*, 192-93, line 7 to end.

31 The first section may be divided into three smaller parts: First part, *ibid.*, 191-92, from the beginning to the 2nd line. Part two, *ibid.*, 192 from 2nd line-4th line. Part three, *ibid.*, 192, 4th line-7th line.

FIGURE 2

ΤΩΝ ΕΙΡΜΩΝ. 191

ρι ρε ε ρι ρε ε εμ τε ε ε ερρεμ ε ρι ρε ε εμ τε ε
 ε ρι ρεμ q ε ε ε ρι ρε ε ρι ρε ρε τε ε ρι ρε
 ρι ρε ε ρι ρεμ q τε ε ρι ρε ρι ρε ρε ρε ε ε
 ρε ε ε ρι ρε ρε ε ρεμ q ε ρε ρε ε εμ τε
 ρι ρεμ τε ρι ρε ρε ρε ρι ρεμ τε ε ρι ρεμ τε ρι ρε
 ρε ρε ρι ρεμ q τε ρι ρε ρε ρε ρι ρε ρι ρε ρι
 ρε ε ε ρι ρε ε ρι ρεμ τε ρε ε ρι ρι ρε ε ρι ρε
 ε ρι ρε ε ρι ρε ρε ρε ρε τε ρε τε ρε τε ε ρι ρεμ
 ΤΟΥ ΑΥΤΟΥ 1
 Τ Ο τσ ο τσ τσ ο ο τσ τσ ο ο χλσ q Πχ. 2
 τσ ο τσ τσ ο τσ ο τσ τσ τσ ο τσ τσ ο τσ ο ο 3
 τσ ο τσ ο ο τσ ο τσ ο ο τσ τσ τσ ο τσ ο τσ

Kratema composed by Ioannes of Trabzon, mode I,
Heirmologion Kalophonikon,
 1835, p. 191



FIGURE 4

ΤΩΝ ΕΙΡΜΩΝ 193

1
ρεμ ε ρε ρε ε ε ρε ρεμ τε ρε ρε ε ρε ρεμ τε ρε

2
ρε ρε ε ρε ρε ρεμ τε ρε ρεμ τε ρε ρε ρε ε ρε ε

3
ε ρε ε ε ρε ρε ρεμ ε ε ε ρε ρε ε ρε ρε ρε ε

4
ρε ρε ρεμ τε ρε ρε ρε ρεμ τε ρε ρε ρε ρεμ τε ρε

5
ρε ρε ε ρεμ ρ ε ρε ρε ρεμ τε ρε ρε ρεμ ε ρε ρε

6
ρεμ τε ρε ρε ρε ρε ε ρε ρεμ ρ τε ε ρε ρε ε ρε ρε ε

7
ρε ρεμ τε ρε ρε ρε ε ρεμ Του αὐτου. ἔχος ἧ Πα.

Kratema, *Heirmologion Kalophonikon*, 1835, p. 193

Michalis Adamis uses the distinction of sections and parts of the composition creatively, as we can see by the following plan of *Rodanon*, (see Figures 5, 6 & 7) contributing to the creative process of fragmentation and reconstruction. It is a process that he chooses for the creative utilization of the Byzantine musical material when he stresses emphatically that he follows the traces of Byzantine music, “fragmenting and re-organizing it, transforming and transcending it.”³²

32 Adamis, “Within and Beyond Symbolism: An Insight and a Perspective of Musical Creation,” 16.

FIGURE 5

The musical score for Figure 5 is divided into three systems, each starting at measure 136. The first system includes parts for Clarinet (Cl.), Tenor Saxophone (Ten.S.), and Trombone (Tba.). The second system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trombone (Tba.), Tenor Saxophone (Ten.S.), Bassoon I (B.I), Bassoon II (B.II), and Bassoon III (B.III). The third system includes parts for Violin I (VI.I), Violin II (VI.II), Viola (Via), and Violoncello (VC). The score features various dynamics such as *p*, *mf*, *f*, *ff*, *fz*, and *fp*, and includes performance markings like *Mosso* and a tempo of $\text{♩} = 72$. The key signature has one flat, and the time signature is common time (C).

M.Adamis Rodanon 05

The beginning of the kratema section, *Rodanon*, p. 18

FIGURE 6

The image displays a musical score for Figure 6, spanning measures 141 to 145. The score is arranged in a system with 12 staves. The instruments and parts are as follows:

- Fl.** (Flute): Rests throughout the measures.
- Ob.** (Oboe): Rests throughout the measures.
- Cl.** (Clarinet): Rests throughout the measures.
- Tba** (Tuba): Bass clef, playing a rhythmic pattern of eighth and sixteenth notes.
- Ten.S.** (Tenor Saxophone): Treble clef, rests throughout the measures.
- B.I** (Bassoon I): Bass clef, playing a melodic line with lyrics: "to... to... to... to... to... to... to... to... to... to...". Dynamics include *f*.
- B.II** (Bassoon II): Bass clef, rests throughout the measures.
- B.III** (Bassoon III): Bass clef, playing a melodic line with lyrics: "to... to... to... to... to... to... to... to... to... to...". Dynamics include *ff*.
- VI.I** (Violin I): Treble clef, playing a melodic line with dynamics *mf* and *f*.
- VI.II** (Violin II): Treble clef, playing a melodic line with dynamics *mf* and *mp*.
- Vla** (Viola): Treble clef, playing a melodic line with dynamics *f* and *mp*.
- VC** (Violoncello): Bass clef, playing a melodic line with dynamics *f* and *mp*.

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- 19 -

The continuation of the kratema and the beginning of the Canon. Rodanon, p. 19

FIGURE 7

The musical score for Figure 7 is divided into two systems. The first system starts at measure 146 and the second system starts at measure 151. The staves are labeled B.I, B.III, VI.I, VI.II, Vla, and VC. The lyrics 'to' are written under the vocal staves. Dynamic markings include *mf*, *ff*, *f*, and *mp*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations.

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Kratema: the end of the first part, Section I, Rodanon, p. 20

The composer's choice raises another question. I propose a different interpretation of the choice of this *kratema*. The selection is related to its composer. Ioannes of Trabzon was the First Chanter of the Great Church between the years 1734 or 1736-1770.³³ Ioannes's contribution to the simplification of musical notation played a catalytic role. As Chrysanthos states in his *Great Theory*: “ἔστάθη αὐτὸς ἡ ρίζα τοῦ ἐξηγηματικοῦ τρόπου – *estathē autos ē riza tou exēgēmatikou tropou* = He started the exegesis from the very beginning.”³⁴

Later chanters relied on him and gave us the New Method, which was established with patriarchal approval in 1814. The notational simplification by Ioannes of Trabzon and afterwards its evolution contributed to the spread of music, to the unification of its performance and finally, to universality as a musical writing and system. The universality of musical notation, a requirement of that time, comes to meet another universalism, music itself, as Michalis Adamis perceives.³⁵ Apart from this, Ioannes of Trabzon lived and was active during the 18th century, the age of the Enlightenment, when every new evolution and freedom was rewarded and adopted. He belongs to the generation of innovative church musicians with new compositions, new proposals, and original ideas in writing music. These elements, of course, we find today in the work of Adamis.

Obviously, the name of the composition and its fundamental content, *kratema*, coexist and co-communicate, meaning that the naming of the work signifies the creative revival in the present time through the eyes of the present, a synthetic form of the past. Moreover, they co-communicate as Byzantine *kalophonia* together with the musical characteristics of the Byzantine era, and in general find application in contemporary work.

Therefore, in examining more practical issues to see how Michalis Adamis treats this musical material, I should mention emphatically that the aim of my presentation is not the microscopic, step-by-step, musicological analysis of the work, something that has already been carried out.³⁶ My contribution in the context of the Festival of Contemporary Greek Music is the morphological comparison of *Rodanon* with the structure of the compositions of Byzantine *kalophonia* and the detection of common morphological elements. The morphological coexistence of compositions from the era of *kalophonia* and the composition of *Rodanon* highlights the originality of Adamis's synthetic musical conception.

33 Cf. Chatzigiakoumis, *Ἡ Ἐκκλησιαστικὴ Μουσικὴ τοῦ Ἑλληνισμοῦ Μετὰ τὴν Ἄλωση (1453-1820), Σχεδιάσμα Ἱστορίας*, 68.

34 Cf. Chrysanthos, *Θεωρητικὸν Μέγα Τῆς Μουσικῆς Συνταχθὲν Μὲν Παρὰ Χρυσάνθου Ἀρχιεπισκόπου Δυρραχίου Τοῦ Ἐκ Μαδύτων Ἐκδοθὲν Δὲ ὑπὸ Παναγιώτου Γ. Πελοπίδου Πελοποννησίου Διὰ Φιλοτίμου Συνδρομῆς τῶν Ὀμογενῶν*, XLIX.

35 Cf. Adamis, “Within and Beyond Symbolism: An Insight and a Perspective of Musical Creation,” 10-13.

36 Karathodoros, “Ἐπιδράσεις Χαρακτηριστικῶν Ἰδιωμάτων Τῆς Βυζαντινῆς Μουσικῆς Στὴ Σύγχρονη Ἑντεχνη Ἑλληνικὴ Μουσικὴ Δημιουργία. Περιπτωσιολογικὴ Μελέτη: Μιχάλης Ἀδάμης, Δημήτρης Τεοζάκης.”

The following table presents the work's structure in detail (according to the score in my possession).³⁷

TABLE 1. MORPHOLOGY OF THE COMPOSITION RODANON

Bars	Description	Structure
1-28	Orchestral part	Prelude-Introduction
29-47	Melismatic development (Psaltic Choir-Bass) in the high register of mode Varys diatonic. Orchestral accompaniment.	1 st Part
48-53	Melismatic completion with the Orchestra	
54-57	Orchestra: Prelude to the melismatic part of the Chanter (Tenor)	
58-67	Melismatic development of the Chanter's part (Tenor)	
68-88	Orchestra	
89-94	Melismatic development of the Psaltic Choir's part in the low register (low octave of bars 29-47).	
95-99	Orchestra	
100-130	Melismatic development-solo for the Chanter (Tenor) in mode plagal I	
136-164	Psaltic Choir (Bass): the first part of the Kratema	
164-168	Orchestra	
168-178	Chanter (Tenor): the second part of the Kratema	
179-195	Orchestra	
196-201	Melismatic development-solo for the Chanter (Tenor)	
196-234	Chanter-Choir: Parallel performance. Psaltic Choir (Bass): the third part of the Kratema. Composition completion.	

As one may see, the two main parts are what follows the orchestral introduction. The two parts consist of approximately equal numbers of bars (100 musical bars each part), regardless of their content.

We have the following structure:

- Preface-Introduction.
- Part A: 4 Melismatic developments that are shared between choir and tenor-singer
- Part B: Development of the kratema of Ioannes, in three melismatic parts. An intervening melismatic development of the tenor is performed in parallel with the choir at the beginning of the third melismatic part of the Kratema.

³⁷ According to Karathodoros, different versions have been found in the composer's archive. Hence, they are also two musical texts of the project, which probably relate to the organizational parts (e.g., the involvement of the tuba) rather than the voice: cf. Karathodoros, "Επιδράσεις Χαρακτηριστικών Ίδιωμάτων Τῆς Βυζαντινῆς Μουσικῆς Στὴ Σύγχρονη Ἐντεχνη Ἑλληνικὴ Μουσικὴ Δημιουργία. Περιπτωσιολογικὴ Μελέτη: Μιχάλης Ἀδάμης, Δημήτρης Τερχάκης," 86-87.

This structure reveals the synthetic balance between the parts and the equal distribution of tenor and choir roles. This may better be seen by using the following plan, which derives from the above details:

Based on the role plan:

- Orchestra. Choir. Orchestra. Tenor.
- Orchestra. Choir. Orchestra. Tenor.
- Choir. Orchestra. Tenor. Orchestra.
- Tenor- Choir. Choir

The above scheme is a reference to the organization of the psaltic choirs during the kalophonic era and the evolution of the music (specifically the melody) to the famous Byzantine *ars nova* compositions of the 14th century. According to the sources and subsequent research, the psaltic choir consisted of the Domestikos as the director of the choir, the “Kalophonares” or “Monophonares” (the soloist of the choir) and the members of the choir.³⁸ The following inscriptions that are also found in the Byzantine music manuscripts document the psaltic choir’s organization: ὁ δομέστικος εἰς διπλασμόν – *o domestikos eis diplasmōn*,³⁹ καὶ γίνεται καλοφωνία – *kai ginetai kalophonía*,⁴⁰ ἀπὸ χοροῦ – *apō chorou*,⁴¹ εἰς τὴν ἀντιφωνίαν – *eis tēn antiphonian*, and others, which signal the role of each part in a Byzantine musical composition. These can be combined and create a polymetric, multi-melodic, and multi-timbral result.⁴²

38 Cf. Stathis, *Οἱ Αναγραμματισμοὶ Καὶ Τὰ Μαθήματα Τῆς Βυζαντινῆς Μελοποιίας* 3, 36-40.; Neil Moran, *Singers in Late Byzantine and Slavonic Painting*, vol. 9, *Byzantina Neerlandica* (Leiden: E. J. Brill, 1986), 14-50; Evangelia Spyraou, *Οἱ Χοροὶ Τῶν Ψαλτῶν Κατὰ Τὴ Βυζαντινὴ Παράδοση*, vol. Μελέται 14 (Αθήνα: Ἴδρυμα Βυζαντινῆς Μουσικολογίας, 2008), 160-78, 488-502.

39 Cf. for example ms. Philotheou Monastery 122 (first half of 15th century, Papadike), f. 54r: “Πληρουμένον δὲ τούτου εὐθὺς ποιεῖ ὁ ἱερεὺς μεγάλην συναπτὴν· καὶ μετὰ τὴν ἐκφώνησιν [...] ὁ δομέστικος ἀπ’ ἔξω εἰς διπλασμόν,” see Gregorios Stathis, *Τὰ Χειρόγραφα Βυζαντινῆς Μουσικῆς Ἁγίου Ὁρος. Κατάλογος Περιγραφικῶς Τῶν Χειρογράφων Κωδίκων Βυζαντινῆς Μουσικῆς, Τῶν Ἀποκειμένων Ἐν Ταῖς Βιβλιοθήκαις Τῶν Ἱερῶν Μονῶν Καὶ Σκητῶν Τοῦ Ἁγίου Ὁρους*, τόμ. Γ' [Ἁγίου Παύλου, Κουτλουμουσίου, Καρακάλλου, Φιλοθέου, Σταυρονικήτα, Ἰβήρων (α' μέρος) (Αθήνα: Ἴδρυμα Βυζαντινῆς Μουσικολογίας, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, 1993), 491. Domestikos “eis diplasmon” means that the Domestikos (the choir director) is chanting a particular part of the composition one octave higher. See, with regard to this, Gregorios Stathis, *Οἱ Αναγραμματισμοὶ Καὶ Τὰ Μαθήματα Τῆς Βυζαντινῆς Μελοποιίας* 3, 45, 161, 98. & Spyraou, *Οἱ Χοροὶ Τῶν Ψαλτῶν Κατὰ Τὴ Βυζαντινὴ Παράδοση*, Μελέται 14, 151, 461. The opposite is the expression “eis ten antiphonian”: The relevant part is chanted one octave lower, see, Gregorios Stathis, *Οἱ Αναγραμματισμοὶ Καὶ Τὰ Μαθήματα Τῆς Βυζαντινῆς Μελοποιίας* 3, 45.

40 Cf. for example ms. Philotheou Monastery 122 (first half of 15th century, Papadike), f. 57r: “Ἀπὸ τοῦ ὧδε γίνεται καλλιφωνία [...]”: see Gregorios Stathis, *Τὰ Χειρόγραφα Βυζαντινῆς Μουσικῆς Ἁγίου Ὁρος. Κατάλογος Περιγραφικῶς Τῶν Χειρογράφων Κωδίκων Βυζαντινῆς Μουσικῆς, Τῶν Ἀποκειμένων Ἐν Ταῖς Βιβλιοθήκαις Τῶν Ἱερῶν Μονῶν Καὶ Σκητῶν Τοῦ Ἁγίου Ὁρους*, τόμ. Γ' [Ἁγίου Παύλου, Κουτλουμουσίου, Καρακάλλου, Φιλοθέου, Σταυρονικήτα, Ἰβήρων (α' μέρος), 491. It means that the soloist (“Kalophonares” or “Monophonares”) appointed by the Director of the Choir performs the so-called *kalophonía*. *Kalophonía* is the solo part of the composition. Concerning kalophonía as the solo part of the composition, see, Ακολουθία τοῦ Αἰσματικῶ Ὁρθοῦ, ms. Konstamonitou Monastery 86 (beginning of 15th century, Papadike), f. 251v: “Τοῦτο μὲν ἀπὸ χοροῦ καὶ δίχορον, ὡς ὀρᾶς, τοῦτο δὲ καλλιφωνικὸν μονοφωνάρικον [...]”: see Evangelia Spyraou, *Οἱ Χοροὶ Τῶν Ψαλτῶν Κατὰ Τὴ Βυζαντινὴ Παράδοση*, Μελέται 14, 315.

41 “Ἀπὸ χοροῦ” means the choral performance of a particular part, cf., Gregorios Stathis, *Οἱ Αναγραμματισμοὶ Καὶ Τὰ Μαθήματα Τῆς Βυζαντινῆς Μελοποιίας* 3, 39.

42 The rich variety of sound colour of Byzantine choirs through the participation of many voices in various registers has been pointed out in detail: cf. Spyraou, *Οἱ Χοροὶ Τῶν Ψαλτῶν Κατὰ Τὴ Βυζαντινὴ Παράδοση*, Μελέται 14, 502-15.

Thus, in the present work, we distinguish the division of roles based on Byzantine chanting tradition, perceived in a modern and postmodern way. Furthermore, the orchestra is involved in these roles with old and modern instruments, harmoniously combined, resulting in the production of a single but also a modern sound colour at the same time.

At this point, it is necessary to comment on the role of the tenor soloist and the psaltic choir. There is a musical dialogue between the two main contributors. The choir proceeds as of one sound. Its presence is more intense, mainly in the second part, during which the kratema is chanted. However, the soloist intervenes catalytically. He is presented autonomously, with his own musically processed part, and participates in the choir. This happens in every Byzantine choir. The Domestikos and the Kalophonaris belong to the choir, sing with it, and their particular roles emerge during the progress of the composition.

Based on the above observations, in the structure of *Rodanon*, morphological correspondences can be found with a Byzantine kalophonic composition, the structure being as follows:

1. Preface, Introduction (orchestral part).
2. *Apō chorou* - The choir (first melodic development in Varys Diatonic mode).
3. *Kai ginetai kalophonia*- A kalophonic solo part begins (1st melismatic development of the tenor).
4. *Apō chorou* - The choir, εἰς τὴν ἀντιφωνίαν - to the lower octave (second melodic development in Varys Diatonic mode).
5. *Kalophonia* (second melodic development of the tenor in the colour of first plagal mode).
6. *Apō chorou* - The choir (first part of the kratema, first mode)
7. *O Domestikos eis diplasmōn* - The Domestikos chants to the higher octave (the second part of kratema, first mode).
8. *Kalophonia* (3rd melodic development of the tenor, first mode)
9. *Apō chorou* - The choir (3rd part of the Kratema, first mode)
10. *Apō chorouomou*-the Choir along with the Domestikos" (Choir and Soloist, in the last musical period of the Kratema, first mode).

It should be noted that the orchestra intervenes to complement the vocal parts, or serves as a musical bridge from one part to another. Let us note some more specific remarks regarding the elaboration of music material:

A. We have seen that the Varys diatonic mode's sound colour has been combined with the sound colour of mode I and the plagal I of the kratema during the first and the second melismatic developments of the tenor part. The interpretations provided by the literature agree with the theory of the production of Byzantine modes: the Varys diatonic mode is founded two tones below the base of the mode I (middle of the first mode). If one elaborates on Byzantine music theory, one must emphasize that the compositions since Byzantine *kalophonia* in the Varys diatonic mode

highlight the tetrachord of mode I before they fall to the final cadence.⁴³ The sound colour ‘complex’ of the first, first plagal, and Varys diatonic modes is evident in compositions of the same period of the kratema composed by Ioannes of Trabzon. A typical example is the *Mathema Panagie Nikolae*, composed in mode plagal I by Daniel the First Chanter of the Great Church.⁴⁴ Even through just a few examples, it is evident that this sound colour combination is well known in the Byzantine tradition. Michalis Adamis was a connoisseur of this tradition,⁴⁵ which he utilizes in a prototypical and creative way concerning contemporary music of the modern world.

B. The extended vocal range of sixteen voices with the tenor-chanter’s contribution is not compatible with the permissible vocal range of the Divine Liturgy, according to which “*voais ataktais ou kechrēsthe* – do not use a disorderly voice [...]”.⁴⁶ It agrees, however, with the cultivated vocal range of Byzantine *kalophonía*.⁴⁷ Furthermore, at this point, Michalis

43 A typical example is the so-called “ancient PHEME” *Ton Despoten kai Archiereia*, composed in Varys diatonic mode or better “protovarys” (i.e., a combination first and Varys modes). Most of the composition is structured in the first mode’s sound colour and ends up two tones higher than the interval Pa, in the interval Ga, cf. *Ταμείον Ἀνθολογίας, Περιέχον Ἀπασαν Τὴν Ἐκκλησιαστικὴν Ἐνιαύσιον Ἀκολουθίαν Ἑσπερινοῦ, Ὁρθρου, Λειτουργίας, Μεγάλης Τεσσαρακοστῆς Καὶ Τῆς Λαμπροφόρου Ἀναστάσεως, Μετὰ Τινῶν Καλοφωνικῶν Εἰρμῶν Ἐν Τῷ Τέλει. Κατ’ Ἐκλογὴν Τῶν Ἐμμελεστέρων Καὶ Εὐφραδιστέρων Μουσικῶν Μαθημάτων Τῶν Ἐνδοξοτέρων Διδασκάλων Παλαιῶν Τε Καὶ Νέων, Ἐξηγηθεῖσαν Εἰς Τὴν Νέαν Τῆς Μουσικῆς Μέθοδον, Καὶ Μετὰ Πάσης Ἐπιμελείας Διορθωθεῖσαν Παρὰ Τοῦ Ἐφευρέτου Τῆς Ρηθείσης Μεθόδου Διδασκάλου Γρηγορίου Πρωτοψάλτου Τῆς Τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας, Νῦν Δεύτερον Ἐκδοθεῖσαν Εἰς Τύπον, Μετὰ Προσθήκης Πολλῶν Ἑτέρων, Ἐκτὸς Τῶν Ἀνοιξανταρίων Παρὰ Θεοδώρου Παπὰ Παράσχον Φωκαέως, Ἐπιστάσις Τοῦ Αὐτοῦ, Ἀναλώμασι Δὲ Τοῦ Ἰδίου, Καὶ Τῶν Φιλομοῦσαν Συνδρομητῶν, vol. Α'-Β' (Ἐν Κωνσταντινουπόλει: Ἐκ τῆς τυπογραφίας Κάστρου, Εἰς Γαλατᾶν, 1834), 106-07.*

44 *Panagie Nikolae*, in first plagal mode (published in *Πανδέκτη Τῆς Ἱερᾶς Ἐκκλησιαστικῆς Ὑμνωδίας Τοῦ Ὁλοῦ Ἐνιαυτοῦ Ἐκδοθεῖσα Ὑπὸ Ἰωάννου Λαμπαδαρίου Καὶ Στεφάνου Α' Δομestίκου Τῆς Τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας, Τόμος 3 περιέχων τὰ μέγιστα μαθήματα τῆς τε Παπαδικῆς καὶ τοῦ Μαθηματαρίου (Ἐν Κωνσταντινουπόλει: ἐκ τοῦ Πατριαρχικοῦ Τυπογραφείου ἁων' (Φωτο-ἀνασταστικὴ ἀνατύπωση Ἐκδόσεις Ἐπέκταση, Κατερίνη 1997), 1851), 85-98. Daniel, the first Chanter from the beginning and in the intermediate Kratema, highlights this relationship in many different inventive ways, creating a brilliant but at the same time demanding composition. For more about this relationship, cf. Michael Stroumpakis, «Πανάγιε Νικόλαε, Ἥχος Πλ. Α', Μέλος Δανυὴλ Πρωτοψάλτου,» in *Μαθηματάριον. Ἑρμηνευτικὴ Καὶ Μουσικολογικὴ Σπουδὴ*, ed. Κωνσταντῖνος Σκαρμούτσος (Ἀθήναι: Ἱερὰ Μονὴ Παρακλήτου, 2017), 138-46.*

45 Adamis discussed his studies in Byzantine music in the manifesto of his compositional work, his well-known article “Within and Beyond Symbolism: An Insight and a Perspective of Musical Creation,” 12.

46 Cf. Canon 75 of the 6th Ecumenical Council in Agaprios Hieromonk and Nikodemos Monk, eds., *Πηδάλιον Τῆς Νοητῆς Νηός, Τῆς Μίας, Ἀγίας, Καθολικῆς Καὶ Ἀποστολικῆς Τῶν Ὁρθοδόξων Ἐκκλησίας: Ἦτοι Ἀπαντες Οἱ Ἱεροὶ Καὶ Θεῖοι Κανόνες Τῶν Τε Ἁγίων Καὶ Πανευφήμων Ἀποστόλων, Τῶν Ἁγίων Οἰκουμενικῶν Συνόδων, Τῶν Τοπικῶν, Καὶ Τῶν Κατὰ Μέρρος Θεῶν Πατέρων, Ἑλληνιστὶ Μὲν, Χάριν Ἀξιοπιστίας, Ἐκτιθέμενοι, Διὰ Δὲ Τῆς Καθ' Ἡμᾶς Κοινοτέρας Διαλέκτου, Πρὸς Κατάληψιν Τῶν Ἀπλουστέρων Ἑρμηνευόμενοι Παρὰ Ἀγαπίου Ἱερομονάχου Καὶ Νικοδήμου Μοναχοῦ. Καὶ Μετ' Ἐπιμελείας Ἀνακριθέντες Καὶ Διορθωθέντες, Ψῆφῳ Τοῦ Παναγιωτάτου Καὶ Τῆς Ἱερᾶς Καὶ Ἁγίου Συνόδου, Παρὰ Τοῦ Σοφολογιώτατου Διδασκάλου Καὶ Ἱεροκήρυκος Κυρίου Κυρίου Δωροθέου. Τὸ Πρῶτον Τύποις Ἐκδοθέντες Ἀδείᾳ Μὲν Καὶ Προτροπῇ Καὶ Ἐπιταγῇ Τοῦ Παναγιωτάτου Καὶ Οἰκουμενικοῦ Πατριάρχου Καὶ Τῆς Ἁγίας Συνόδου Ἐπιστάσις Τοῦ Ἐτελοῦς Ἐν Ἱερομονάχοις Θεοδωρήτου Ἀθντ. Τοῦ Ἐξ Ἰωαννίνων. Ἐκδίδεται Νῦν Τὸ Δεύτερον (Ἐν Ἀθήναις Ἐκ τῆς Τυπογραφίας τοῦ Ἐκδότου Κωνσταντῖνου Γκάρπολα τοῦ Ὀλυμπίου, 1841), 164.*

47 The Cretan master, Ioannes Plousiadenos, from Chandaka, present-day Heraklion (born at the beginning of the 15th century), with a rich theoretical and compositional corpus, notes in a manuscript stored in the Holy Monastery of Sinai, ms. Sinai 1251: “Another prooimion composed by Lampadarios [Ioannes Kladas] derived from the work *Angelos Protostates* by Manuel Moussouros. This work is chanted within a range of twelve intervals. Some chanters do not like it because they are barbarians and ignorant

Adamis took advantage of the Byzantine tradition, by bringing us back to the ancient musical beauty in a modern way, which we also discover by studying the old compositions.

C. Adamis focuses on and utilizes the morphological structure of the kratema. Utilizes a) the easily distinguishable parts (different syllables in each part [Part A: to to, Part B: tororon, Part C: Eirem]), the various chain schema per part, and c) the question-and-answer relationship between the parts through the horizontal dimension of the melody. Parts A and C of the kratema are chanted by the psaltic choir, while the second part is chanted by the tenor soloist, with the difference that he chants an octave higher. This modification could have been perceived as an adaptation of the kratema by the composer; however, for Byzantine *kalophonia*, the practice of positioning the voice one octave higher (without changing or modifying the musical 'phrases') is not an adaptation of the text but utilization of the interpretive abilities of the Byzantine psaltic choir which has an extended vocal range from the lowest to the highest regions.

A fundamental element of the elaboration of the kratema is the use of canon⁴⁸ in parts A' and C'.⁴⁹ The rhythmic structure in metres of 2, 4, 6, and 8 beats, and the lack of 3, 5 and 7 contribute decisively to the possibility of employing canon. There is an adaptation of the metrical arrangement of Part C, with extended notes to complete the canon, end all the voices of the it, and unify, first as a drone and then as a final musical phrase that is chanted by all the voices. In this way, the composition is completed.

Finally, Michalis Adamis writes down in staff notation the traditional orally transmitted qualities⁵⁰ of the neumes (Byzantine musical signs), such as the *petastē*, the *oxeia*, the *antikenoma* combined with *aplē*, the *klasma* under the quality of *tsakisma*, the *omalōn*, and the *psephiston*.⁵¹

[...]. This composition is challenging because its range assumes seventeen intervals: mode plagal I chaire tou pesontos Adam e anaklesis" cf. Dimitrios Balageorgos and Flora Kritikou, *Τὰ Χειρόγραφα Βυζαντινῆς Μουσικῆς Σινᾶ. Κατάλογος Περιγραφικὸς Τῶν Χειρογράφων Καθίκων Βυζαντινῆς Μουσικῆς, Τῶν Ἀποκειμένων Στὴν Βιβλιοθήκη Τῆς Ἱερᾶς Μονῆς Τοῦ Ὁρους Σινᾶ* (Ἀθήνα: Ἴδρυμα Βυζαντινῆς Μουσικολογίας, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, 2008), 131. Therefore, the smaller vocal range indicates a lack of musical culture, which was hardly acceptable during the period of kalophonia. Also, when Ioannes Glykys, the teacher of Ioannes Koukouzeles, composed the first Eothinon *Eis to Oros tois mathetais epeigomenois* (13th century), he used a vocal range between Pa and Zo, or Re3 and Si4, that is, 14 intervals, see the text in the ms. EBE-MPT 704, ff. 215v-216v.

48 "In music, a canon is a contrapuntal (counterpoint-based) compositional technique that employs a melody with one or more imitations of the melody played after a given duration (e.g., quarter rest, one measure, etc.)." Concerning canon in music, cf. for example Wikipedia Contributors, "Canon (Music)," Wikipedia, The Free Encyclopedia, [https://en.wikipedia.org/wiki/Canon_\(music\)](https://en.wikipedia.org/wiki/Canon_(music)); Sergei Taneev, *Ἡ Μελέτη Τοῦ Κανόνα*, trans. Γιώργος Πλουμπιδῆς (Ἀθήνα: Παπαρηγορίου-Νάκας, 2002).

49 For analysis of the phenomenon of canon in the composition *Rodanon*, see Karathodoros, "Ἐπιδόσεις Χαρακτηριστικῶν Ἰδιωμάτων Τῆς Βυζαντινῆς Μουσικῆς Στὴ Σύγχρονη Ἐντεχνη Ἑλληνικὴ Μουσικὴ Δημιουργία. Περιπτωσιολογικὴ Μελέτη: Μιχάλης Ἀδάμης, Δημήτρης Τεοζάκης," 99 onward.

50 Concerning the differences in the interpretation of the neumes, see, for example, Katy Romanou, "Great Theory of Music by Chrysanthos of Madytos Translated by Katy G. Romanou" (Master of Music, Indiana University, 1973), 51-53; Simon Karas, *Μέθοδος Τῆς Ἑλληνικῆς Μουσικῆς. Θεωρητικόν*, vol. A' (Ἀθήνα: Σύλλογος πρὸς διὰδοσιν τῆς Ἐθνικῆς Μουσικῆς, 1982), 180-219; and Dimitrios Nerantzis, *Συμβολὴ Στὴν Ἑρμηνεία Τοῦ Ἐκκλησιαστικοῦ Μέλους* (Ἡράκλειο, 1997).

51 For these signs, see, for example, Savas Savas, *Byzantine Music in Theory and in Practice* (Boston: Hercules Press, 1965), 3-5, 36-38; Ioannis Margaziotis, *Θεωρητικὸν Βυζαντινῆς Ἐκκλησιαστικῆς Μουσικῆς, Ἐγκεκριμένον Παρὰ Τῆς Ἱερᾶς Συνόδου Τῆς Ἐκκλησίας Τῆς Ἑλλάδος* (Ἀθήνα: Μουσικὸς Οἶκος Χαρ.

An excellent example of this particular interpretation written by Adamis is the beginning of the “Kratema” is included in the following table:

TABLE 2

The Byzantine musical text without qualified interpretation of the neumes	
The same text with the neumes interpreted	
The score by Adamis	

Στασινοῦ, 1958), 13-14, 19, 23; Romanou, “Great Theory of Music by Chrysanthos of Madytos Translated by Katy G. Romanou,” 10-11, 45-50; and Karas, *Μέθοδος Τῆς Ἑλληνικῆς Μουσικῆς. Θεωρητικόν*, A', 5-7, 19-20.

The qualities of the signs would need to be recorded in detail in order for the work to be directed by a conductor with western music education.⁵² I would add by saying that Adamis recorded the qualities of the signs because he firmly believed in these interpretations.⁵³ In a way, the recording was a kind of musical mission; as the composer says, “the ethos of Byzantine music reflects, to a considerable degree, the ethos of the Orthodox Church.”⁵⁴ The ethos of music is characterized, among others, by means of interpreting the signs.

The composition *Rodanon* according to its name “εὐκράδαντον δι’ ὕψος,” “agility with subtlety”, indeed expresses what the composer calls the “constant flow which matter moves towards”⁵⁵ as the path of each person is teleological in some fragment of eternity.

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Agaprios Hieromonk, and Nikodemos monk, eds. *Πηδάλιον Τῆς Νοητῆς Νηός, Τῆς Μίας, Ἀγίας, Καθολικῆς Καὶ Ἀποστολικῆς Τῶν Ὁρθοδόξων Ἐκκλησίας: Ἦτοι Ἄπαντες Οἱ Ἱεροὶ Καὶ Θεῖοι Κανόνες Τῶν Τε Ἁγίων Καὶ Πανευφῆμων Ἀποστόλων, Τῶν Ἁγίων Οἰκουμενικῶν Συνόδων, Τῶν Τοπικῶν, Καὶ Τῶν Κατὰ Μέρρος Θείων Πατέρων, Ἑλληνιστὶ Μέν, Χάριν Ἀξιοπιστίας, Ἐκτιθέμενοι, Διὰ Δὲ Τῆς Καθ’ Ἡμᾶς Κοινότερας Διαλέκτου, Πρὸς Κατάληψιν Τῶν Ἀπλουστέρων Ἑρμηνευόμενοι Παρὰ Ἀγαπίου Ἱερομονάχου Καὶ Νικοδήμου Μοναχοῦ. Καὶ Μετ’ Ἐπιμελείας Ἀνακριθέντες Καὶ Διορθωθέντες, Ψήφω Τοῦ Παναγιωτάτου Καὶ Τῆς Ἱερᾶς Καὶ Ἁγίου Συνόδου, Παρὰ Τοῦ Σοφολογιωτάτου Διδασκάλου Καὶ Ἱεροκλήρυκος Κυρίου Κυρίου Δωροθέου. Τὸ Πρῶτον Τύποις Ἐκδοθέντες Ἀδεία Μέν Καὶ Προτροπῆ Καὶ Ἐπιταγῆ Τοῦ Παναγιωτάτου Καὶ Οἰκουμενικοῦ Πατριάρχου Καὶ Τῆς Ἀγίας Συνόδου Ἐπιστάσις Τοῦ Ἐυτελοῦς Ἐν Ἱερομονάχοις Θεοδωρήτου Ἀθντ. Τοῦ Ἐξ Ἰωαννίνων. Ἐκδίδεται Νῦν Τὸ Δεύτερον. Ἐν Ἀθήναις Ἐκ τῆς Τυπογραφίας τοῦ Ἐκδότου Κωνσταντίνου Γκάρπολα τοῦ Ὀλυμπίου, 1841.*

52 Concerning the correlation between Byzantine neumes and Western notation see, for example, Ephraim (Hieromonk), “Byzantine Versus Western Notation,” Saint Anthony’s Monastery, <http://music.stanthonsmonastery.org/NotationB.pdf>.

53 I believe that the acceptance of these interpretations is mainly due to Michalis Adamis’s relationship with Lycourgos Angelopoulos and Greek Byzantine Choir.

54 Adamis, “Within and Beyond Symbolism: An Insight and a Perspective of Musical Creation,” 16.

55 Cf. *Ibid.*, p. 16.

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THE ENLIGHTENMENT

VERY DIFFERENT EFFECTS ON WESTERN EUROPEAN AND RUSSIAN SACRED MUSIC

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THE ENLIGHTENMENT

The Enlightenment can be characterized as a major intellectual movement that swept across Western Europe and spread around most of the world.¹ It incorporated a broad repertoire of ideas based on reason – hence the alternative designation of the Age of Reason. These ideas included: liberty; tolerance; fraternity; separation of Church and State; and constitutional government. There was also an emphasis on scientific method and reductionism. The movement started shortly after 1637, the year that René Descartes published his seminal *Discourse on the Method*,² and ended around 1815. The Enlightenment is therefore sandwiched between the Renaissance that preceded it, and the Romantic movement that followed it. The Age of Reason had prodigious effects on most major disciplines, including Philosophy, Science, Sociology, Law, Economics, Politics, and Music. Further, beliefs in individual liberty and religious tolerance directly challenged both absolute monarchies and religious dogmas and orthodoxy. Major concepts were actively debated and disseminated in new Societies and Academies,³ as well as informally in salons, coffee houses, debating clubs and masonic lodges. The Enlightenment contributed among other things to the birth of liberalism and neo-classicism, the Civil War in England and the French Revolution,⁴ the Industrial Revolution, and the genesis of modern society with its progressive materialism and secularism.

1 Alan Kors, *Encyclopaedia of the Enlightenment* (Oxford: Oxford University Press, 2003), 1-1874.

2 The full title of this work was *Discours de la Méthode pour bien conduire sa raison, et chercher la vérité dans les sciences* (Discourse on the Method of Rightly Conducting One's Reason and of Seeking Truth in the Sciences). It is perhaps best known today for "Je pense, donc je suis" ("I think, therefore I am").

3 For example, the Royal Society formed in London from 1660 onwards, while the *Académie des Sciences* (Academy of Sciences) was instituted in Paris in 1666.

4 Resistance to absolutism in England led to the Civil War, and in France to the French Revolution. Their respective Kings, Charles I and Louis XVI, both lost their heads.

MAJOR RELIGIOUS EVENTS DURING THE ENLIGHTENMENT

The Enlightenment did not just happen. It can be seen as the inevitable consequence of the major events preceding it. In the domain of religion, the major event was the Protestant movement. The famous Wittenberg declarations of Martin Luther in 1517 set in the train the Reformation, schism from the Roman Catholic Church, and the Catholic Counter-Reformation. There followed a period of intense religious ferment as dogmas, beliefs and worship practices were hotly debated. The Peace of Augsburg, agreed in 1555 between the Lutheran Princes and the Holy Roman Empire, allowed the latter's states to choose between Roman Catholicism and Lutheranism.⁵ However, passions continued to run high. The Holy Roman Empire under Ferdinand II tried to impose Catholicism on component states that had chosen Protestantism, and the parties went to war. The resulting Thirty Years' War was a brutal, vicious, bloody conflict lasting from 1618 to 1648. It spread across Western Europe and eventually dragged in many of the great states. Upwards of 8 million people were killed. It ended with the hard-won Peace of Westphalia.⁶ This finally brought the religious warfare raging in Western Europe to an end and reasserted the right of free religious choice incorporated previously in the Peace of Augsburg. The brutality of the war, together with the widespread economic devastation and disillusionment it caused, are likely factors in the widespread questioning of religious dogma that erupted during the Enlightenment.

In Russia,⁷ events were unfolding very differently. Tsar Alexei I wished to unify Orthodox Christianity, and handed the task to Nikon, Patriarch of Moscow. Nikon was determined to realign the Russian Church with the original Greek Church. Unfortunately, his grasp of Greek was sketchy, and the manuscripts purporting to demonstrate true Greek worship practices were confusing. In the end, the service books on which realignment was based had actually been printed just a few years beforehand, in Venice. The changes proposed – including such things as the Slavonic spelling of Jesus, the wording in the Creed and Doxology, the number of Alleluias, of prosphora to be used, and the use of three rather than two fingers for making the sign of the cross – seem today to be relatively minor. However, when they were introduced in 1653, they sparked concerted and furious opposition from clergy and laity alike. Nikon then compounded the problem by anathematizing the existing Russian Liturgy and those who refused to switch. This led to an open split (“raskol”) between the Church and the “new” rite, and adherents of the “old” rite. The latter were termed “Old Believers”, “Schismatics”, or more derisively, “Raskolniki”. Patriarch Nikon was later defrocked. However, his actions had in effect taken the Church in some very different directions, one of which was to permit the introduction of *partesnoe penie* (part singing) which had long

5 Calvinism was not permitted until the Peace of Westphalia at the end of the Thirty Years' War in 1648.

6 The Treaty of Westphalia also marked the end of the war between Spain and the Dutch Republic, which had dragged on for no less than 80 years.

7 For the purposes of this paper, Russia is taken to mean the Russian Empire declared by Peter the Great in 1721, which included Ukraine.

been resisted.⁸ This move towards polyphony in sacred music was actively encouraged by Tsar Peter I (the Great), who in 1721 reduced the authority of the Church by abolishing the Patriarchate and forming a Holy Synod, which reported to him directly.⁹

MUSIC BEFORE THE ENLIGHTENMENT

Throughout the Middle Ages, melodic chant continued to serve primarily as a vehicle for enhancing the power of sacred texts in Christian worship. Sacred music was created, organized and sung by monks and clergy of the Church. It was monophonic, and sung *a cappella*. Much music was handed down from generation to generation through an oral tradition of constant repetition, but music was also set down by monks on parchment with the use of specialized signs or neumes. Western Europe and Russia used different languages, respectively Latin and Church Slavonic. Although chant also existed for secular use, this was largely folk music that was not formally organized or written down. With the coming of the Renaissance, the thread of Western European music began to evolve quite rapidly,¹⁰ and diverge from that of Russian music.¹¹

Development of Polyphony: In Western European music, examples of polyphony are to be found in the eleventh and twelfth centuries or even earlier. The pace of adoption accelerated during the fifteenth and sixteenth centuries, with Giovanni Palestrina being a notable exponent. In contrast, polyphony in Russian sacred music did not appear until the seventeenth century during the Enlightenment.

Use of instruments other than the voice: Various instruments were added to choral works in Western Europe, both for purposes of accompaniment, and later to showcase soloists. Conversely, sacred music in Russia remained strictly unaccompanied.

Composition of Music for Secular Purposes: In Western Europe, this was facilitated by increased use of instrumentation. However, in Russia, music continued to serve a predominantly sacred function.

*Stave notation:*¹² This system was substituted for neumes, a transformation of musical notation likely accelerated by the invention of the printing press in the mid-fifteenth century. Unlike the relaxed metre of monophonic chant, polyphonic music required an unambiguous beat so that the multiple voice lines could stay interconnected. Stave notation helped to provide this. This new system of notation occurred later in Russia, along with the adoption of polyphony.

By the end of the Renaissance, Western European music had developed

8 Jopi Harri, *St. Petersburg Court Chant and the Tradition of Eastern Slavic Church Singing* (University of Turku, Ph.D. Thesis, 2011), 51-54.

9 Harri, *St. Petersburg Court Chant*, 57.

10 Chester L. Alwes, *A History of Western Choral Music*, Volume 1 (Oxford: Oxford University Press, 2015), 1-504.

11 Vladimir Morosan, *Choral Performance in Pre-Revolutionary Russia* (Madison: Musica Russica, 1994), 4-36.

12 Stave notation is credited to Guido d'Arezzo, an Italian monk who lived early in the 11th century, and who also invented the ut (or do) system of "solmization."

a large, polyphonic, instrumented, secular tail, which was now wagging the sacred music whence it came.

KEY FACTORS AFFECTING SACRED MUSIC DURING THE ENLIGHTENMENT

From the maelstrom of the Age of Reason, four factors in particular stand out as major determinants of the trajectory of sacred music.

Sociopolitical Change: By the end of the Enlightenment, serfdom had been abolished across most of Western Europe. This resulted in increased social mobility, with migration from the countryside to the cities, where growth of mercantilism and capitalism set off the Industrial Revolution. In Russia, while some Tsars, notably Peter the Great and Catherine the Great, wished to import some of the ideals of the Enlightenment, neither was anxious to limit their absolute powers. Peasants remained tied to the land, and urban migration and the Industrial Revolution in Russia did not really begin until after the serfs were finally emancipated later, in 1861.

National Control by Church and State: The prolonged ideological, and later physical, war between Catholics and Protestants in Western Europe all but guaranteed that questioning religious dogma and orthodoxy, and demanding freedom of religious expression, would become the norm. Both Catholics and Protestants now vied for parishioners. Churches became more sympathetic to changing other long-standing practices changes, for example: allowing greater interaction between clergy, choir and congregants; and exploration of new roles for the laity in services, and even in church administration. Movement occurred towards explicit separation of Church and State; neither pushed for direct control of the composition or performance of sacred music. Conversely, in Russia, national control was increasing. The reforms of Nikon, and Peter the Great, had vested greater control within the Church, and then of the Church by the State. In addition, new sacred music began to require review and approval both by the Holy Synod, and by the Tsar's Imperial Court Chapel Choir (or Kapella).¹³

Educational and Social Changes: Western Europe could boast a web of universities and other educational facilities dating back to the Middle Ages, and more were added during the Age of Reason. In Russia, opportunities for formal musical education outside the larger choirs were greatly limited. Indeed, the Enlightenment had been underway for almost a century before the first institutions of higher education were founded – the Saint Petersburg Academy of Sciences in 1724,¹⁴ and Moscow State University in 1755 – and neither of these had a Faculty of Music. Furthermore, the world-class conservatories of Saint Petersburg, Moscow, and other major Russian cities, did not appear until the latter half of the nineteenth century, well after the Enlightenment ended. So, during the Enlightenment, Russia recruited many singers from Poland and Ukraine where vocal training institutions existed, and singers already had practical experience of part singing.

¹³ Carolyn Dunlop, *The Russian Court Chapel Choir 1796-1917* (Amsterdam: Harwood Academic Publishers, 2000), 85-88.

¹⁴ This later became the Saint Petersburg State University.

Development of Secular Music: In Western Europe, the Enlightenment brought broader opportunities for rigorous musical education. There was also tremendous growth in the number of orchestras, as larger towns and wealthier patrons competed to provide patronage and earn bragging rights. This in turn enabled a major increase in the number of paid positions for trained instrumentalists, and soloists, especially as an increasingly urban public developed an appetite for concerts and could afford to attend them. At the same time, orchestras became more capable, and provided a suitable test-bed for the increasingly innovative music now being composed. Musicians, from performers to composers, largely improved their lot from artisan to professional, and could increasingly make a living from making music. The result was that secular music in Europe continued to grow apace as the Enlightenment progressed. An extraordinary cohort of composers, especially Italian and later Germanic, fundamentally invented modern secular music and its component forms and genres – symphony, concerto, opera, sonata form and song cycle. Their music spans what are now known as the Baroque and Classical periods, and forms the bulk of serious music still performed today.¹⁵ In Russia, the five Slavic composers of the Classical period (Berezovsky, Bortniansky, Davydov, Degtyarev, and Vedel), all wrote secular as well as sacred music, and the first three actually studied secular music in Europe under Italian composers¹⁶. However, secular music in Russia did not really take off until after the Enlightenment had ended.

CHANGES IN SACRED MUSIC DURING THE ENLIGHTENMENT

In Western Europe, sacred music compositions expanded in scope, with larger vocal ensembles, vocal soloists and accompaniment by orchestras and instrumental soloists. Such works resembled symphonic music or even opera, and tended towards the dramatic. They were increasingly performed in public concert halls rather than sacred spaces, and often included paid musicians. Perhaps the apogee of this trend is the powerful *Missa Solemnis* composed by Ludwig van Beethoven between 1819 and 1823. Another development was the appearance in church services of rhyming hymns with a defined metre, set out in four parts for choir and organ accompaniment, and often sung in unison by the entire congregation. This was not dissimilar to the great four-part chorales created by Johann Sebastian Bach for his cantatas, although these were more often accompanied by small instrumental groups. In essence, it could be argued that sacred music was progressively “secularized”.¹⁷ Meanwhile, to hear traditional monophonic or homophonic Gregorian chant required a visit to a monastery.

The situation in Russia could hardly have been more different. During the Enlightenment, sacred music did progressively adopt stave notation and

15 Egon Wellesz and F.W. Sternfeld, *The Age of Enlightenment, 1745-90, Vol 7, The New Oxford History of Music* (Oxford, Oxford University Press, 1973), 1-762.

16 Morosan, *Choral Performance in Pre-Revolutionary Russia*, 61-73.

17 Anthony Lewis and Nigel Fortune, *Opera and Church Music 1630-1750, Vol 5, The New Oxford History of Music* (Oxford: Oxford University Press, 1974), 1-892.

partesnoe penie, but was otherwise little changed. Its primary focus remained illumination during worship in sacred spaces, rather than dramatic concert performances in public. Instrumental accompaniment never appeared.¹⁸ It is worth noting that in the latter half of the eighteenth century following the end of the Enlightenment, many of the factors driving change in Western European sacred music did appear belatedly in Russia. Prominent music conservatories, such as those in St Petersburg and Moscow, opened. Serfdom was abolished, and the Industrial Revolution began in earnest. Russian composers led by “The five” (Balakirev, Borodin, Glinka, Mussorgsky, Rimsky-Korsakov), Tchaikovsky, Rachmaninov and others, developed a world-class school of Russian secular music. Nevertheless, even as sacred music in Russia was beginning to be buffeted by the headwinds of secular innovation, control by the Kapella, the Tsar’s Choir, tightened into frank censorship.¹⁹ The latter straightjacket was finally removed in 1878 following a court case brought by Tchaikovsky and his publishers.²⁰ By then, only four decades remained until the October Revolution of 1917, with its proscription of religious observances and music. Thus, sacred music was never really “secularized” as it was in Europe during the Enlightenment.

SUMMARY

In Western Europe, a conglomeration of powerful forces accelerated the development and importance of secular music during the Enlightenment, and eventually allowed it to become commercialized and monetized. Sacred music then became progressively “secularized” – less a means of enhancing worship and more a medium for dramatic, virtuoso, paid performances in secular spaces. In parallel, many major composers began to focus more on creating secular than sacred works.

In Russia, sacred music incorporated polyphony, but the growth and influence of secular music seen in Europe during the Enlightenment was not apparent in Russia until later, and then only in part. Composers continued to write much sacred music in traditional formulation, intended for illumination of worship, until the religious prohibitions of the Soviet era in essence choked off sacred music.

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ORTHODOXY, MUSIC, POLITICS AND ART IN RUSSIA AND EASTERN EUROPE

Ivan Moody, Ivana Medić, eds.

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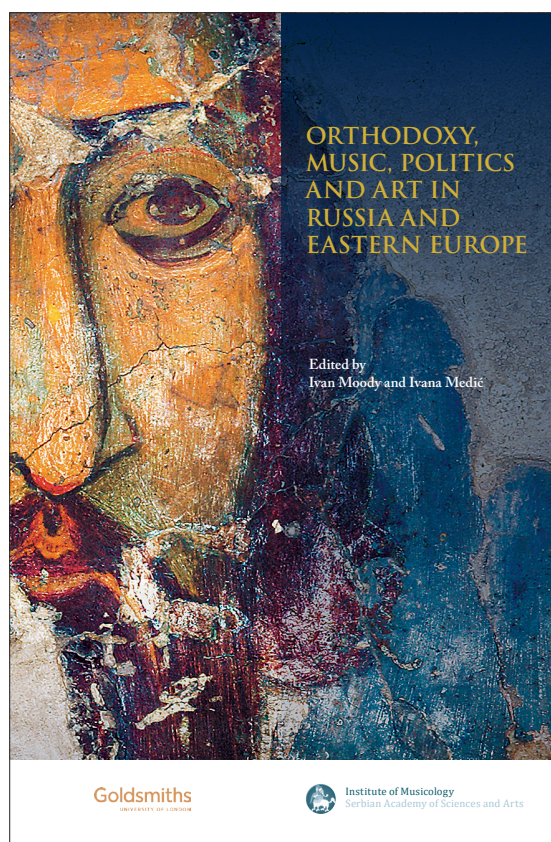
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Edited volumes emerging from academic conferences have engendered their own genre of book reviews. Typically (and perhaps inevitably) one will summarize each of the constituent essays and make some overall comments. With this excellent volume it feels more important to focus on the global comments and leave the more detailed exploration to its readers.

The source material of this book emanates from the conference and festival “Orthodoxy, Music, Politics and Art in Contemporary Russia and Eastern Europe,” held at Goldsmiths, University of London in 2013, jointly organized with the University of Eastern Finland, by Alexander Ivashkin and Fr Ivan Moody, who was then Professor of Church Music at the UEF. It is warmly dedicated to Ivashkin, the scholar and virtuoso cellist, who died after a sudden illness in 2014. Ivashkin’s spirit lives in this book, populated as it is by several of his students including its co-editor, Ivana Medić.



Orthodoxy, Music, Politics and Art in Russia and Eastern Europe faces two distinct challenges. One is common to conference volumes: to bring together into coherence a collection of essays of different lengths, subjects, and regions. In a sense, this did not happen: reading the volume cover-to-cover with the expectation of a single coherent narrative will bring disappointment. The diversity of regions (though with a decisive preference for a predominantly Slavic Eastern Europe), subjects, and lengths of its constituent essays do not exactly yield a narrative arc. However, if approached more as a smorgasbord of which one could partake at will, the volume is immensely rewarding. The essays' diversity also means that no-one will leave this book without having learned something, without having explored brand new territory, such that their intellectual and aesthetic horizons are substantially expanded.

The other challenge more particular to this volume has to do with the subjects it treats. Orthodoxy, Music, Politics, Art, are each prone to the formation of ideologies, and therefore to internecine battles. Bringing them all together could have been a preview to a third World War. The essays here are substantive, and not immune to opinion. But they maintain a spirit of scholarly inquisitiveness and discovery, and their passion is that of engaged involvement rather than the staking and defence of territory.

With some notable exceptions, the theme of the political is most often only a subtext in these essays, albeit an important one. For example, several essays examine the influence of Russian Orthodoxy—its ethos, its texts, and its music—on 20th-century music. The sublime neo-classical bricolage of Vladimir Martynov is the subject of a fine closing essay by Tara Wilson. And the role—simultaneously complex and elemental—of a more syncretistic spirituality in Sofia Gubaidulina's oeuvre is sensitively explored by Boris Belge. Other explorations do not limit themselves to the "classical" sphere: we learn about film music and other incursions into broader cultural phenomena. But in these and other essays on Orthodoxy, as well as on the revival of sacred music generally, the political landscape, communist and post-communist, appropriately forms an important part of the analysis, rather than being the primary subject of inquiry.

But again, none of these scholars—most of whom are young, many of whom bring to bear their hands-on experience as musicians—is here to stake a claim or argue an ideology. They are here to share their insight and research, confident in the receptive curiosity of their listeners and readers. Surely this spirit of open inquiry—that has yielded such informative and interesting essays—is an inspiring testimony to Alexander Ivashkin, and his legacy in his students and his spirit.

Peter Bouteneff



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DER TRAKTAT DES AKAKIOS CHALKEOPULOS ZUM BYZANTINISCHEN KIRCHENGESANG

Gerda Wolfram (ed.)

Union Académique Internationale

Monumenta Musicae Byzantinae

Corpus Scriptorum de Re Musica Vol. VI

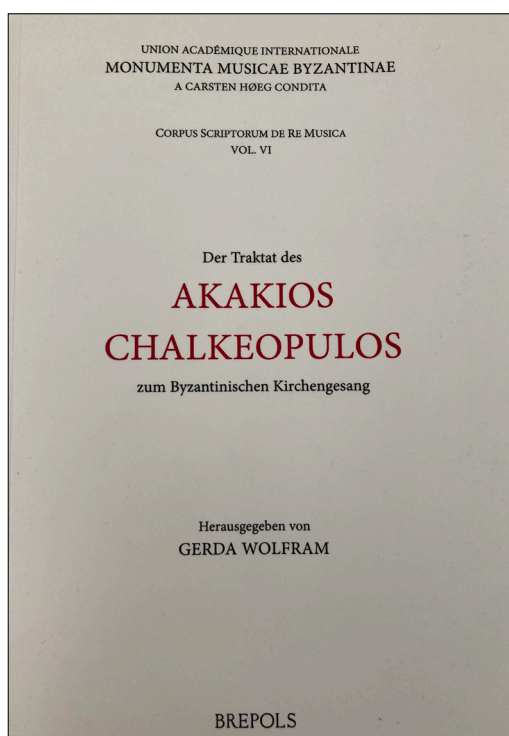
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A critical edition of the treatise by the composer, *psaltes*, teacher and scribe Akakios Chalkeopulos (fl. ca. 1490–1530), monk at the monastery of St Catherine in Chandax (today's Heraklion, Crete), has been a long-standing *desideratum* in the field of Byzantine musicology. Envisaged already in 1981, this project was at last brought to fruition by Gerda Wolfram in 2020.



The music treatise by Akakios Chalkeopulos, written under Venetian influence at the beginning of the 16th century, is taken from codex GR-An 917, housed at the Greek National Library in Athens. Based on his treatise, together with the following Anastasimatarion (i.e., the book containing the resurrectional hymns of vespers and Sunday matins) and Anthology, Chalkeopulos attempted to explain his interpretation of Byzantine chant. Furthermore, he wanted to show that the whole system of the Octoechos rests on the geometry of the 133 houses of the so-called Paschalion which is used for the calculation of the Easter calendar with the help of a diagram consisting of the seven letters of geometry (from

alpha to zeta). It seems to have been Chalkeopulos himself who tried to connect the Paschalion with music: thus, he takes the seven letters of geometry for the seven, in fact eight, intervals of Byzantine chant which build the basis for the eight modes.

Akakios uses the popular question-and-answer form of his times to explain his theory to a Papas Ioannikos, teacher, musician and *psaltes* at the church of St Catherine. Together with the help of another method (called *organike methodos*), Akakios tries to provide the other teachers, chanters and composers with a practical tool for their work: he takes music examples which have compositional errors and corrects them in order to teach them compositional methods, metrophony and the correct use of the phthorai (i.e., the modulation signs).

Gerda Wolfram gives a detailed explanation of Chalkeopulos's work in her introduction to the treatise as well as in her extensive commentary to the text itself at the end of the book. This is of great help for understanding the often quite dense and theoretical language of Chalkeopulos. In a separate section after the commentary Wolfram also provides insights into Akakios's language and style, showing that he was greatly influenced by the vernacular literature of sixteenth-century Crete. In particular, the (incomplete) prooimion in the then-popular "political verse" (also known as decapentasyllabic verse) depicts Akakios as a child of his times.

As Wolfram explains, the prose of the main text of the treatise belongs to the established form of such theoretical texts and constitutes a mixture of the traditional forms of Byzantine *koine* and the developing Modern Greek vernacular language whose orthography is very volatile. Wolfram then greatly helps the readers by demonstrating her editorial work, how the orthography was slightly amended, providing examples of Akakios's most striking linguistical peculiarities.

Wolfram's translation cannot be praised enough: given in parallel with the Greek original text on the left page it is lucid and straightforward. Although many foreign words are interspersed amongst the German text, the reader can have recourse to the indices at the end of the book. Especially helpful and interesting are the musical examples taken over from the manuscript: they are depicted as both excerpts from the codex and transcribed into modern staff notation with the help of cue notes by Wolfram, making them available also to readers not acquainted with Byzantine neumes.

Furthermore, Wolfram presents concise analyses of the musical examples in her commentary, thus providing insights into the use and purpose of the examples chosen by Akakios for his pupils. This is very painstaking work indeed, for which today's readers of the book will be especially thankful.

As an edition of the Anastasimatarion following Akakios's treatise would have been beyond the scope of the volume, Wolfram provides an overview of the content of this part in a separate appendix. Given the limited available literature on the Anastasimatarion, this list will be especially

helpful for comparing Akakios's construction of this chant book with the work of other composers, be they older or younger.

The edition thus fills a great void regarding Byzantine chant treatises, complementing the five hitherto published treatises in the series of the *Corpus Scriptorum de Re Musica* in a reader-friendly and thorough way, and representing the height of today's state of the art in Byzantine musicology. The book will definitely develop into a standard reference work and help further the research into its discipline. Regarding the great non-German-speaking readership, it is to be hoped that an English translation of the edition will also be forthcoming during the next years.

Nina-Maria Wanek