

## *Summaries*

### **Gregorios Stathis – *Les “Protographa” de la transcription dans la notation de la nouvelle méthode***

En partant de l'importance représenté par l'invention de la Nouvelle Méthode “grâce à la bienveillance divine”, par les trois maîtres, Chrysanthos, Gregorios et Chourmouziou de “cette méthode qui “ni altère, ni dévaste, d'aucune manière le chant qui était chanté avant la réforme” l'article passe tout d'abord en revue les données significatives du point de vue historique, ecclésiastique et musical, qui ont conduit à cette réforme du chant byzantin grec. La lettre du patriarche Gregorios V envoyée au Métropolitain de Valachie Dionysios de Valachie en Juillet 1819, est regardée comme la démarche décisive pour s'assurer l'appui financier pour la réalisation du projet, c'est-à-dire la fondation en 1820 à Bucarest de l'imprimerie musicale nécessaire pour réaliser le projet.

Dès 1977, l'auteur s'est proposé comme but principal de ses recherches de trouver quel était en réalité l'œuvre de la transcription et où se trouvaient les premiers manuscrits, en se choisissant comme premier objectif le catalogage du reste des premiers manuscrits qui se trouvaient dans la collection-bibliothèque de Constantin A. Psachos. Le titre du livre final, qui couronnera un travail s'étendant sur plus de dix ans sera intitulé: “Les ‘protographa’ de la transcription dans la notation de la nouvelle méthode. Catalogue détaillé des manuscrits de musique byzantine et post-byzantine des trois maîtres, Chrysanthos de Madyta, Grégorios protopsaltis et Chourmouziou chartofylax, dans la nouvelle méthode de la notation analytique (1814-1815).”

**Gregorios Th. Stathis** is currently professor of Byzantine hymnography with the University of Athens, and director of the Institute of Byzantine Musicology of Athens (IBM). Established by the Holy Synod of the Church of Greece in June 1970, and presided by His Beatitude Christodoulos, Archbishop of Athens and all of Greece, the Institute of Byzantine Musicology of Athens is a major European research establishment in the field of Byzantine musicology.

Prof. Gregorios Th. Stathis is also the director of the reputed, Athens-based *Masters of Chanting Art* psaltic choir.

### **Ioannis Arvanitis – *The Rhythmical and Metrical Structure of the Byzantine Heirmoi and Stichera as a Means to and as a Result of a New Rhythmical Interpretation of the Byzantine Chant***

This paper is an attempt at answering some of the questions concerning the theory of rhythm in Byzantine chant, at least as far as this concerns the poetical texts and the music of the kanones and the stichera.

A large part of the Byzantine hymnography consists of the so called “proshomoia”, that is of hymns which have not their own music, but the music of another prototype hymn, to which the proshomoia bear a metrical similarity. In fact the whole construction of Byzantine chant is governed by musical formulas, which are present and recurrent in the same or in different hymns. Thus, to a certain formula, that is to a more or less stereotyped musical phrase, correspond many poetical texts, which can be considered as “little proshomoia”, with various number of syllables and positions of accents.

The paper demonstrates that syllables carrying doubled signs, as Diple, Dyo Apostrophoi (horizontally or vertically arranged), Piasma (double Bareia) have a duration of two time-units. Combinations of these doubled signs with other simple signs have the same duration.

Although present-day practice was not included as an argumentation basis in this analysis, it can be shown that many signs are used in much the same way in the modern notation as in the older notations. On the other hand there is an identity or close relationship between the treatment of accents, the relation of text to music and notation and in general of the rhythm in the old and the chants used nowadays. These facts reveal an uninterrupted and living tradition creating new forms through old principles.

Born in 1961 in Stropones, a small village on the island of Euboea in central Greece, **Ioannis Arvanitis** acquired already as a schoolboy direct practical knowledge of church singing of the Greek Byzantine tradition and learnt Western music and musical notation at school. At 15 he was awarded a "Church Singer's Diploma" for his work carried out under the guidance of his first teacher, Spyridon Simitzis.

To find a satisfactory reply to his burning question as to "the correct way of singing" in October 1982 he joined the school of Simon Karas, an investigator who had done an enormous amount of work on both Byzantine chant and Greek folk song. At Simon Karas' school Ioannis Arvanitis had to start everything all over again and stayed there as a student for six years, during the last four of which he himself was able to co-teach.

In October 1993, Ioannis Arvanitis took the directorship of the left (second) choir of the Church of Saint Irene in Aioulou Street in the centre of Athens, with Lykourgos Angelopoulos in the right (first) choir, and stayed there for six years.

A member for many years, and then the director for two years, of the Choir of the Society of Church Singers of the Euboea Archdiocese. Teacher (in 1988) in the Experimental Public Music School of Pallini, in the district of Athens, director of concerts with the pupils' choir in Greece and in the Abbey of Royaumont in France, the Model Musical Centre of Piraeus (1994-1999) and the Philippos Nakas Music School (from 1999 until now), and in the Music Department of the Ionian University.

Director of his own choir *Hagiopolites* specializing in the interpretation of the ancient music and the oral tradition of Mount Athos, and made up of his own disciples. Singer together with Marcel Pérès in concerts of the Notre Dame repertoire, and with Alexander Lingas' choir *Capella Romana* in Portland and Seattle, Oregon with a repertoire based on the Old Roman chant.

Self-taught in the area of the old chant and the old notation, and starting from the knowledge imparted by Simon Karas, who proposed an interpretation and transcription of some chants differing from that of the Three Teachers, Ioannis Arvanitis is gradually building up his own consistent systematic contribution to elucidating the scholarly and practical dilemmas regarding the changes undergone by the old chanting practice with the passage of centuries.

He has contributed a variety of essays and articles to international symposia, conferences, and journals.

He is currently also working towards completing his degree in physics at Athens University, while aiming at a final Ph. D. degree in musicology and an academic career with the Ionian University in Corfu.

### **Adriana Şirli – *La relation texte-melodie dans l'Acathiste kalophonique***

On connaît à peine la tradition kalophonique de l'hymne Acathiste cette hymne, dont l'importance lui a valu un office spécial dans l'Église Orthodoxe.

Les premiers auteurs attestés, du XIIIe-XIVe siècle, ont été Michael Aneotes, et, après lui, Ioannes Glykys et Nikephoros Ethikos. Ensuite, la relève a été assurée par Ioannes Koukouzeles (élève de Glykys), Ioannes Kladas, Manouel Chrysaphes et beaucoup d'autres.

Cette communication se propose d'examiner les changements intervenus dans la relation entre le texte et la mélodie de l'Acathiste kalophonique, en s'appuyant sur les versions des compositeurs cités plus haut.

Née en Roumanie, **Adriana Şirli** a fait ses études universitaires à l'Académie de Musique de Bucarest. De 1973 à 1986, elle travaille à l'Institut d'Histoire de l'Art (Institutul de Istoria Artei) de Bucarest, principalement dans le domaine de la musique byzantine. Dans la série *Repertoriul tematic al manuscriselor muzicale bizantine si post-bizantine (secolele XIV-XIX)*, elle est l'auteur de *Vol. I. Anastasimatarul (Vol. I. The Anastasimatarion)*, Editura Muzicală, Bucureşti 1986.

En 1980, Adriana Şirli étudie aux États-Unis auprès du Professeur Miloš Velimirović dans le cadre d'une bourse Fulbright.

En 1993, elle acquiert le titre de Docteur en Musicologie à l'Université de Paris IV – Sorbonne.

En 2000, avec l'ethnomusicologue Eugenia Popescu-Judet, Professeur de Duquesne University de Pittsburgh, Pennsylvanie, États Unis, Adriana SIRLI est l'auteur de *Sources of 18th Century Music*.

Adriana SIRLI réside en France, où elle continue son activité musicologique.

**Diane Touliatos-Miles – *The Application of “Chant sur le Livre” to Byzantine Chant: An Examination of Polyphony in Byzantine Chant***

All medieval Byzantine music – sacred and secular – provides a dilemma for performance practice realization. For students of medieval or even neo-Byzantine chant, there is an acceptance that this music is notated in manuscripts as a monophonic neumatic notation but is realized in a polyphonic performance practice with an isokratema or improvised drone accompaniment. The question therein lies as to when, how, and why this polyphonic performance practice came about. Does this mean that the Byzantines always had a polyphonic isokratema transmitted from antiquity and are perhaps the true inventors of this type of polyphony? Or does this mean that the Byzantines were influenced by the Latins from their use of organum? These are all important questions that this article attempts to address.

The article explores the possibility of ison performance from the time of the Ancient Greeks that could have influenced the Byzantines. It also examines more concrete evidence with the anonymous Western treatise *Summa Musicae* dating from c. 1200 that documents an ison performance practice. This treatise which identifies various polyphonic practices designates the “basilica” as polyphony using a drone or ison and polyphony without a drone as “organica.” Furthermore, the basilica tradition is described as Diaphonia Basilica (two-part) and Triphonia Basilica (three-part).

The remainder of the study attempts to document the Diaphonia Basilica in Byzantine references such as the treatises by Ioannes Plousiadenos, a known composer of Byzantine polyphony, and the Triphonia Basilica, as described in the writings of Charles Burney, which was performed in Venice and in the Italian occupied islands of Byzantium.

**Diane Touliatos-Miles**, Director of the Center for the Humanities and Professor of Musicology at the University of Missouri-St. Louis, has an acclaimed international reputation for her research specialties and pioneering discoveries in ancient greek music, medieval Byzantine music and dance, and women composers from those epochs. She was the first scholar to publish research on the secular music of Byzantium, the music of ancient Greek and medieval Byzantine women, and to uncover and publish catalogues of the Byzantine musical repertoire in the manuscripts of the Vatican Library and Athens National Library.

She has published over 60 full-length articles in scholarly refereed journals on all aspects of ancient Greek, Eastern/Western medieval chant, and women composers. Touliatos has published two books in international presses: *The Byzantine Amomos Chant of the Fourteenth and Fifteenth Centuries* and *Catalogue of the Byzantine Musical Manuscripts in the Vatican*, the latter being the first and only catalogue in the history of the Vatican Archives on Byzantine musical manuscripts. She is currently completing *A Descriptive Catalogue of the Music Collection of the National Library*, the first complete catalogue of the musical repertoire of the archive.

A recipient of several NEH, Fulbright, Alexander Onassis Fellow, and University of Missouri Research Board grants, Touliatos has become a leading world-wide expert and consequently a requested speaker at conferences, seminars, and universities all over Western Europe, Greece, Poland, Roumania, Bulgaria, Russia and the former Yugoslavia. For more detailed information on her research, see her website [www.hellenist.org](http://www.hellenist.org)

**Danica Petrović (Belgrade) – *A Survey of the Chant Books Preserved in Serbian Libraries and Monastery Collections***

This paper deals with the Orthodox chant book collections preserved in Serbia, which include liturgical books written in different types of notation: neumatic Late Byzantine and Chrysantine, Russian square and modern European notation. These sources are derived from:

1. Hilandar Monastery on Mount Athos with its rich collection of liturgical books in Greek and Church Slavonic language in Late Byzantine and Chrysantine notation, mostly from the 18<sup>th</sup> and 19<sup>th</sup> c.;

2. Belgrade, two ecclesiastical libraries – the Library of the Patriarchate and that of the Museum of the Serbian Orthodox Church – with two Greek MSS in Late Byzantine notation (a few hymns are written in Church Slavonic language), and two MSS in Russian square notation, of Ukrainian and of Russian origin;
3. Belgrade, The Archive of the Serbian Academy of Science and Arts, which contains a 17<sup>th</sup> century Greek liturgical manuscript, with two bilingual Greek-Slavonic communion hymns, and one Ukrainian Obichod in square notation.
4. Novi Sad, The Library of Matica srpska, with three Greek MSS in Late Byzantine notation of Athonite provenance, and two Slavonic books with square notation printed in Lvov and in Kiev at the beginning of the 18<sup>th</sup> century.
5. Szentendre (Budapest), The Museum of the Serbian Orthodox Diocese of Buda, contains eight Greek MSS in Late Byzantine notation, the end of the 18<sup>th</sup> and the beginning of the 19<sup>th</sup> c.
6. Traditional Serbian chant, noted down in the modern European notation since the middle of the 19<sup>th</sup> c., is preserved in MSS and in printed editions found in a number of rich collections.

**Danica Petrović** (b. 1945) in Belgrade, Serbian musicologist. After graduation from the Belgrade Music Academy she was elected as assistant at the Institute of Musicology of the Serbian Academy of Sciences and Arts in Belgrade. A part of her postgraduate studies were spent in Oxford, where she met Prof. Egon Wellesz. Her D. phil. thesis *The Oktoechos in the Musical Tradition of Southern Slavs* was published as a monograph in the Institute's series in Belgrade. She took part in many international and national musicological and historiographical conferences. She also organized four scientific conferences, two international festivals of church music and thirty summer choral music courses in Szentendre, Budapest (Hungary) and in several Serbian towns. She reedited facsimile editions with commentaries of three volumes of *Orthodox Church Singing of the Serbian People* by Kornelije Stanković (1862-1864) and two collections of Serbian Traditional Church Chant noted down by N. Barački (1995, 2000). As a result of her detailed study three representative editions of the *Oktoechos*, *the General Chants* and *Festal Chants* by Stevan Mokranjac including analytical studies, texts and indexes of the hymns and many critical remarks and cross references, were published in Serbian and in English (1996, 1998). For the bilingual (Serbian-English) book with CD - *The Founders of Hilandar in Orthodox Chant* - she was awarded the annual prize for science of the Vuk Karadžić Foundation in 1999. Recently she published the book on the occasion of the 150<sup>th</sup> anniversary of the First Belgrade Singing Society (2003).

The basis of D. Petrović's research represent Slavonic music manuscripts of the 15th-19th century, Greek-Slavonic and Russian-Serbian cultural ties in the 18th century, as well as connections between Serbian music and the European musical traditions in the 19th century. Her research has enabled establishing a continuity of the Serbian music culture from late mediaeval times up to our days. D. Petrović is co-editor of the *Musicological Journal* of Matica srpska and is lecturing on musicology at the Academy of Arts in Novi Sad. Since 2001 she has been Director of the Institute of Musicology, Serbian Academy of Sciences and Arts.

### **Alexander Lingas – *Performance Practice and the Politics of Transcribing Byzantine Chant***

Transcriptions of Byzantine chants into staff notation, despite their proven utility, have been generating controversy ever since the first Western European attempts to apprehend the intervallic and rhythmic information conveyed by medieval Byzantine neumes. These early efforts not only sparked debates among Western academics as to whose interpretation was more correct, but also provoked a strongly negative reaction from certain Greek scholars and cantors who saw all of the transcriptions as musically alien to the received tradition of Byzantine chanting. By the mid-1920s, Western musicologists and Greek traditionalists had each achieved a modicum of internal consensus, leaving the two sides arrayed against each other over issues of tuning, rhythm, chromaticism, and ornamentation. These positions hardened in the next decade as the debates became focussed on the transcriptions issued by the Monumenta Musicae Byzantinae (MMB) of Copenhagen, the organisation founded in 1931 by Carsten Høeg, H.J.W. Tillyard and Egon Wellesz to coordinate Western musicological study of Byzantine chant. Although the MMB suspended its *Transcripta* series in 1958, transcriptions into staff-notation have continued until the present day to serve as the moment of truth for illustrating divergent theories about the interpretation of Byzantine neumes.

This paper is thus mostly devoted to reexamining the long and essentially unresolved debate over the transcription method of the MMB, whereby attention will be focussed less on the proper interpretation of the

original neumatic sources but especially on the perceived meaning of transcriptions. The purpose of this seemingly backward approach is to examine what the various parties to the dispute (such as, in particular, Constantine Psachos, T. Georgiades, and Simon Karas) expected of transcriptions into staff notation, thereby showing the remarkable extent to which disagreements over the shape of medieval Byzantine melodies were inextricably bound up with radically different assumptions about performance practice which, in turn, were themselves related to ongoing debates over the cultural identity of modern Greece.

**Alexander Lingas.** Born 26<sup>th</sup> November 1965, of dual Canadian and U. S. citizenship, married, one daughter.

Studies. 1986, BA in Music (Composition) and Russian Language, Portland State University, Oregon. Spring 1990, studies in patristics and liturgical theology at St. Vladimir's Orthodox Theological Seminary (Crestwood, N.Y.) as part of course work for the Ph.D. at UBC, which included an individual study project performed under the direction of the late Father John Meyendorff searching for musical references in late Byzantine monastic literature. 1996, Ph.D. in Historical Musicology, University of British Columbia. 1996-98, postdoctoral study in theology at the University of Oxford under the Rt. Rev. Dr. Kallistos (Ware) of Diokleia.

Awards. 1998, British Academy Postdoctoral Fellowship for three years. 1999, Onassis Fellowship for three months of further studies in Byzantine chant performance practice with Lycourgos Angelopoulos in Greece during the summer of 1999. 1999, Arts and Humanities Research Board (United Kingdom) Small Research Grant in support of forthcoming study of Byzantine polyphony.

Doctoral Thesis: *Sunday Matins in the Byzantine Cathedral Rite: Music and Liturgy*, with professors Dimitri Conomos (1987-89), J. Evan Kreider (UBC), and Miloš Velimirović (University of Virginia) as advisors.

Publications. Books and Monographs. a). *An Introduction to Byzantine Chant*, Yale University Press, New Haven, forthcoming 2003; b). *Sunday Matins in the Byzantine Cathedral Rite: Music and Liturgy*, Music Archive Series, Harwood Academic Publishers, forthcoming; d). *Byzantine Polyphony: Edition and Commentary*, Music Archive Series, Harwood Academic Publishers, forthcoming; e). Co-author with the late Frank Desby (principal author), Dimitri Conomos and Jessica Suchy-Pilalis of *A Guide to Transcription of Post-Byzantine (Chrysanthine) Chant*, ed. Nicolas Maragos (Bloomington: National Forum of Greek Orthodox Church Musicians, preliminary edition 2000). This is the initial volume of *Monuments of Post-Byzantine Chant*, a series of scholarly transcriptions, facsimiles, and studies of neo-Byzantine chant undertaken by the National Forum of Greek Orthodox Church Musicians. Appointed one of four general co-editors of this project in July of 1994.

Various Articles in journals or books.

### **Nicolas Schidlovsky – *La tradition musicale byzantine en Russie***

Information gathered from research on the complete set of extant early Slavic *Sticheraria* manuscripts suggest ways to elaborate and refine the prior observations of scholars whose research was restricted mainly to the fragments published in the *Monumenta Musicae Byzantinae*. Indeed, the earliest Slavic sources preserve some of the archaic features of their Byzantine prototype. Considerations of a paleographic, structural, and textual nature, however, also show a margin of independence from parallel developments elsewhere in the Orthodox world. The author suggests new ways of interpreting the so-called early Slavic musical “traditionalism” lasting as late as A.D. 1422.

**Nicolas Schidlovsky** holds a Ph. D. and M. F. A. from the Department of Music at Princeton University (1978-83). His published research includes contributions to *The Study of Medieval Chant: Paths and Bridges, East and West* (Essays in Honor of Kenneth Levy, ed. P. Jeffery, Rochester, NY, 2001); *Monumenta Musicae Byzantinae* (vol. 12, *Sticherarium Palaeoslavicum Petropolitanum, pars principalis et pars suppletoria*, Haunae, 2000); *Dictionary of the Middle Ages* (ed. J. Strayer, New York, 1987-90); and *Russian Theoretical Thought in Music* (ed. G. McQuere, Ann Arbor, 1983). Professor Schidlovsky currently teaches at Westminster Choir College (Princeton, New Jersey, U.S.A.) and his wide-ranging interests as music historian, educator, and medievalist include the study of the music of the Russian “Old Believers”. He has published a leading summary of the history and aesthetics of Eastern Christian music as: “La Musique Sacré

dans L'Église orthodoxe" in *Temps de célébration: Les Rites dans la culture chrétienne d'Orient* (Edmonton, Canada, 1986).

Professor Nicolas Schidlovsky currently teaches in the Composition, History, and Theory Department of Westminster Choir College, Princeton, New Jersey, U.S.A.

### **Christian Troelsgård – *The Repertories of Model Melodies (Automela) in Byzantine Musical Manuscripts***

For three very important genres of *troparia* sung during the daily offices, model melodies have only in the last decades been recognised in medieval musical sources. These *automela* distribute into the following categories: I) the *kathismata automela*, II) the *stichera automela* (a class of model melodies for *stichera proshomoia* to be inserted between the four, six or eight last verses of a Psalm and the Doxology in the performance of psalmody at the evening and morning offices), and III) the *exaposteilaria automela* (a class of model melodies used for *troparia* in the morning office, sung after the *Kanon*).

The *automela* are primarily written in the so-called 'Round' or 'Middle' Byzantine notation, occasionally in one of the Palaeobyzantine varieties, as is the case with the *exaposteilaria anastasima*. The repertories or cycles of *automela* in the three actual genres as found in a selection of manuscripts are indexed in the appendix found at the end of the paper.

Begun with Max Haas' transcriptions of *kontakia* from MS St. Petersburg 674, and continued by Raasted's comparisons with the later tradition and analyses of the *apolytikia*, Annette Jung's study on the structure of the *kathismata/apolytikia*, and Irina Shkolnik's new investigations on St. Petersburg 674, the study of *automela* repertories is of great interest, as shown by the presentation of a number of musical examples.

**Christian Troelsgård.** Born 1958, high school diploma 1977. Studies in classical languages from 1977 and in musicology from 1982 at the University of Copenhagen. Cand. mag. (MA+BA) 1987. Assistant professor (ancient culture/Latin) in Danish high school (Gymnasium) 1987-89. Ph. D. 1993. Senior researcher with the University of Copenhagen 1993-96, assistant professor same place 1996-1999, associate professor same place 2000 - present.

Member of the *International Musicological Society* and *Dansk selskab for oldtids- og middelalderforskning*, secretary of *Monumenta Musicae Byzantinae* (1995 - present) and co-ordinator of the Medieval Centre of Copenhagen

(1996 - present). Attached to the Evergetis Project (at Queens University of Belfast) as consultant in Byzantine music (1996 - present) and co-ordinator of a European research project in the area of Byzantine/Slavic melismatic chant (within the framework of INTAS, research teams in St Petersburg, Moscow, Oxford, and Copenhagen) (1999 - present).

Principal areas of research: Medieval (Byzantine) chant, liturgy and literature.

Author of a number of monographs and an extensive series of articles, reviews and essays.

### **Bjarne Schartau – “*Testimonia*” of Byzantine Musical Practice, Chiefly Collected From Non-Musical (Literary) Sources, II**

This is a continuation of an earlier project aiming at a systematic and exhaustive collection of all the 'testimonia' regarding basically the liturgical training and practice, that can be found scattered in all kinds of more or less literary texts from the entire Byzantine millennium. The present contribution consists mainly in the presentation of a few, illustrative, examples, taken from a fairly wide range of texts, namely: a). Nicephorus Gregoras (*Byzantina Historia*, VIII, 14, 3); b). Pseudo-Phrantzes (Makarios Melissenos), III, 13, 4 (Grecu, 448); c). Neilos Bertos (Wien, Ö.N.B., hist. gr. 91, 114v); d). *Ekthesis chronike* (Sathas, Bibliotheca graeca medii aevii, VII, 589); e). Silvestros Syropoulos (Laurent, 458, 13-23).

The continuation of this project will consist chiefly in completing the excerpting (and classifying and evaluating of the excerpts) from at least all of the major historical texts plus a representative selection of major hagiographic texts and to present my findings; preferably in some kind of monographic publication.

A tentative chronological frame has been set up from c. 600 to 1600, or roughly speaking one millennium, from the age of Justinian down to the last couple of generations before the 17th century 'Renaissance' in Byzantine, or rather post Byzantine, ecclesiastical music. Stray checks have shown that even Modern Greek literature may offer a highly promising field of study for those interested in literary

descriptions of or hints at Greek (Byzantine) ecclesiastical musical practice and its effects on the worshippers.

**Irina Lozovaya – Russian Parakletike of the 12th - 15th Centuries and Early Forms of the Byzantine Octoechos: Liturgical and Musicological Interrelations**

Nine types of the early Russian Parakletike represented in 18 manuscripts are presented within the context of the early Byzantine liturgical tradition. They all belong to the three local varieties of Parakletike, those of Constantinople, the old Bulgarian and the early Russian. The fourth, the Palestine variety of Parakletike existing in the unique oldest copy Sinait. gr. 776 which includes, along with the Sunday and partly formed weekly canon cycles, the earliest form of Octoechos / Parakletike. In this proto-Octoechos all weekly canons of different dedications, having a rather archaic literary text, are sung following the model of one heirmoi akolouthia, marked in the manuscript as "common". In the heirmologia the majority of the "common" heirmoi are part of the akolouthiai by Germanos, Patriarch of Constantinople. An attempt at reconstructing the early znamenny heirmos is suggested (of the 6th ode from the Wednesday Staurosimos canon of the first mode), which is based on both Byzantine (12th - 14th centuries) and early Russian znamenny manuscripts (12th - 17th centuries).

**Irina Lozovaya** was born in 1950 in Moscow. In 1976 she graduated from the Moscow Conservatory as a musicologist. During the period 1977 - 1981 I. Lozovaya finished her post-graduate studies. She defended her thesis *The Origin Features of Znamenny Chant* in 1987. In 1976 she began her activity as an editor with the Publishing House of the Soviet Encyclopaedia. In 1990 - 1993 I. Lozovaya was the head of the folklore editorial group with the Kompozitor Publishing House. From 1992 till 1996 she delivered lectures on Byzantine and Russian church music in Moscow's Saint-Tikhon Theological Institute. In 1994 she became a professor with the Russian Music History Department and head of the Russian Church Music Centre of Moscow Conservatory. Since 1999 I. Lozovaya has been a curator of Christian liturgy and Church music with the editorial group of the Pravoslavnaya Encyclopaedia Publishing House.

Present position: professor with the State Tchaikovsky Conservatory (Department of Russian Music History) of Moscow, head of the Russian Church Music Centre of Moscow Conservatory. Doctor of Arts.

List of I. Lozovaya's publications (1994 - 2003):

*Drevnerusskij notirovannyj Paraklitik kontsa XII - nachala XIII veka: Predvaritel'nyje zametki k izucheniju pevcheskoj knigi*, in "Germenevtika drevnerusskoj literatury", Moscow, 1994, Sbornik 6, Chast' 2, S. 407 - 433.

*Problemy pevcheskogo ispolnenija kanona v epokhu domongol'skoj Rusi*, in "Muzykal'naja kul'tura pravoslavnogo mira: Traditsii, teorija, praktika", Moscow, 1994, S. 79 - 91.

*Tserkovno-pevcheskoje iskusstvo*, in "Khudozhestvenno-esteticheskaja kul'tura Drevnej Rusi, XI - XVII vv", Moscow, 1996, S. 267 - 298.

*Traditsionnoje napraolenije tserkovno-pevcheskogo iskusstva*, in Ibidem, S. 490 - 504.

*O proiskhozhdenii Khludovskoi Psaltiri*, in "Iskusstvo rukopisnoi knigi: Vizantija. Drevnjaja Rus'. Tezisy dokladov mezhdunarodnoi konferentsii", SPb., 1998, S. 18-21 (with B. Fonkich).

*Vizantijskije prototipy drevnerusskoj pevcheskoj terminologii*, in "Keldyshevskij sbornik: Muzykal'no-istoricheskije chtenija pamjati Yu. V. Keldisha", 1997, Moscow, 1999, S. 62 - 72.

*Drevnerusskij notirovannyj Paraklit v krugu Irmologijev XII - pervoi poloviny XV vv.: melodicheskije varianty i versii v rospeve kanonov*, in "Gymnologija", vypusk 1: "Materialy mezhdunarodnoi nauchnoi konferentsii "Pamjati protoiereja Dimitrija Razumovskogo". Kniga pervaya", Moscow, 2000, S. 217 - 239.

*Grecheskaja Khludovskaja Psaltir' kak istochnik dlja izuchenija vizantijskoj pevcheskoj traditsii IX veka*, in "Manrusum: Voprosy istorii, teorii i estetiki dukhovnoj muzyki: Mezhdunarodnyj muzykovedcheskij ezhegodnik", tom I, Erevan, 2002, S. 159 - 168.

*Obrazy i simvolj drevnerusskogo pevcheskogo iskusstva: Kanony melopei i "Shestodnev"*, in "Iz istorii russkoj muzykal'noi kul'tury: Pamjati Alekseja Ivanovicha Kandinskogo", Moscow, 2002, S. 31 - 47.

*Tipologija drevnerusskikh Paraklitov i ikh otnoshenije k deistvujushchemu liturgicheskomu ustavu*, in "Gymnologija", vypusk 3: "Materialy mezhdunarodnoi nauchnoi konferentsii

"Tserkovnoje penije v istoriko-liturgicheskom kontekste: Vostok - Rus' - Zapad" (k 2000-letiju ot Rozhdestva Christova)", Moscow, 2003, S. 64 - 73.

*O sisteme penija sedmichnykh kanonov Oktoikha v rannei liturgicheskoi traditsii, in "Gymnologija", vypusk 4: "Vyzantija i Vostochnaja Evropa: Liturgicheskije i muzykal'nyje svjazi. K 80-letiju doktora Milosha Velimirovicha", Moscow, 2003, S. 52 - 68.*

### **Yurii Yasinovskiy – *The Repertoire of Greek Chants in the Ukrainian Heirmologion***

Of the roughly ten thousand East Slavonic notated hymnographic manuscripts and books from the eleventh to the beginning of the nineteenth centuries nearly 90% have not entered thus far the scientific circulation accessible to musical medievalists.

The quickened progress of East Slavonic hymnography from the fifteenth to the seventeenth centuries called for the writing of new types of notated songbooks, amongst which the leading place belongs to the collection, as a synthetic anthology of hymnographic repertoire, united in one book. i.e. the staff-notated Heirmologion. Ukrainian-Belarussian staff-notated Heirmologia went through their greatest period of development from the seventeenth to the middle of the eighteenth centuries. They were used in large centres, diverse schools, and other local bodies, and were disseminated beyond the boundaries of ethnic Ukraine and Belorussia. The Ukrainian staff-notated Heirmologion is a song collection comprising many genres, including selected chants from various liturgical books of the Byzantine rite.

The staff-notated Heirmologion is a comparatively young phenomenon in Ukrainian culture from the sixteenth to the eighteenth centuries, however, it quickly acquired mature and stable forms. The Heirmologia were written in the so-called Old Ukrainian Kievan square notation, which, according to the conclusions of Oleksandra Tsalai-Yakymenko, was formed on local soil as a result of the synthesis of three notational systems: the staffless Old Ukrainian neumatic one (from which were borrowed the graphical forms of the basic notational signs); and two different variants of the Latin notation–black, the so-called “choral” (a relative method of writing pitches of sound) and the modern mensural notation (based on the distinct differentiation in the durations of notes).

Since Ukrainian hymnographical art descended from the Byzantine one, and permanently interacted with it the active functioning of the Greek *napivs* in the Ukrainian hymnography is not an accidental phenomenon. One can find Greek *napivs*, that is chants, with Greek underlaying text in the 16th century in some neumatic manuscripts of Ukrainian origin; for example, in the collection from the middle 16th century. I mean here "Докса ке Теос", and the cherubic hymn *И ма херувим (Heahec)*.

It was an interesting task to compare the contents of a particular manuscript with the corresponding Greek repertoire. Most Heirmologia have one or two Greek *napivs*. But in some copies one can find a more frequent use of a particular *napiv*.

This indicates that the origin of these *napivs* is connected with Moldavia/Wallachia, Bulgaria, and the Monastery of Maniava.

The existence of a constant and clear-cut repertoire of Greek *napiv* in the Ukrainian Heirmologia proves convincingly that the Greek *napiv* during the 16th–18th centuries was an outstanding and original part of Ukrainian liturgical practice. It was intimately connected with the latest phase in the development of Byzantine music, the so-called calophonic singing style which bore the obvious marks of the European Renaissance.

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### **Evgeni Gertsman – *When Did Ioannes Koukouzeles Live?***

The author of this article presents a series of arguments which should demonstrate that the famous Byzantine melourgos Ioannes Koukouzeles did not live in the XIVth century, as is generally assumed, but much earlier.

**Evgenij Vladimirovich Gertsman** – leading research worker. Russian Institute of History of Arts, St. Petersburg (1988 to present); professor with the Department of Old Russian singing Art in Saint Petersburg's Conservatory (1993 to present); professor with the Department for the Study of Arts in Saint-Petersburg's Humanities University of the Trades Union (1993 to present). He is the author of more than a hundred scientific works. Among them are such books and brochures (in Russian except Nos. 3 and 12):

1. *Ancient Musical Thought*. Leningrad, «Musica», 1986 (P. 224).
2. *Byzantine Musicology*. Leningrad, «Musica», 1988 (P.255).
3. *Petersburg Theoretikon* (in Russian and English). Odessa, «Variant», 1994 (P.902 + CXXVI). (Research, publication and translation with commentaries on Greek music – theoretical MSS of the XIIIth – XVIIth centuries from Petersburg depositories).
4. *The Music of Ancient Greece and Rome*. St. Petersburg, «Aletheia», 1995 (P.336).
5. *Musical Boethiana*. St. Petersburg, «Glagol», 1995 (P.479). (Research in late antiquity musicology and translation with commentaries on Boetius' treatise «De institutione musica libri quinque»).
6. *The Greek Music Manuscripts of Petersburg*. Catalogue. Vol. I: Russian National Library. St. Petersburg, «Glagol», 1995 (P. 706 + 29) (a detailed description and research of 83 manuscripts with a complete account of the chanting repertoire).
7. *In Search of the Chants of the Greek Church*. The Right Reverend Bishop Porphyrij Uspenskij (1804–1885) and his collection of Greek Musical Manuscripts. St. Petersburg, «Aletheia», 1996 (P.227 + 139).
8. *A Hymn at the Origin of the New Testament*. Conversations on the Musical Life of Early Christian Communities of the Ist – Vth cent. Moscow, «Musica», 1996 (P.287).
9. *Ancient Musical Pedagogy*. St. Petersburg Humanitarian University, 1996 (P.95).
10. *The Greek Music Manuscripts of Petersburg*. Catalogue. Vol.II: Bibliotheca Rossicae Academiae Scientiarum. Archivus Academiae Scientiarum. Bibliotheca Universitatis. Hermitage. St.Petersburg, «Biblioteka Akademii Nauk», 1999 (P. 574 + 35) (a detailed description and research of 50 manuscripts with a complete account of chanting repertoire).
11. *The Synopsis of Music, or a Monument of Agony for musica speculativa*. Moscow, «Kompozitor», 2000 (P. 354 + 42) (Publication, translation and study of unknown Greek-language tracts of XVIIth century).
12. *The Lost Centuries of Byzantine Music*. St. Petersburg, «Humanitarian Academy», 2001.
13. *Eugenios Voulgaris' Paraphrases on Music*. Moscow, «Muzyka», 2002 (P. 272 + 22).
14. *Pythagorean Musicology*. St. Petersburg, «Humanitarian Academy», 2003.
15. *Secrets of Ancient Musical History*. St. Petersburg, «Azbuka» (this book is at the printer's).

**Maria Pischlöger – Die Typologie des in Bulgarien herausgegebenen gedruckten neumierten Heirmologion aus dem 19. Jahrhundert.**

In dem vorliegenden Beitrag werden die in reformierter Notation des 19. Jahrhunderts geschriebenen, gedruckten bulgarischen neumierten Heirmologia, analysiert, nämlich: a) „Das kurze Heirmologion“, das im Jahre 1849 in Bukarest vom berühmten bulgarischen Musiklehrer Nikola Treandafilow herausgegeben, und b) Das zweite Heirmologion, das im Jahre 1875 in Konstantinopel von Angel Iwanow Sewliewetz herausgegeben wurde. Weil diese zwei bulgarischen neumierten Heirmologia in direktem Zusammenhang mit den griechischen neumierten Heirmologia ihrer Zeit stehen, hat sich für die vergleichende Forschung als besonders interessant das im Jahre 1839 von Johannes Lampadarios in Konstantinopel herausgegebene Heirmologion erwiesen.

Die typologische Klassifikation der zwei gedruckten bulgarischen Heirmologia hilft bei der Untersuchung der Abhängigkeit zwischen den griechischen und den in Bulgarien übersetzten neumierten Büchern. Eine dieser Verbindungen wurde bereits klar – in dem griechischen Heirmologion aus dem Jahre 1839 von Joannes Lampadarios und dem bulgarischen Heirmologion aus dem Jahre 1875 von Iwanow. Das Aufzeigen der Zusammenstellung der bulgarischen Heirmologia ist für die weitere Erforschung und genauere Bestimmung des Repertoires des heirmologischen Gesangs von Bedeutung. Die hier aufgezeigten Charakteristika können bei der typologischen Klassifikation handschriftlicher Quellen des Heirmologions,

zur Bearbeitung genrehaft verwandter Materialien, sowie zur Erforschung anderer Gesangsbücher des Gottesdienstes, verwendet werden.

**Gabriela Ocneanu – *Religious Music of the Byzantine Tradition. Its Place and Role in Roumanian Musical Life***

After an uninterrupted bimillennial existence, Roumanian church music of the Byzantine tradition underwent in the 19<sup>th</sup> century a process aimed at integrating European culture in the Roumanian traditions, whereby a strong tendency appeared to substitute the monodic psaltic chant by polyphonic choir music of the Western-Russian tradition. Despite this pressure to change psaltic chant not only continued to be well preserved in church rites and practical worship, but also saw a solid groundwork of high-quality theoretical research strengthen its past tradition.

In this remarkable resistance to change a specific process called by both I. D. Petrescu and Gheorghe Ciobanu “the Roumanianization of Church music of the Byzantine tradition” played an increasingly important role particularly in the 18<sup>th</sup> and 19<sup>th</sup> centuries.

During the 20<sup>th</sup> century Roumanian theorists and composers were able to rediscover and throw new light on the traditional Byzantine music, and thus the use of psaltic music in authored Roumanian compositions increased at a very rapid pace, particularly in the first half of this century, and in the area of choral liturgical works, where we note the activities of a whole series of outstanding composers, whose works were a direct result of the cultural climate prevailing in their time, stimulating the utilization of indigenous traditions.

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Music studies with the *Ciprian Porumbescu* Conservatory of Music of Bucharest from 1958-1963. Member of several church choirs in Galați during the period of time stretching from 1945 to 1963.

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During the years 1968-1969 studies in musical byzantinology under prof. Gheorghe Ciobanu and Fr. Grigore Panțiru in Iași and at the Monastery of Agapia, respectively.

Ph. D. thesis entitled *The Programmatic Concept in Modern and Contemporary Roumanian Music*, defended in 1985 at the *Gh. Dima* Conservatory of Music, Cluj-Napoca.

Scientific director of C. S. B. I. (Centrul de Studii Bizantine Iași) since 1998 and editor-in-chief of the centre’s journal, *Acta Musicae Byzantinae*, vols. I, II, III, IV, V, VI, and VII, as well as of the chants collection series. Member of the Roumanian Composers Union, and head of the *Byzantine Studies Group* affiliated with the Iași Branch of the Roumanian Academy.

Author of over 100 papers, and essays delivered at national and international academic meetings, symposia, and congresses, and published in a number of journals, reviews, and proceedings.

Author of five monographs on a variety of subjects from the area of history of music and musicology (more information on [www.csbi.ro](http://www.csbi.ro)).

Active for over 40 years in teaching academic disciplines ranging from musical literature, musical forms and aesthetics, Byzantine musical palaeography, and especially the history of universal and Roumanian music at the *George Enescu* Conservatory of Music (now *George Enescu* Arts University of Iași).

Long-time member of the board of university professors lecturing foreign students at the *International Summer School* organized by Iași University since 1991.

Member of national Ph. D. examinations board in the areas of history of music and musicology. Currently senior professor with the “George Enescu” Arts University of Iași.

**Traian Ocneanu – *High Spiritual Messages from Mankind's Past: Byzantine Music***

A short essay on the spiritual legacy of the religious chants that form the singing tradition of the Christian Orthodox Church, as they have been handed down to present-day generations after two millennia of troubled world history. The conviction is expressed that it is in the attainment of genuine God-worshipping states that the spontaneous welling of music, meaningful and enriching for the human status,

has its ever-present home, as can be inferred from the handful of New Testament quotations touching on this subject.

**Traian Ocneanu** was born in 1943 in Bucharest.

M. Sc. in Electrical Engineering from the Technical University of Iași (1966) and an M. A. degree in Germanic Studies from the University of Iași (1971). After 4 years' industrial experience, employed with the Regional Computing Centre of Iași County. Long standing member of Iași University Computing Centre. A former CBI scholar with ICL (1973-1974), he managed a variety of IT projects during Roumania's technological build-up in the '70s and '80s.

He taught subjects in the areas of computer operating systems, assembler programming, and computer architectures to students of both the Iași Polytechnic (Faculty of Computer Engineering and Automation) and Iași University (Faculties of Mathematics/ Informatics). Also taught subjects in the areas of English literature and literary analysis to students of Iași University, Faculty of Philology.

Head of Iași University Computing Centre (1991-1995). Founder of NOVUM (1995), a software development company, and of *Centrul de Studii Bizantine Iași* (1992), a cultural and arts research foundation.

