

Byzantine chant, radiation and interaction
Symposium, Brediusstichting, Hernen Castle, The Netherlands
Friday 4 – Sunday 6 Dec. 2015

Preliminary Program

Friday 4: Arrivals

- 6.00 PM – Welcome drinks and dinner

- 8 PM
Brief welcome address by Victoria v. Aalst / Gerda Wolfram, *followed by papers* by Christian Troelsgård and Alexander Lingas

- 10.30 Departure for local hotel by minibus

Saturday 5 December:

- 9-12 AM
Poliakova
Wanek/Wolfram
Maria Alexandru

- 2-5 PM
Kuhn
Kujumdzieva
Marcel Pérès

Sunday 6 November:

- 9-12 AM
Utidjian
Makris
Marincak

- 12-12.30 Final discussions: Evaluation of the meeting, end of the scientific part of the meeting; publication of the material from the Symposium: editors, formats, language(s), dead-lines etc.

- 2.30 PM Concert: Ensemble Organum

Departures Sunday evening or Monday morning.

Transport

There is a railway station at Amsterdam Airport (Schiphol). The participants should from there buy a train ticket to "Wijchen". When buying a ticket, please ask also for a time table with the numbers of the platforms indicated; this makes travelling with train much easier. In order to go to Wijchen you will have to change train twice: at Duivendrecht and at Nijmegen. Trains are normally leaving every half hour. An efficient travel planner can be found at the internet address: <http://www.ns.nl> .

Victoria v. Aalst or one of her assistants might pick you up at Wijchen railway station if notified. Please inform Victoria v. Aalst about your expected arrival time, or - if this is impossible - make a phone-call on your arrival at Wijchen (see contact information below).

Address and contact

If you have any questions on the practical matters, please contact the castle curator: Victoria v. Aalst, A.A. Brediusstichting, Kasteel Hernen, 6616 AH Hernen, The NETHERLANDS, tel. 0487531387, fax 0487532223 or Brediusstichting@hetnet.nl

Web-site: <http://www.brediusstichting.nl/contact.php>

Abstracts

Alexandru, Maria

Title: Byzance and ‘Byzance après Byzance’ in Romania: the case of musical culture

Abstract: The existence of Christian music in the territory of Romania is attested through written documents since the 4th century (St. Savvas from Buzău, a church singer and martyr, 12th April, A.D. 372: cf. S. Barbu Bucur). According to the musicologist Gheorghe Ciobanu, Romanians adopted Byzantine music in the 6th century. Languages used in the ecclesiastical services in different places and times were Greek (from the first centuries up to 1863), Latin (in early times), Slavonic (from the 10th cent., up to about the 18th cent.) and Romanian (since the 16th cent. until today).

After a brief historical and geographical overview about Byzantine music in the regions of Wallachia, Moldavia and Transylvania, we will focus on the School of Putna Monastery (16th-17th centuries) and the earliest Romanian composers, like Eustatie Protopsaltul, as well as on the process of ‘romanization’ of the Church music repertory, beginning with examples from the famous Romanian Psaltike of Filothei sin Agăi Jipei (1713) and going through Macarie Ieromonahul and Anton Pann (19th cent.) up to nowadays.

The românire-process, lasting over more than three centuries, offers many highly interesting musicological issues, such as:

- translations of texts and shaping of the ecclesiastical Romanian language,
- adaption of already existing Byzantine chants into Romanian, taking into account the differences in metrics and phrase structure,
- composition of new chants, directly in Romanian,
- the prosomoion singing,
- the exegesis, and the rediscovery of older layers of repertory,
- Romanian singing style and the wider theme of performance practice
- polyphonic Church music since the 19th century, the national Romanian Music School, and contemporary Romanian composers inspired by Byzantine music
- the renewal and flourishing of Romanian Psaltic Art since the end of the 20th century until today.

Kuhn, Magdalena,

Title: Byzantine Empire and Coptic Music

Abstract: In the extended Byzantine Empire there was enough place for many different music cultures such as Byzantine, Syrian, Armenian, Georgian and other music performances. The traditional liturgical music of the orthodox Coptic Church belongs also to these early Christian music cultures. Its melodies are one of the most unknown musical utterances among these traditions. In fact little research has been done about structure and specialties of Coptic melodies.

For about 300 years Egypt was an important part of the Byzantine Empire. Moreover, Alexandria was a significant large Hellenistic city. Researchers from all over the Antique world came to meet each other in Alexandria in order to discuss and to argue about Christian dogmas and rules. Therefore it is difficult to imagine that there wouldn't be any traces of Byzantine influence in Coptic music. But even in our days many Coptic cantors are still convinced that their melodies are unique in the world and that it is nearly impossible to compare them with any other melodies of orthodox music traditions.

In this paper I try to trace similarities and specialties between Byzantine and Coptic music traditions.

Kujumdzieva, Svetlana

Title: "BULGARIAN" CHANTS IN MUSICAL MANUSCRIPTS

Abstract: The chants designated as "Bulgarian" constitute a stable repertory in the book of the Akolouthiai-Anthologies compiled according to the revised liturgical order of Jerusalem Typikon in the 14th century. They are of various genres, all of which are of festal occasions: polyeleoi, kratemata, communions and cheroubika. Almost all of them are linked with people close to the great medieval musician John Koukouzeles: John Glykys (Koukouzeles' teacher), John Lampadarios Kladas (Koukouzeles' school-fellow), Dimitry Dokeianos (Koukouzeles' pupil), Koukouzeles himself. Two of "Bulgarian" designations deserve special attention. One of them is "Hē boulgára", which means "Bulgarian woman". It is believed – according to Koukouzeles' Vitae – that this designation is related to Koukouzeles' mother. The other designation is unique. Its rubric says that the chant imitates a Bulgarian lamentation tune.

The significance of "Bulgarian" chants goes beyond a local one: in all probability these chants were designed to foster the unity of Orthodox Christian Faith at the time of foreign religious invasion on the Balkans. They show the possibility of Eastern

Orthodox music to include various ethnic traditions that constitute its multinational character. The “Bulgarian” chants could be considered as “ambassadors” of the variety and wealth of this music and they speak also about its transmission as a living and constantly changing one through the centuries.

Lingas, Alexander

Title: Vocal Qualities and Styles in the Performance of Byzantine Chant

Abstract: This paper will address questions of vocal quality and style relating to the performance of historical and received repertoires of Byzantine chant in past and present. In particular, it will address changing and conflicting notions of what constitutes paradigmatic or authoritative styles of sacred singing. It will begin by reviewing the (admittedly limited) evidence in Late Antique and medieval Greek authors for stylistically desirable qualities of singing in Byzantine Christianity. This will be followed by a survey of attitudes to these questions in modern times, including a review of some of points that I have made in previous studies regarding relationships between performance practice and efforts to fix the cultural locations of Byzantium and Neo-Hellenism between East and West. It will be shown that these controversies constitute only a part of a wider discourse regarding the various forms of authority – spiritual, historical, and cultural – that are seen today as being embodied in particular approaches to the performance of Byzantine chant.

Makris, Eustathios

Title: The concept of “old melody” in modern Greek chant: Two characteristic cases.

Abstract: The original version of melodies, described as “old” or “ancient” (*palaion* or *archaion*) in Anthologies of the New Method, can mostly be traced back in manuscripts before 1453, but this is not always the case. Anonymous compositions (or transcriptions of existing melodies) from the 16th or early 17th century may also be regarded as “old”, since the fall of Constantinople does by no means represent a real turning point in the course of the tradition of Papadiki, as other periods do, like the middle of the 17th or, much more, the end of the 18th century.

The traditional melodies for the acclamation “Ton despotin kai archiereia” and the vesperal hymn “Phos hilaron” appear in music manuscripts from the early 17th century onwards in a rather simple, short form. They were significantly expanded

later, contributing thus to the equation of “old” with “very long” in modern understanding. Their journey into the contemporary practice is connected with intriguing melodic, tonal and liturgical questions, which are inherent in a predominantly oral tradition, like that of Byzantine chant, especially before the New Method.

Marincak, Simon

**Title: Byzantine tradition and its Implementation among Slavs in the Carpatho-Ruthenian Basin
Historical Survey**

Abstract: As it is well known, the very moment of transmission of the Byzantine religious culture into Slavic lands took place in the Central Europe in 9th century (863), at the so-called Great Moravia of then (today’s Czech and Slovak republics mainly). The Byzantine culture among Carpathian Slavs in that region did not prevail eventually; rather, it has shown quite episodic character: after its implementation among Slavs, it flourished for certain time, and then slowly perished. The Byzantine culture has been re-implemented in Central Europe again later, and lived together with the majority culture as a foreign element for certain time, and then later as a ‘minor brother’. During that time, it has shown periods of fame and periods of decline. However, the interaction with the local culture, whether Slavic pre-Christian, or Latin, led to the development of unique culture, hitherto not very known, nor appreciated.

Pérès, Marcel

Title: Lycourgos Angelopoulos and ensemble Organum : 30 years of investigations in performing practises: Old Roman, Beneventan, Milanese, Mozarabic chant, École Notre Dame.

Abstract (according to e-mail): Pérès will focus on his collaboration with Angelopoulos in the development of performance practices for Ensemble Organum.

Poliakova, Svetlana

Title: Russian Sticheraria of the Triodion: looking for the origins of the neumatic variation

Abstract: As stated by K. Levy, the process of assimilation of the Byzantine hymnody in Russia could have initiated in the time of the Moravian mission. The melodies for the newly translated Slavic chants in general terms corresponded to the melodies chanted with the Greek texts, and their transmission was accompanied with memory-aid neums derived from Byzantium.

O. Strunk, dating the earliest Russian notational experiences to the mid-10th century, has suggested the revision of the notation in the middle of the 11th century.

Following these statements, we can conclude that a majority of the survived neumatic Russian manuscripts, which date to the late 11th-13th centuries, thus represent the result of almost two centuries of development marked by several phases. This process must have been influenced by a continuing exchange with many of Byzantine central and periphery traditions; their interaction has been overlapped with the earliest codicological, textual, melodic and neumatic versions of still unclear origin. From the other side, on the course of two centuries, Russian singing practice has been assimilating the external influences with the internal intonation processes, guided by the correlation of oral and written phenomena.

How do the earliest survived Russian neumatic manuscripts testify the two-centuries development? For getting closer to the answer, we propose to regard the factor of variability in the neumatic notation in all survived Sticheraria of the Triodion of the regarded period.

The identity of the repertoire and the graphical proximity in the notation of the Sticheraria, with constant divergence in detail, has been repeatedly noted by researchers. However, the nature of the divergences has not been sufficiently discussed yet. After analyzing dozens of the stichera of different types in all sources, it became clear that the levels of variation differentiate in a great scale, and often are related to the time of inclusion of the material in the liturgical practice. In general, there emerges one original version, which apparently has been interfered by one or more later neumatic Greek sources. These later sources did not influence the totality of any Russian Sticherarion, but they do interfere in the formation of some distinct

sequences. The graphic variants form a chronological progression, directed to the most detailed fixing of melodies. The details which seem insignificant out of a comparative analysis, begin to assemble into a system of regularly repeated groups of signs, in a number of manuscripts, leading to some conclusions on the interaction between oral tradition and its written fixation on Russian soil.

Troelsgård, Christian

Title: Byzantine and oriental chant traditions – a kind of research history.

Abstract: Since scholars of Western Europe began to form ideas of the history of European music in the 17th century, the Greek Byzantine chant has caught some interest, besides the dominant position of Gregorian chant studies. The music of the other oriental churches slowly became known too, and in the search for ‘ancient’, ‘original’ and ‘primordial’ Christian chant, these traditions were - at least theoretically – considered of some importance for such studies. Studies in comparative liturgy had a companion in comparative chant studies.

In this contribution I shall try to identify some of the ideological issues involved in the history of comparative chant studies in the late nineteenth and the twentieth century, referring a.o. views specifically to the ideas of ‘oriental chant’ expressed by the founders of *Monumenta Musicae Byzantinae*.

Utidjian, Haig

Title: Points of interaction between the theory, practice and aesthetics of Byzantine and Armenian sacred music: recent research on three documentary witnesses

Abstract: We outline particular facets of the history of interactions between the Byzantine and Armenian traditions of sacred music, focusing on three documentary witnesses:

(1) The 1794 Constantinople publication *Nuagaran* by Grigor *dpir* Gapasak‘alean, with its rambling and eclectic presentation of the history and philosophy of music, drawing on a motley variety of sources – many Greek or Greek-influenced – and particularly notable for its inclusion of (i) a fully-fledged *Papadiké* evidently adapted from roughly contemporaneous Greek models and (ii) an Armenian contrafactum to a Greek *heirmos* by Peter the Peloponnesian (transcribed in a specially adapted

version of the Middle-Byzantine neumatic notation – constituting the first known example of Byzantine neumes printed using moveable type); both have recently been elucidated in collaboration with Prof. Christian Troelsgaard. The volume also promulgates two hybrid Greek-Armenian notational systems that remain largely intractable.

(2) A Princeton University manuscript recently discovered by Prof. Alexander Lingas, featuring a unique transcription of a through-composed, melismatic setting of the Armenian paschal Introit in the Chrysanthine notation that preserves aspects of performing practice that came to fall into abeyance from the mainstream – arguably due to the growing influence of Western musical tastes – yet which appear to be attested in part within the current remnants of the Constantinopolitan oral tradition and hinted at by a handful of hitherto largely underrated or neglected sources.

(3) Two 1912 issues of the journal *Mousiké* published in Constantinople, featuring a standard, ecphonetic version in the Chrysanthine notation of the same Introit, and a review of a choral concert in which Archimandrite Komitas conducted his harmonisations of Armenian hymns: these serve further to highlight the diverse ways in which the Armenian and Greek Orthodox Churches had reacted to the rapid encroachment of Western influences in the 19th century – largely determining the distinct evolutions in the aesthetics of their respective practitioners over the subsequent century.

Keywords: *Armenian mediaeval neumes, Middle-period and Chrysanthine Byzantine notation, Gapasak'alean, Komitas, evolutions in performance practice, Constantinople cultural interactions, Armenian and Byzantine sacred music, modality and notation.*

Wolfram, Gerda and Nina-Maria Wanek

Title: Bilingual Alleluia chants in Latin manuscripts of the 11th century and their Byzantine counterparts

Abstract: There are already many chants known in Western liturgical manuscripts of the 9th–11th centuries, whose text and/or melodies might have been borrowed from Byzantium. During the past 150 years research has concentrated on the ordinary chants of the so-called *Missa graeca* and various bilingual chants for Good Friday, Easter, Christmas or Pentecost. Nevertheless there are still chants with Greek texts to be discovered in Western manuscripts, which have hitherto been almost unknown.

This is due either to newly discovered manuscripts or to the fact that some of these chants only exist in one single codex: This is the case e.g. with the Alleluia chants Ἀγαλλιᾶσθε τῷ θεῷ / Exsultate Deo, Δίκαιος ὡς φοῖνιξ / Iustus ut palma, Ἐκέκραξαν οἱ δίκαιοι / Clamaverunt iusti and Ἀναστήτω ὁ Θεός / Exsurgat Deus. The present paper will deal with the Latin and Byzantine manuscripts containing these chants, their liturgical position as well as their transliterated texts and melodies. Main questions will be raised in regard to the use of these chants in the West and possible Byzantine melodic origins as well as connections with the chants of the Missa graeca. Due to the fact that some of the Alleluia chants are attributed to Pentecost in the Latin manuscripts, the paper will also take a closer look at this feast and the other bilingual chants connected with it.