

# MOSTLY ORTHROS 2012

DECEMBER 8, 2012



## AGENDA

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8:00 – 9:00 am	<b>Registration</b> James Chapel of the Union Theological Seminary - First Floor - Quad West Wing 3041 Broadway at 121 <sup>st</sup> Street, New York, New York, 10027
9:05 – 9:20 am	<b>Introductions</b> Dr. Nicholas Maliaras Professor and Chair of the Department of Music Studies National and Kapodistrian University of Athens, Greece
<b>Session I</b>	Moderator: Professor Nicholas Maliaras
9:20 – 9:50 am	<b>Byzantine Chant in the American Spiritual Marketplace</b> Dr. Alexander Lingas City University London (Senior Lecturer); EHRC, University of Oxford (Fellow); and Princeton University (Visiting Fellow in Hellenic Studies)
9:50 – 10:10 am	<b>The Kalophonic Sticherarion of Manuel Chrysaphes: A Case Study in Reception History</b> Spyridon Antonopoulos City University London
10:10 – 10:30 am	<b>The Kalophonic Heirmos (16th-21st Centuries): A Musical Genre's Transformation</b> Dr. Grammenos Karanos Assistant Professor of Byzantine Liturgical Music, Holy Cross Greek Orthodox School of Theology
10:30 – 11:00 am	<b>Coffee break</b> James Chapel Narthex
<b>Session II</b>	Moderator: Professor Christos Ioannides
11:00 – 11:20 am	<b>Chant Sources in the Field: An Archaeological Approach to the Musical Sources of a Late-Byzantine Monastery</b> Jamie Greenberg Reuland Department of Music, Princeton University
11:20 – 11:40 am	<b>The Early Historiography of the Early Modern Mozarabic Rite</b> Dr. Susan Boynton Professor of Historical Musicology, Columbia University

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AXION ESTIN FOUNDATION & THE SOPHIA INSTITUTE  
NEW YORK CITY, DECEMBER 8, 2012

11:40 – 12:30 pm **The All-Night Vigil at the Tomb of Jesus in Early Christian Jerusalem, and its Musical Legacy East and West**  
**Keynote Address**  
Dr. Peter Jeffery  
Michael P. Grace II Professor of Medieval Studies at the University of Notre Dame, and Scheide Professor of Music History Emeritus at Princeton University  
Chant demonstrations: Eleftherios Eleftheriadis

12:30 – 1:45 pm **Lunch break**  
Local eateries will be posted

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**Session III** Moderator: Professor Stephen Blum

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1:45 – 3:00 pm **Byzantine Music “under cover”:  
Exploring the true meaning of the so-called Parallage**  
**Workshop**  
Dr. Achilleas Chaldaeakes  
Music Department of the National and Kapodistrian University of Athens, Greece

3:00 – 3:20 pm **Karamanlidika Publications: Understanding the Cultural Differences between Ottoman/Turkish Music and Byzantine Music**  
Dr. Mehmet Ali Sanlikol  
Brown University & Emerson College

3:20 – 3:40 pm **Beyond the Myth: the Octoechos and the Hymns of Severus of Antioch**  
Alan Gampel  
Institute for the Studies of the Ancient World, New York University

3:40 – 4:00 pm **Closing remarks**

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### ArtsWestchester Presents

#### From the Byzantine 'Echos' to the Ottoman 'Makam'

An exploration of the cultural differences between  
Byzantine Music and the Ottoman/Turkish Music

Saturday December 8, 2012

**7:30 pm – Lecture**  
Dr. Mehmet Ali Sanlikol

**8:00 pm – Concert**  
Byzantine Chant compositions performed by  
Soloist Eleftherios Eleftheriadis and Dr. Achilleas Chaldaeakes  
Ottoman and Turkish Music compositions performed by Dr. Sanlikol

31 Mamaroneck Avenue  
White Plains, New York 10601  
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**MOSTLY ORTHROS 2012**

AXION ESTIN FOUNDATION & THE SOPHIA INSTITUTE  
NEW YORK CITY, DECEMBER 8, 2012

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## ABSTRACTS

### **Byzantine Chant in the American Spiritual Marketplace**

Dr. Alexander Lingas

City University London (Senior Lecturer); EHRC, University of Oxford (Fellow); and  
Princeton University (Visiting Fellow in Hellenic Studies)

Since the 1980s there has been a remarkable resurgence of interest in the historical and received traditions of Byzantine chanting throughout the world. This paper will discuss manifestations of this phenomenon in North America, especially as seen in the Orthodox churches of the United States of America. In particular, it will explore how perceptions of value attached to Byzantine musical relate to what Amy Slagle in a recent study has described as the 'acceptance and utilization' of 'Orthodox cultural tools' in 'the American spiritual marketplace'. This will be pursued by exploring how variations in musical practice—for example, degree to which performers seek to maintain Eastern Mediterranean norms in the areas of tuning and ornamentation—relate to issues of authenticity, identity and authority among both converts and so-called cradle Orthodox. The paper will conclude by considering the extent to which discourses of valuation in North American Orthodoxy may be harmonized with those of transnational Hellenism.

## **The Kalophonic Sticherarion of Manuel Chrysaphes: A Case Study in Reception History**

Spyridon Antonopoulos

City University London

In 1993, Jorgen Raasted delivered a paper on the Kalophonic Sticherarion [KS] of Ioannes Koukouzeles, stating: “In 1469, when Ioannes Plousiadenos – in Venice – finished his beautiful copy of the KS Sinai 1234, he was well aware that the collection of Kalophonic Stichera ultimately went back to Koukouzeles, and that this earliest collection contained compositions and arrangements both by Koukouzeles himself and by others.” For Raasted, this Plousiadenos autograph firmly established the theory that Koukouzeles edited his own version of the Sticherarion in the early fourteenth century. Another Plousiadenos autograph, Sinai 1251, is of paramount importance for understanding the “new Koukouzeles” of the fifteenth century, Manuel Chrysaphes, and his impact on the evolution of this musical codex and its repertory. The first and third sections of Sinai 1251 contain kalophonic stichera based on the standard Koukouzelean KS, from the Menaia cycle and from the Triodion/Pentecostarion, respectively. Wedged between these two sections, is an entirely new KS, preceded by the following inscription: ἀρχὴ σὺν θεῷ ἁγίῳ τῶν στιχηρ(ῶν) τοῦ ὅλου χρόνου... ποίημα τοῦ διδασκάλου καὶ μακαριωτ(άτου) κύρ Μανουήλ τοῦ Χρυσάφη τοῦ νέου λαμπαδαρίου.

These 100 folios represent the KS of Manuel Chrysaphes, one of the most prestigious musicians of the Byzantine Empire during its final decades, Lampadarios of the royal clergy in the service of the final two emperors of Byzantium. This KS enjoyed wide diffusion over the next two centuries, as evidenced by its alliance to several manuscripts across a wide geographic distribution. It was eventually supplanted by the KS of Panagiotēs Chrysaphes “the New”, Protopsaltis of the Great Church of Christ in Constantinople, who, in an autographed codex from the year 1655 states that his version is a copy of the KS of “the old Master Chrysaphes called Emmanuel”, but that he deviated from the compositional models of the prototype, adding embellishments and theses in accordance with contemporary performance practice in Constantinople (MS 4 Abraham Monastery Jerusalem). This study aims to locate Manuel Chrysaphes’ KS in a wider context, focusing on his enrichment of the repertory of the KS and his / its reception in the generations immediately following him and beyond.

## **The Kalophonic Heirmos (16th-21st Centuries): A Musical Genre's Transformation**

Dr. Grammenos Karanos

Assistant Professor of Byzantine Liturgical Music,  
Holy Cross Greek Orthodox School of Theology

The melismatic genre of kalophonic heirmos was born in the late 16th century and was fully developed as an art form towards the end of the 17th. Due to its para-liturgical nature, the genre was more open to influences from “external music” from its very inception, yet in its classical form it retained a number of core characteristics that preserved its ecclesiastical character and its close ties to the heirmologic genus. In the 18th century a series of developments, marked by the creative work of Petros Bereketis, led to a gradual transformation, which was completed in the early 19th century. The two primary factors that consolidated this transformation were the new artistic and aesthetic pursuits of post-Enlightenment Orthodox Christian composers and the establishment of the New Method of Analytical Notation in 1814, which allowed for analytical transcriptions of very florid melodic lines, unusual note alterations and modulations that were direct borrowings from non-ecclesiastical sources.

Crucial to this process of transformation was the activity of several composers of the 19th century, such as Macarie the hieromonk, Georgios Ogourlou, Sotirios Vlahopoulos and Nikolaos of Smyrna, which must be viewed within the context of the dialectical relationship between, on the one hand, tradition and preservation, and on the other, innovation and renewal that characterizes the Psaltic Art as a whole in the 19th century. While conforming to the basic rules established by previous composers of kalophonic heirmoi, such as formulaic composition, extension and embellishment of heirmologic theseis, frequent use of melodic sequences, text painting, etc., the compositional style of these composers betrays a greater degree of innovativeness.

This paper traces the history of the kalophonic heirmos with a focus on the compositional trends and developments in the 18th and 19th centuries and presents the new, transformed version of the kalophonic heirmos, which gave rise to a misconception amongst cantors of the 20th and 21st centuries with regard to the genre's mistakenly assumed improvisational character and its relation to the highly embellished papadic genus.

**Chant Sources in the Field:**  
**An Archaeological Approach to the Musical Sources of a Late-Byzantine Monastery**

Jamie Greenberg Reuland  
Department of Music, Princeton University

A number of significant fourteenth- and fifteenth-century Akolouthia collections originating at the monastery of Hagios Ioannis Prodromos (near Serres, Greece) testify to the monastery's vibrant role in post-Nicaean musical innovation. The monastery itself was born of the Palaeologan revival, springing into existence shortly after Michael VIII's entry into Constantinople and flourishing—politically, artistically, and as we shall see, musically—under its close alliance with the imperial family. Furthermore, Prodromos' location at the crossroads of Constantinople, Thessaloniki, and the Holy Mountain made it fertile ground for the cultivation of the musical idiom that the Akolouthia enshrined.

I draw on nearly a decade of collaborative fieldwork among archaeologists, historians, art historians, and musicologists, and argue that the monastery's 14th- and 15th-century Akolouthiai provide invaluable supplements to archaeological evidence for the monastery's foundation and early development. Not only do the repertoires they contain provide a clearer picture of the monastery as a musical institution, but they reflect how the monastery's architectural developments responded to the specific liturgical and ceremonial needs of a particular monastic community. Finally, I will suggest how this collaborative, interdisciplinary approach to the study of musical sources might provide a model for studying other late-Byzantine monastic foundations.

## **The Early Historiography of the Early Modern Mozarabic Rite**

Dr. Susan Boynton

Professor of Historical Musicology, Columbia University

This paper will re-examine early descriptions of the re-established Mozarabic rite under Cardinal Francisco Ximenez de Cisneros, Archbishop of Toledo from 1495 to 1517. In 1501 Cisneros established a body of thirteen chaplains to celebrate the Mass and Office according to the Mozarabic rite in the Corpus Christi Chapel of Toledo Cathedral. A bull of Pope Julius II (1508) approved the use of the rite in this chapel; Julius issued another bull in 1512 to confirm the foundation's endowments. The archbishop commissioned choirbooks for the use of the chapel, and appointed a commission under the direction of Alfonso Ortiz, a canon of Toledo Cathedral, to prepare new editions of the Mozarabic missal (1500) and breviary (1502). The prefaces to these two editions, and their nearly identical colophons, are the earliest narrative sources on the restoration of the rite. Ortiz makes no reference at all to the music of the chant. Instead, the prefaces bespeak a philological project in a humanist vein. These prefaces have not been closely studied by musicologists, but they provide some insight into the persistent questions about the nature of the editions and the larger project of restoration, especially when read alongside other sources that are equally neglected by musicologists: the early sixteenth century account by Juan de Vallejo, the mid-century biography of Cisneros by Alvar Gómez de Castro, and the biography by Eugenio de Robles published in 1604.

**The All-Night Vigil at the Tomb of Jesus in Early Christian Jerusalem, and its  
Musical Legacy East and West**

Dr. Peter Jeffery

Michael P. Grace II Professor of Medieval Studies at the University of Notre Dame, and  
Scheide Professor of Music History Emeritus at Princeton University

After the Roman army conquered Jerusalem in the second century, the site of Jesus' tomb was buried under a pagan temple. But the tomb was excavated in the time of Constantine, and a church complex was built on the site, remnants of which survive in the present Church of the Holy Sepulcher. From the fourth century, at least, a vigil was held there every Saturday night, leading to a Resurrection service every Sunday morning. These ceremonies were witnessed by pilgrims from all over the Christian world, and thus they were widely imitated in many Eastern and Western liturgical traditions. Elements of them still survive in the Orthodox service of Orthros.

The eight musical modes probably originated within the Sunday Resurrection service, as did many of the hymns of the Oktoechos, Anastasimatarion, and Pentekostarion. In medieval times the Jerusalem service included a re-enactment of the myrrh-bearing women coming to the tomb, and this gave rise to the earliest liturgical dramas in the Latin West. Thus both Eastern and Western liturgies have historical connections to early Christian Jerusalem that are now being rediscovered by modern scholarship.

Professor Jeffery's presentation will be interspersed with chant demonstrations by soloist Eleftherios Eleftheriadis of Saint Nicholas Shrine Greek Orthodox Church of Flushing, New York; Byzantine Music instructor at William Spyropoulos Greek American School of Saint Nicholas Church, Flushing, New York.



## **Byzantine Music “under cover:” exploring the true meaning of the so-called Parallage**

Dr. Achilleas Chaldaeakes

Music Department of the National and Kapodistrian University of Athens, Greece

According to the widely known Byzantine Music theory, the Parallage constituted (as its naming shows – i.e. parallage, means corruption, variation, alteration, transformation) an indirect performance of the aforementioned specific kind of music (that is varied regarding to the poetic text); that’s why it is always of secondary importance: “Thus, the science of chanting does not consist only of parallage [...] but includes many other methods... – the great theorist Manuel Chrysaphes mentions – The practice of parallage in chanting is the least significant of all techniques, and the easiest”.

Even though, since Byzantine Music is always written down through specific neumes, Parallage is the constant teaching method used while learning the said music; it is known to us through at least two versions, described (among lots of other theorists from 14th century onwards) by Chrysanthos of Madytos in his Great Theory of Music ; the first one is connected to the so-called Old Method of Byzantine Music Theory and Practice [：“Parallage was to adapt the polysyllable notes on the neumes of the melody’s quantity, written, and to chant their continuous ascent and descent, and never the ison or large intervals”], while the latter is relatively connected to the nowadays well known New Method [：“Parallage is to apply the syllables of the notes on the neumes engraved, in such a way that when we see the neumes composed, to chant the notes; indeed, as much do the polysyllable notes diverge from the melos, that much do the monosyllable ones approach it; because when one learns to pronounce the musical work correctly in parallage, it suffices to change the syllables of the notes with the syllables of the words and he will be chanting it as melos”].

Furthermore, a research more open to the latent (and of various other perspective) reading of the same term, a research of the phenomenon which is compatible to the existing simultaneous shades of the term of Parallage, would decisively help the mind not necessarily to move away from the above conventional and usual approach, but would at least bring the further dimensions of the matter to prominence. I shall try to make a similar attempt with the present paper.

## **Karamanlidika Publications: Understanding the Cultural Differences between Ottoman/Turkish Music and Byzantine Music**

Dr. Mehmet Ali Sanlıkol  
Brown University & Emerson College

Most musical traditions within the greater Ottoman cultural zone have used oral tradition as their principal method of learning and teaching up until the 20th century. It is possible to say that the one major exception to this was the neumatic notation system of Byzantine church music. Although few but significant attempts were made to adopt a variety of notation systems to classical Ottoman/Turkish music beginning as early as mid 17th century, it is also true that up until 1875 (when the earliest examples of publications using western staff notation for classical Ottoman/Turkish music appeared) none of these systems found general acceptance. However, hundreds of Ottoman/Turkish classical music pieces, notated in Byzantine neumes, were published as early as 1830. Due to a number of reasons, contrary to the church tradition, these publications included a significant amount of secular music repertoire and the majority of this secular music repertoire was classical Ottoman/Turkish vocal music pieces. These publications, in addition to Byzantine neumes, used the Greek alphabet in order to write down the texts of the pieces which were in Turkish language: a method traditionally used by most Anatolian Greeks, entitled Karamanlidika.

Since mostly church cantors learn how to read Byzantine notation and they may not necessarily have a direct interest in classical Ottoman/Turkish music repertoire, Karamanlidika publications are still waiting to be transcribed into the notation system used by modern day classical Turkish music. However, for those of us who are in the process of transcribing these publications this task is complicated by a number of reasons including the musical differences that present themselves in notation as a result of the cultural differences between Byzantine music and Classical Ottoman/Turkish music. One of these differences, which creates problematic uses of the neumes from a Turkish perspective and therefore is more difficult to interpret, is the number of microtones each system assigns to different echoi and makams. Such differences between the intervallic structures of each system is further complicated by the different approaches each tradition have toward different degrees of their modal scales. This paper will analyze these differences while examining several new transcriptions made from the first Karamanlidika publication, Evterpi (1830) while referencing other important contributors such as the usul (rhythmic cycle) system.

## **Beyond the Myth: the Octoechos and the Hymns of Severus of Antioch**

Alan Gampel

Institute for the Studies of the Ancient World, New York University

The teachings of Severus of Antioch follow the lineage of the great theologians of the early Christian Church: Origen, Athanasius of Alexandria and Gregory the Theologian. In addition to his extensive theological writings, Severus was a prolific hymnographer who lived during the 'Golden Age of Byzantine hymnography', in the early 6th century, at the same time as Romanos the Melodist. A substantial group of Severus' hymns, translated into Syriac, appear in at least 33 different collections of manuscripts dated between the 7th and 13th centuries. One of these manuscripts was given the title "Octoechos, sive Cantus tonis octo expressi, authore Severo Patriarcha Antiocheno..." by the editors of an 18th century Vatican Library catalogue. It was, therefore, assumed for over a century that Severus played an important role in the invention of the octoechos, a liturgical and musical system of eight modes. This theory initially seemed to be supported by Octoechos indications that were found in a 7th century British Library manuscript. However, 20th century scholars, focusing on the Octoechos as a system of liturgical classification, argue that there is no evidence for the existence of an octoechos earlier than the 7th or 8th centuries. This presentation will present a papyrological survey, providing evidence regarding the existence of the Octoechos during the life of Severus, and also a comparative analysis of the Severus manuscripts, illustrating the historical sequence of the functions of the Octoechos.