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

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- Dr. Susan Boynton, Columbia University
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- Adrian Sarbu, Iasi, Romania
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Abstracts

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

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

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].

Spyridon Antonopoulos, City University London, United Kingdom

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

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 ἀγίῳ τῶν στιχηρ(ῶν) τοῦ ὄλου χρόνου... ποιήμα 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 Panagiotes 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.

Dr. Susan Boynton, Columbia University

Commentary on the Latin Office Hymns from Song to Book

Commentary on the Latin hymns of the Divine Office began to circulate in the eleventh century in the form of glosses that used the hymn texts as examples for basic grammatical teaching, complemented in some manuscripts by more specialized treatments of subjects such as rhetoric and theology. As memorized, non-scriptural texts, the hymns offered ample opportunities for the study of lexicon and doctrine. By the late Middle Ages, hymn glosses had become a significant component of the teaching tradition and were copied in grammatical manuscripts rather than in liturgical books. This presentation will focus on two little-known glossed hymnaries that represent the two ends of this chronological spectrum. The first manuscript, from the first half of the eleventh century, preserves a distinctive redaction (with more emphasis on theology) of a text known also from two other manuscripts that date to the same period. The greater concentration of unique theological glosses in this book may be related to the intellectual milieu of the abbey of Corbie in northern France where it was produced. The second manuscript, from fifteenth-century northern Italy, is a schoolbook acquired only last year by the Rare Book and Manuscript Library at Columbia University. The presentation will show how the new acquisition relates to other examples of this manuscript type. The comparison will demonstrate the ways in which the Latin office hymns were used for both pedagogical purposes and for developing theological interpretations of liturgical texts in the high and late Middle Ages.

Dr. Achilleas Chaldaeakes, Music Department of the National and Kapodistrian University of Athens, Greece

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

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 mentions¹ – *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*²; 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.

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

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

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, autore 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

¹ *The Treatise of Manuel Chrysaphes the Lampadarios: On the Theory of the Art of Chanting and on Certain Erroneous Views That Some Hold About it*, edited by Dimitri E. Conomos, Wien 1985 (*Corpus Scriptorum de Re Musica* II), pp. 38-39⁵²⁻⁵⁶.

² *Great Theory of Music by Chrysanthos of Madytos*, translated by Katy Romanou, New York 2010 (The Axion Estin Foundation, New Rochelle), pp. 242⁸⁷⁰ and 45⁸⁴³.

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.

Dr. Grammenos Karanos, Holy Cross Greek Orthodox School of Theology

Title TBA

Jamie Greenberg Reuland, Department of Music, Princeton University

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

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.

Dr. Alexander Lingas, City University London (Senior Lecturer); EHRF, University of Oxford (Fellow); and Princeton University (Visiting Fellow in Hellenic Studies)

Byzantine Chant in the American Spiritual Marketplace

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 harmonised with those of transnational Hellenism.

Dr. Mehmet Ali Sanlıkol, Brown University & Emerson College

KARAMANLIDIKA PUBLICATIONS: *Understanding the Cultural Differences Between Ottoman/Turkish Music and Byzantine Music*

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.

Adrian Sarbu, Iasi, Romania

Title TBA