



ACHILLEAS CHALDÆAKES

CIVIS SUMMER SCHOOL “SACRED SOUNDS SACRED SPACES”.  
IMMERSIVE AUDIO AND VIRTUAL ACOUSTICS IN SACRED  
SPACES. SOUND ARCHEOMUSICOLOGY AND  
ARCHEOACOUSTICS. MEDIEVAL MUSIC AND SOUNDING  
SACRED SPACES. SONIC EXPERIENCE AND IMMERSIVE MEDIA  
RECEPTION IN SACRED SPACES. SOUNDSCAPE COMPOSITION  
AND ACOUSTIC ECOLOGY. NATIONAL AND KAPODISTRIAN  
UNIVERSITY OF ATHENS-UNIVERSIDAD AUTÓNOMA DE  
MADRID-UNIVERSITY OF TÜBINGEN-UNIVERSITY OF  
GLASGOW.

[SACRED SOUNDS, SACRED SPACES – NEWS – CIVIS - A EUROPEAN CIVIC UNIVERSITY](#)

It's my pleasure to have this opportunity to welcome you all in our country, Greece, and our Institution, the National and Kapodistrian University of Athens, as well as in our School, the School of Philosophy and especially in our Department, the Department of Music Studies, for this promising Summer School, organized throughout the CIVIS program, and entitled Sacred Sounds-Sacred Spaces.

I have to confess that I am extremely glad because some of my thoughts and academic queries, which I had the opportunity to share with my dear friend and colleague Anastasia Georgaki, the Head of the Department of Music Studies, are now becoming a reality. The concepts of sound studies and soundscape in their broad historical research period from Antiquity to the present are going to be thoroughly examined during this Summer School, additionally within their auditory perception, and creative reconstruction. At the center of our interest are going to be sacred liturgical spaces and the music and sound practices they hosted in the East Mediterranean, Central and North Europe.

As a Byzantine Music performer, I always had in mind a question of crucial importance: what does Byzantine Music sound should be? Personally, I feel this sound like similar one to "the voice of a soft breeze"; as the sound of the soul of somebody who believes in God; somebody who loves God; somebody, in general, who loves people and life. In my mind it's the sound of a full of love heart, it's the sound of love, the sound of heart, the sound of a sensitive soul; a clear, soft and smooth sound, which can deliver us in another emotional world, full of nice and real feelings...

Furthermore, I additionally feel that Byzantine Music performers ought to care about anyone of their listeners; because they try to give the audience some special feelings, to give them the sensitive and real sound of Byzantine Music. No one could achieve something like that without being in accordance to the space and specifically the sound of the space where any sacred music is performed.

I sincerely hope that during this Summer School we are going to have lots of opportunities to understand this musical aspect, an aspect of crucial importance for both the audience and the performers.

I wish any success to our Summer School!

**Tuesday 12 July**

**Medieval and Byzantine Music and sounding sacred spaces**

(Drakopoulos amphitheatre)

09:00-10:30 Prof. Achilleas Chaldaeakes “Towards a contemporary technique of the Analysis of the Byzantine Music”. Analysis and demos of the pieces of Byzantine Music (to be presented during the concert). Learning a few Byzantine Music compositions with all participants: the characteristic examples of Zbigniew Preisner compositions, recently performed by the choir “*The Maestros of the Psaltic Art*” at the movie “*Man of God*”.

As far as the characteristic musical examples of Zbigniew Preisner compositions, recently performed by the choir “The Maestros of the Psaltic Art” in the movie “Man of God”, it has to be noted the following remarks:

A few months ago, Zbigniew Preisner sent me musical examples of three melodies of his, newly composed for the soundtrack of the mentioned movie “Man of God”, a movie dedicated to st. Nektarios; his advise and request to me was to try to transform his original melody into one which could sound like a Byzantine Hymn.

But, how one can achieve something like that? To say it directly, I think that one has to deal with the vocal positioning, the intervals, and the tempo of the melody.

Let’s see the musical examples accompanied by their sound demos that Zbigniew Preisner also sent me:

- the 1st one, entitled Coro II
- the 2nd one, entitled Dominus Christi
- the 3rd one, entitled The st. Nektarios (in Greek: Ο άγιος Νεκτάριος).

First of all, I had to adapt the Greek poetic text into the original melodies (except musical example No. 2); this procedure caused some minor changes in the given development of the original melodies;

Secondly, I had to teach the choir to chant the melodies according to the typical Byzantine style (the so-called “yphos”); this is a natural procedure for Greek singers and especially Greek chanters, according to which they have to approach the intervals compatibly to the rules of a relevant Byzantine Mode, one of the existing eight;

Last, but not least, I had to dare to change the tempo of some melodies; this effort was an impressive one; especially in the musical example No. 1 the given melody was immediately transformed into a typical Byzantine one; as you can listen it sounds like being an old and traditional Byzantine melody which one could chant into any of Orthodox Church services!

# Coro II

Zbigniew Preisner

VOXOS Basses

$\text{♩} = 56$

*p*  
A a a a a a a  
*p*  
A a a

B.

*mp* *mp* *mf*  
a a a a a  
*mp* *mp* *mf*  
A a a a

B.

*mp* *mf* *p*  
a a A a a  
*mp* *mf* *p*  
A a a A

2

# Coro II

B.

*mp* *mp*  
a a a a a a  
*mp* *mp*  
A a a A a a

B.

*mf* *mp*  
a a a  
*mf* *mp*  
a A a a

B.

*mf* *p*  
a A a a a a a  
*mf* *p*  
a A A

# Coro II

3

B.

*mp* *mp* *mf*  
a a a a a  
*mp* *mp* *mf*  
A a a a

B.

*mp* *mf*  
a a  
*mp* *mf*  
A a a a



Coro II  
*Man of God*  
Μέλος: Zbigniew Preisner

ᾠχος λᾰ Πά έναρμόνιος  
Ρυθμός 4σημος

Κυ ρι ε Ε λε η σον Κυ ρι ε Ε λε η σον  
Κυ ρι ε Ε λε ε η σον Κυ ρι ε Ε λε ε η  
σον (τρεις)

Μεταγραφή στη βυζαντινή παρασημαντική & προσαρμογή ποιητικοῦ κειμένου:  
Ἀχιλλεύς Γ. Καλδαιάκης  
Ἀθήνα, 20 Σεπτεμβρίου 2020

# Dominus Christi

Zbigniew Preisner

$\text{♩} = 56$

Tenor

Do mi nus Chri ste do mi nus  
*p* *pococrescendo*

Bass

A a a a a a a  
*p* *mp* *p*

8

Tenor

Chri ste do mi nus Chri ste Do mi nus Chri ste do mi  
*pococrescendo* *p*

Bass

a a a a a a a  
*mp* *p* *mp* *p*

14

Tenor

Chri ste Do mi nus Chri ste do mi nus Chri ste  
*mf* *mf*

Bass

a a a a a a a  
*mf* *mf*

20

Tenor

Do mi nus Chri ste Chri ste *f* Do o mi nus Chri i  
*mf*

Bass

a a a a a a a a a a  
*f* *Fine* *mf*

27

Tenor

ste *ff* Chri ste *ff*

Bass

a a U  
*ff* *ff*



*Dominus Christus*  
*Man of God*

Μέλος: Zbigniew Preisner

ᾠδὸς λδ Νη

Ρυθμός 4σημος

Do mi nus Chri ste Do mi nus Chri ste

o mi nus Chri ste Do mi nus Chri ste Do mi nus Chri ste e

Do mi nus Chri ste Do mi nus Chri ste Do mi nus Chri i ste Christe e

Do o mi nus Chri i ste e

e Chri ste



Μεταγραφή στη βυζαντινή παρασημαντική: Ἀγγελίος Γ. Χαλδευάκης ~ Ἀθήνα, 23 Σεπτεμβρίου 2020



# O Ajos Nektarios

Zbigniew Preisner

VOXOS Tenors

VOXOS Basses

$\text{♩} = 48$  cantabile

*p* *mp*

O O o o o o o o

Detailed description: This block shows the first two measures of the score. The Tenors part is a whole rest. The Basses part consists of a series of eighth notes: O, O, o, o, o, o, o, o. Dynamics are *p* for the first measure and *mp* for the second.

3  $\text{♩} = 48$

T. O A jos Ne ktar ios pan da ma zi mas

B. O A jos Ne ktar ios pan da ma zi mas

*p* *mp*

Detailed description: This block shows measures 3 and 4. The Tenors part has a melodic line starting on a whole note 'O' and continuing with eighth notes. The Basses part has a similar melodic line. Dynamics are *p* for measure 3 and *mp* for measure 4.

5

T. O A jos Ne ktar ios Ja pan da ma zi ma

B. O A jos Ne ktar ios ja pan da ma zi ma

*mp* *mf*

Detailed description: This block shows measures 5 and 6. The Tenors part has a melodic line starting on a whole note 'O' and continuing with eighth notes. The Basses part has a similar melodic line. Dynamics are *mp* for measure 5 and *mf* for measure 6.

2

# O Ajos Nektarios

7

T. Ne kta a rios Ne kta a rios

B. Ne kta a rios Ne kta a rios

*f*

Detailed description: This block shows measures 7 and 8. The Tenors part has a melodic line starting on a whole note 'Ne' and continuing with eighth notes. The Basses part has a similar melodic line. Dynamics are *f* for measure 7.

9

T. Ne e e ktar ios o A jos O

B. Ne e e ktar ios o A jos O

*fff*

Detailed description: This block shows measures 9 and 10. The Tenors part has a melodic line starting on a whole note 'Ne' and continuing with eighth notes. The Basses part has a similar melodic line. Dynamics are *fff* for measure 9.

11

T. A jos A jos

B. A jos A jos

*fff* *fff* Fine

Rit.

Detailed description: This block shows measures 11 and 12. The Tenors part has a melodic line starting on a whole note 'A' and continuing with eighth notes. The Basses part has a similar melodic line. Dynamics are *fff* for both measures. The piece ends with 'Fine' and a 'Rit.' marking.

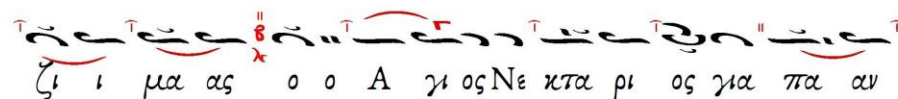
Ὁ Ἅγιος Νεκτᾶριος  
Man of God  
Μέλος: Zbigniew Preisner

Ἦχος λλ̣ Νη̣  
Ρυθμὸς 12σημος

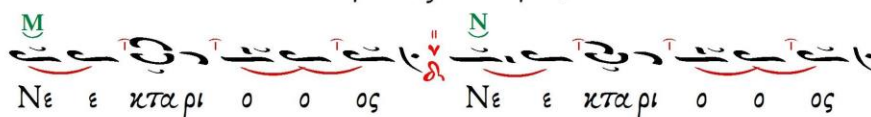
**M**  
"   
Α γ ι ο ς Ν ε κ τ α ρ ι ο ς

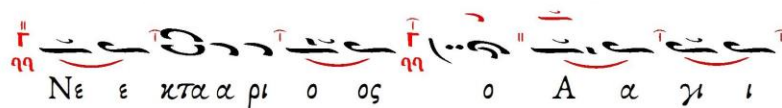
**N**  
"   
Α γ ι ο ς Ν ε κ τ α ρ ι ο ς

**O**   
ο Α γ ι ο ς Ν ε κ τ α ρ ι ο ς πα αν τα μα

  
ζι ι μα ς ο ο Α γ ι ο ς Ν ε κ τ α ρ ι ο ς για πα αν

  
τα μα ζι ι μας

**M**   
Νε ε κ τ α ρ ι ο ο ς Νε ε κ τ α ρ ι ο ο ς

**T**   
Νε ε κ τ α α ρ ι ο ο ς ο Α α γ ι ι

  
ο ο ς ο Α α γ ι ι ο ο ς ο Α α

  
γ ι ι ο ο ο ς



16:30-19:00 Field recording (Kapnikarea Church): Measuring the sounding space of the church and recording 1-2 pieces with Schola Cantorum and “*The Maestros of the Psaltic Art*” for later virtual reconstruction in LABMAT

19:30-20:30 Concert with Byzantine and Gregorian Chant (Kapnikarea Church):

Schola Cantorum Tübingen (Dir.: Stefan Morent): Reconstruction of Vespers at former monastery of Hirsau (Black Forest): Antiphones, Psalms, Hymns, Magnificat, Benedicamus Domino

“*The Maestros of the Psaltic Art*” (Dir.: Achilleas Chaldaeakes): Typical Byzantine Hymns of the Vespers, Matins and Divine Liturgy services; additionally, the characteristic examples of Zbigniew Preisner compositions, recently performed by the choir at the movie “*Man of God*”.