

Св. Йоан Кукузел – ЛИЧНОСТ, ТВОРЧЕСТВО, ЕПОХА

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PERSONALITY, WORK, EPOCH**

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ЛИЧНОСТ, ТВОРЧЕСТВО, ЕПОХА**

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ИНСТИТУТ ЗА ИЗСЛЕДВАНЕ НА ИЗКУСТВАТА
ПРИ БЪЛГАРСКА АКАДЕМИЯ НА НАУКИТЕ

БЪЛГАРСКА ПРАВОСЛАВНА ЦЪРКВА

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НЕГОВО СВЕТЕЙШЕСТВО
† НЕОФИТ
ПАТРИАРХ БЪЛГАРСКИ И МИТРОПОЛИТ СОФИЙСКИ

по повод 740 години от рождението на св. Йоан Кукузел

With the blessing of

HIS HOLINESS
† N E O F I T
PATRIARCH OF BULGARIA AND METROPOLITAN OF SOFIA

on the occasion of the 740th anniversary of the birth of St. John Koukouzeles

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ИЗХ. №...*46*..
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ПАТРИАРШЕСКИ БЛАГОСЛОВ ЗА СБОРНИКА „СВ. ЙОАН КУКУЗЕЛ – ЛИЧНОСТ, ТВОРЧЕСТВО, ЕПОХА”

УВАЖАЕМИ ИЗСЛЕДОВАТЕЛИ НА ЖИВОТА И ДЕЛОТО НА ИЗТЪКНАТИЯ
СРЕДНОВЕКОВЕН ЦЪРКОВЕН ПЕВЕЦ ПРЕП. ЙОАН КУКУЗЕЛ,
СКЪПИ ЧИТАТЕЛИ,

С духовна радост приехме възможността да се издаде един научен Сборник посветен на 740 години от рождението на св. Йоан Кукузел Ангелогласния – българинът, наричан в различните ръкописи „втори Йоан Дамаскин”.

Преп. Йоан Кукузел е сред най-великите православни композитори и теоретици на византийската църковната музика, а славата му отеква от Изток до Запад. Неговата плодотворна църковно-музикална, педагогическа и композиторска дейност се състои в осъществяването на реформа на съществуващата до негово време музикална писменост, предимно в невмената система и нейната употреба, както и отдава немалко от своите сили и умение за записване с ноти (невми) на устно предавани до тогава песнопения (от учител на ученик), което е свързано с преподаването на истината за вярата чрез музиката и засилва мистичния момент. Утвърждава се калофонията и пападическия вид пеене, както и цялостната реформа в православната музика през XIV век, като главната заслуга се приписва на преп. Йоан Кукузел.

Тази 2020 година духовно отбелязваме 740 години от рождението на свети Йоан Кукузел. Предвидените национални чествания включваха провеждане на международна конференция с участието на Софийска света митрополия, на Института за изследване на изкуствата при БАН, на Богословския факултет на Софийския университет „Св. Климент Охридски”,

KOUKOUZELES' HERITAGE ACCORDING TO THE CRETAN PSALTIC TRADITION OF THE SIXTEENTH AND SEVENTEENTH CENTURIES

Emmanouil Giannopoulos

It is well known that Constantinople and the Ecumenical Patriarchate have always been the center of chanting developments and new trends in the field of the Orthodox church music. The greatest and the most skilful church musicians lived and composed their melodies there, the most important and famous sweet-voiced chanters sang there, the most melodic handwritten music collections were created there and from 1820 on they were published. All these great musicians have left an indelible mark on ecclesiastical worship, because chanting is the art of worship, which has the most direct impact on the faithful and the listeners in general.

Mount Athos has always been the second largest center for the cultivation and development of the art of chanting, although dependent on Constantinople. In this monastic "state" the melodic development of the hymns has always been expressed more experimentally. The constant worship life with many services and great vigils was the perfect opportunity to chant the various compositions of church musicians.

Based on the aforementioned facts, it is not at all accidental that, according to the tradition, the famous Maistor Ioannis Papadopoulos Koukouzeles lived, composed, taught and sang in these two geographical areas. However, in specific periods of the last centuries there were also many other areas where the great musicians and teachers of chanting appeared and acted. Local chanting traditions were created, musical manuscripts were written, hymns were set to music, students were presented who continued the work of their teachers in many ways.

Thus we have the special flourishing of chanting in Thessaloniki, Crete, Chios, Smyrna, central Macedonia (Veria, Naoussa), but also in Wallachia, in areas of Pontus (such as the area of Trebizond and its famous monasteries), in Southern Russia (now Ukraine), in the monastery of Rila and elsewhere. It is true that in almost all these cases the musicians who created the flourishing of church music in these areas were directly or indirectly influenced by Constantinople and much more by the environment of the Great Church of Christ, the Ecumenical Patriarchate. But it is certain that in these areas and in some others, special and interesting chanting traditions were gradually created. With the study of these traditions we become wiser and can better understand the history, evolution and morphology of the ecclesiastical art.

The great development of chanting in Crete Island from the middle of the sixteenth century until the Ottoman conquest in AD 1669 was studied by me a few

years ago in an extended book. After an extensive research in many collections and libraries all over the world, about 60 musical manuscripts written by great Cretan musicians of this period were located and studied, an analytical and detailed description of them was published and a great ecclesiastical and artistic wealth was revealed for the first time on a large scale. Fortunately, we have to say that it is certain that many musical manuscripts from that period were permanently lost due to the different disasters, wars, fires, shipwrecks, etc. At the same time, various testimonies and documents concerning this era and a large bibliography were consulted and used by me in order to have a better view of that period. In this way an extremely interesting and hitherto unknown picture of the chanting tradition of Crete of those years was formed. About ten major and twenty other minor musicians created many new musical works in the Venetian-occupied Crete. They also wrote hymns, dealt with the theory and teaching of chanting, organized choirs in Orthodox churches. This flourishing chanting art appeared during the same period in which we had a wider development of literature, art, copying volumes with various content, the creation of great and famous poetic works. This is the period of the Cretan Renaissance.

The detailed research and study of the chanting works created by talented Cretan musicians and scholars such as the Protosaltēs of Kydonia (Chania) Antonios Episkopopoulos (who first is presented as a musician in 1566), his son Venediktos (who was lead priest in Rethymnon), Venediktos' student Demetrios Tamias (who was the Protosaltēs of Chandaka [Heraklion] from the year 1610 onwards), revealed extremely interesting musical elements.

The work of Cretan musicians can be classified into several categories. First, we have their own compositions, which are too many and sometimes very unusual. Second, we have melodies of older great singers of Constantinople, but written in the special way in which they were chanted and performed by the Cretans. In the wider context of ecclesiastical worship, new hymns were created, and at the same time some hymns that do not exist in the chanting tradition of Constantinople and Mount Athos were set to music. Some of them are original and unique compositions of the Cretans, while some others come from very old traditions of Jerusalem and other areas. All this was recorded in important psaltic manuscripts by the famous Cretan chanters, music teachers and writers or by their students. In this way this unique musical tradition was saved from destruction and extinction. Finally, there are a few theoretical texts used by the Cretans, which again come from the old Constantinopolitan musicians of the fourteenth and fifteenth centuries.

Now, I would like to focus on the second category of the work of the great Cretan musicians of this period, which concerns melodies composed by some older maistors of Constantinople, which have been elaborated and performed according to their own particular way. It is obvious that there are several compositions of Saint Ioannis Papadopoulos Koukouzeles among these melodies. Although four

centuries have been passed since his era, his wonderful chanting activity has always been a source of inspiration. The multitude of his compositions were a basic repertory of ecclesiastical musicians, even if the Imperial years were over and the ecclesiastical worship was no longer so splendid like the ceremonies of the Palace and the Great Church of Christ.

The compositions of Koukouzeles were further elaborated by Cretan musicians. We find them in Cretan manuscripts, which are preserved in collections of Greece, the monastery of Sinai, England, Russia and other regions.

Venediktos Episkopopoulos elaborated the following pieces:

- Alleluia in mode plagal second (mss Iveron 1225, f. 47v; Cambridge-University Library 2936, f. 21v; and Liverpool-Mayer 12053, f. 48r);
- theotokion of the Artoklasia – The Blessing of Five Loaves of Bread (ms Sinai 1442, f. 141r).

Demetrios Tamias wrote and performed in his own musical way:

- sticheron by Koukouzeles in mode plagal second (ms Byzantine Museum of Athens 18, f. 160v);
- kratema in the second mode sung after the theotokion in the resurrection Vespers in the same mode (mss Kara 25, f. 16v and Sinai 2083, f. 25r);
- kratema in the third mode for the resurrection Vespers in the same mode (mss Kara 25, f. 31r and Sinai 2083, f. 39v);
- two Alleluia in modes plagal first and nenano (mss Patmos 819, ff. 25v and 31r and Liverpool-Mayer 12053, f. 35r);
- mathima Ἀνωθεν οἱ προφήται in grave mode (ms Patmos 819, f. 175v);
- kalophonic sticheron Τῷ τριτῷ της ερωτήσεως in forth mode (ms Sinai 1438);
- Νυν αἱ δυνάμεις in plagal second mode (ms Sinai 1440, f. 262v);
- mathima theotokion Σε μεγαλύνομεν in plagal fourth mode (ms Sinai 1442, f. 83r);
- megalynarion of Christmas in first mode (mss Sinai 1442, f. 88r and Liverpool-Mayer 12053, f. 460v);
- kalophonic sticheron Μεγαλύνω τα Πάθη σου in plagal first mode (mss Sinai 1557, f. 276r and Sinai 1574, f. 147r);
- megalynarion Την ὄντως Θεοτόκον in second mode (ms Liverpool-Mayer 12053, f. 245r) and in plagal fourth mode (ms Liverpool-Mayer 12053, p. 271r);
- the fifteen-syllable staurotheotokion Ὅτε το Πάθος το φορικτόν in plagal fourth mode (ms Liverpool-Mayer 12053, p. 315r);
- heirmos of the Feast of the Presentation of the Lord Ακατάληπτον ἐστί in third mode (ms Liverpool-Mayer 12053, p. 467r);
- heirmos of the Feast of the Annunciation Ως ἐμψύχω Θεοῦ κιβωτῷ (ms Liverpool-Mayer 12053, f. 468v).

The monk Kosmas Varanis performed by his own musical manner:

- cherubic hymn of Koukouzeles in plagal fourth mode (mss Sinai 1440, f. 60v, Sinai 1563, f. 134v and Liverpool-Mayer 12053, f. 195v);
- megalynarion of the Feast of the Presentation of the Lord Θεοτόκε η ελπίς in third mode (ms Liverpool-Mayer 12053, f. 465v).

The priest Andreas Morotzanetis created:

- megalynarion for the Feast of Christmas in first mode (ms Sinai 1440, f. 315r).

Finally, Ioannis-Ignatios Frielos elaborated according to his own musical way the hymn *Νυν αι δυνάμεις* in plagal second mode (ms Sinai 1442, f. 131v).

Apart from the aforementioned melodies of Koukouzeles, which we surely know that they were beautified by the Cretans, in the Cretan musical manuscripts of this period have been also recorded many other of his compositions. The latter were copied from the older manuscripts without many changes in their melody. These are mainly compositions of both the Akolouthiai (known also as Papadiki) and Kalophonikon Sticherarion.

When we examine the compositions of Koukouzeles as elaborated by the Cretan musicians and compare them with their original musical notation and original musical form, we find out that the ecclesiastical musicians of the island followed the work of the great teacher. They basically followed the same melodic development, the peculiarities of the musical genre, the medial cadences and the same ambitus.

However, there are many cases in which we observe differences made by the Cretan musicians, like some strange use of the musical notation and interventions in the original compositions. This is certainly the result of both their own musical education and particular manner of performance of the older ecclesiastical melodies. We could assume that the mentioned differences were due to the influences that the Cretan chanters received from the Venetians who owned the island for almost five centuries.

Based on the musical manuscripts that are preserved all over the world, we can ascertain that the notorious Cretan Protopsaltes Demetrios Tamias was the musician who modified most of the works of Ioannis Koukouzeles. Tamias' works are included in many manuscripts, which speaks about the great respect of that author of the musical value of Koukouzeles and his heritage. This also speaks that the melodies of the famous Byzantine Maistor Joannis Koukouzeles have been performed on many occasions at the churches of the island. Also, the same author, Demetrios Tamias, was a teacher of Psaltic Art of many students. He used the theoretical work of Koukouzeles in his teaching.

It is a pity that the compositions and the elaborations of older melodies made by the Cretans were not interpreted and transcribed into the New Method of analytical notation that was established after 1815. Today we couldn't be absolutely sure about their melodic interventions.

I found a theoretical text attributed to the Cretan Protopsaltes in manuscript from the monastery of Great Lavra on Mount Athos, No 169 (it is not cataloged), in manuscript Psachou 188a and in manuscript from the monastery of St. Nikolaos-Andros island No 38 as well. The initial inscription of the text reads: "A compilation of Parallage from Ioannes Koukouzeles' Metrophonia and Parallage, which contains the discussion about the eight modes. Work of the Cretan Demetrios Tamias". My research revealed that this text is the same as the one written in manuscript Dionysiou 570 by the great Cretan musician Ioannis Plousiadinis at the end of the fifteenth century. In the cited three manuscripts someone added the initial inscription, which attributes the theoretical essay to Tamias, but it is obvious that Plousiadinis had formed the text based on the theoretical drawings of Koukouzeles and more than 120–140 years later Tamias further elaborated the same text. It is indicative that in the manuscript from the monastery of St. Nikolaos-Andros island a reference was added, which reveals exactly the following fact: "This interpretation of the plagal fourth mode is transmitted by the Protopsaltes of Crete island Mr. Demetrios Tamias. Tamias did this not because he despises the top of the teachers Ioannis Koukouzeles who is the master and professor of all the musicians, but because he found this interpretation in a very old book. Because of this he couldn't copy the text just in the form in which Koukouzeles wrote it, but transmuted it according to his opinion. If there are some mistakes in it, please correct them". The text talks about the relationships between the modes, exactly as they appear in the Ioannes Koukouzeles' drawings. The theoretical work of Koukouzeles was used in the teaching of traditional chanting in the island, and this is one more proof that he was the undisputable maistor who deeply knew the secrets of the chanting.

Both the figure and the musical work of Koukouzeles influenced those who study the Orthodox ecclesiastical music. The compositions of the great Master are performed by talented chanters and well trained choirs, recorded and published and also analyzed by musicologists and musicians. His entire musical work, which is preserved in musical manuscripts, unites all Orthodox people by the performance in worship. It is admired by the international audience because of its musical value and the era in which it was created. We could say that this is a renaissance work, recognized as classic and diachronic, a liturgical creation of a musical genius reflecting the personality and enlightenment of its creator. The wide spread of this work in extended geographical areas outside of Constantinople and Mount Athos and its further musical elaboration by leading servants, such as the Cretans of the sixteenth and seventeenth centuries, confirm its acceptance and fundamental place in the orthodox culture.

LITERATURE

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KOUKOUZELES' HERITAGE ACCORDING TO THE CRETAN PSALTIC TRADITION OF THE SIXTEENTH AND SEVENTEENTH CENTURIES

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Summary

The famous Cretan musicians of the 16th and 17th century elaborated many older musical and theoretical Psaltic compositions and essays, and also created their own very interesting and enormous musical work. Among the works of the older maestros which they used to copy in their manuscripts according to their musical aesthetics was the œuvre of Ioannes Papadopoulos Koukouzeles. In this paper, I will examine the evolution of this œuvre in the Cretan tradition.

Keywords: Cretan tradition, psaltic art, music of the sixteenth and seventeenth centuries, Orthodox music.