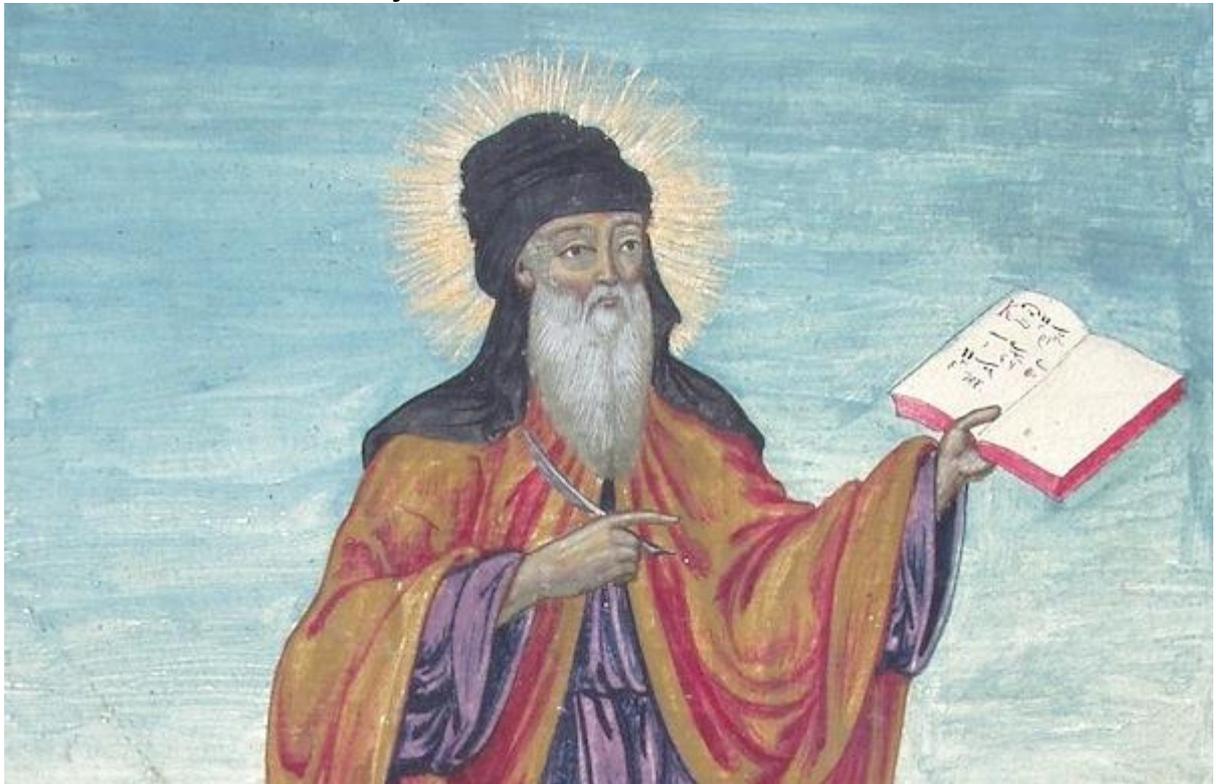


Κάποια από τα περιεχόμενα της ιστοσελίδας για το Boston
Byzantine Music Festival 2014

Boston Byzantine Music Festival 2014



Saint John of Damascus holding a musical book (detail of manuscript leaf).

Monastery of Saint John the Theologian, Sourote, Greece

Feb 24, 2014–Feb 25, 2014

The Boston Byzantine Music festival will feature concerts by the Greek Orthodox Archdiocesan Byzantine Choir and by the ensemble En Chordais, with lectures by Dr. Emmanouil Giannopoulos, Assistant Professor at the Higher Ecclesiastical Academy of Ioannina...

The festival will open on February 24 with a lecture by **Dr. Emmanouil Giannopoulos** on the history of Byzantine music. Performances by the **Holy Cross St. Romanos the Melodist Byzantine Choir** will accompany and illustrate the talk, entitled “Orthodox Liturgical Music’s Breeze Blows Over the Aegean.”

A lecture by Dr. Emmanouil Giannopoulos, accompanied by the Holy Cross Romanos the Melodist Byzantine Choir

Lecture Abstract

Orthodox liturgical music is often referred to as “Byzantine music,” but it is more properly called “Chanting” or the “Psaltic Art.” It is a musical tradition that for over a thousand years has existed in written form, making Byzantine music the world’s oldest written musical system still in use. The oldest non-instrumental ecclesiastical melodies date back to the 9th century A.D. Over the centuries, thousands of gifted musicians have composed these melodies and disseminated across the Orthodox world and beyond. They represent the apex of the human-voiced monophonic expression used in religious worship.

During the Byzantine and post-Byzantine eras, Constantinople and the monastic state of Mount Athos were the centers of Byzantine Chanting. By sea and by land, the music composed in these pillars of the Orthodox faith spread across the Empire. The islands of the Aegean Sea, with their churches and monasteries and the humble voices of the faithful, became important centers for preserving the Psaltic art tradition. Until 1820, the Psaltic melodies were only recorded in manuscripts, many of which can be found in the Aegean islands. These manuscripts testify to a long-standing hymnodic history, the great composers-creators who found their art within it that tradition and added to it, and to the music teachers and the chanters who also played decisive roles in the development of this music. The challenges for contemporary music historians are to learn more about these musicians, identify more manuscripts, locate all the traces of the tradition that blew across the islands of the Aegean, and to rediscover and recreate the representative musical compositions of this “Aegean sea” and “pan-Orthodox” tradition.

Emmanouil Giannopoulos Aristotle University & Higher Ecclesiastical Academy of Ioannina

Dr. Emmanouil St. Giannopoulos was born in Thessaloniki-Macedonia, Greece. A musicologist who earned his PhD in the Department of Music at the University of Athens, he has been elected Lecturer in the Department of Music at the Aristotle University of Thessaloniki and as Assistant Professor at the Higher Ecclesiastical Academy of Ioannina. Dr. Giannopoulos’s doctoral thesis, *The Flourishing of Psaltic Art in Crete (1566-1669)*, was published as a monograph in 2004. He studied Byzantine Music at the Music School of the Metropolis of Thessaloniki, at the New Conservatory, and at the Municipal Conservatory of Thessaloniki. He is *Protopsaltis* (first chanter) in the Byzantine Church of the Holy Apostles in Thessaloniki.