

Some Uninterpreted to the New Method and
Unpublished Compositions in Post-Byzantine
Psaltic Manuscripts. Katavasiai for the Sunday
before Christmas, Composed by Priest Antonios the
Nomophylax

by *Emmanouil St. Giannopoulos*

DOI: <https://doi.org/10.26262/smb.v1i2.7942>

Some Uninterpreted to the New Method and Unpublished Compositions in Post-Byzantine Psaltic Manuscripts. Katavasiai for the Sunday before Christmas, Composed by Priest Antonios the Nomophylax

Emmanouil St. Giannopoulos

Abstract: The three teachers (Chrysanthos, Gregorios and Chourmouzos) established and taught the New Method of ecclesiastical music (1814-1820) and interpreted an enormous corpus of Byzantine and post-Byzantine compositions to it. However, while studying the psaltic manuscripts we also detect many musical works of well-known composers which hadn't been transcribed to this analytical musical notation by them, nor by their posteriors. In the paper with the aforementioned title I will present some interesting compositions of this category and I will focus on a specific work of Antonios the priest which I transcribed in the nowadays musical notation.

Keywords: Antonios the Nomophylax, Psaltic Art, New Method, Katavasiai for the Sunday before Christmas.

It is well known that after 1815, when the establishment of the New Analytical Method of musical theory and notation in the field of Byzantine and post-Byzantine music took place, an enormous effort began to ensure that a basic and essential corpus of compositions would be interpreted-transcribed¹ to this method in order to

¹ The term "interpretation" corresponds to the Greek term «εξήγηση» used for many centuries in Psaltic art, stating the recording of a melody from a synoptic music notation (where the musicians had to memorize and chant many musical phrases) to another more analytical and easier for the chanters, which is an evolution of the older one. In the musicological research, the term is used by Greeks and foreign musicologists (e.g. Grēgorios Stathis, Ioannēs Arvanitēs, Jørgen Raasted, Christian Troelsgård,

be available to the chanters. This musical corpus primarily consists of the necessary musical works for the basic Services (Vespers and Matins) and the Divine Liturgy. These are the hymns that are chanted daily, but in varying modes (like *kekagaria*, *pasapnoaria* [from the Book of Psalms], Cherubic hymns, Communion hymns [mainly from the Book of Psalms], etc) and the hymns from *Paraklētiki*, the twelve *Mēnaia*, the *Triodion* and *Pentēkostarion*, mainly the *idiomela* and the *heirmoi*, composed in the slow, moderate and short manner (*argon*, *argosyntomon* and *syntomon melos*).

Additionally, the two main transcribers («εξηγητές»), Grēgorios who was the *Protopsaltēs* of the Ecumenical Patriarchate and Georgios Chourmouzos the Archivist, also interpreted some other outstanding musical works (like the complete works [«Ἄπαντα»] of Petros Berekētēs) and some other musical collections (like the *Kratēmatarion*, or the *Mathēmatarion*). These works are of great importance, due to their priceless musical value.

When we examine the *exegēseis* elaborated by Grēgorios and Chourmouzos, we can ascertain that they almost totally (over 80-90%) dealt with melodies composed by eminent musicians who lived and acted in Constantinople, from the end of the 13th to the beginning of the 19th century. This, of course, was very normal, as the Constantinopolitan ecclesiastical music was the mainstream psaltic tradition with widespread use in all orthodox areas and beyond.

On the other hand, we have to consider that it was impossible for the two transcribers to be able to interpret to the New Method all the musical works composed during the previous centuries. When Grēgorios died very young in 1821, Chourmouzos was left alone to work in this field, composing his personal musical works, teaching his students and promoting his editorial tasks. Therefore, it comes as no surprise that a great part of the compositions of the previous centuries written in the older forms of the musical notation were not transcribed and remained inaccessible to the musicians.

Three monks and well-educated musicians on Mount Athos (Matthaios, Nikolaos and Ioasaf) also presented many *exegēseis*, originated from musical books that had been already interpreted by Grēgorios and Chourmouzos, along with some other compositions from the rich psaltic tradition of the Holy Mountain. They were direct or indirect students of Grēgorios and Chourmouzos and we can notice that they

and others), even if some of the latter do not exactly mean the same thing. However, Greek musicologists also use the original Greek word: "exegēsis".

have followed their method and style, while they have also imprinted the special Athonite chanting expression.²

It is important to note that Chourmouzos in his *exegēseis* follows Grēgorios' similar work, but in a more embellished and analytical style, while Grēgorios is more restrained and austere in his interpretations.³ The three monks follow Grēgorios' and Chourmouzos' technique in interpreting the old musical formulas (*theseis*) to the New Method. A strange fact is that after the death of Grēgorios, Chourmouzos interpreted many of the compositions that Grēgorios had already transcribed in his manuscripts,⁴ while at the same time a significant number of melodies remained written only in the older notation. In addition to this, the three monks also transcribed extended musical books that had been already transcribed by the two teachers in Constantinople.⁵ It is unfortunate that they have not interpreted the majority of the numerous compositions presented by Athonite monks during the 17th and 18th centuries, instead.

It appears that there were a lot of compositions that didn't belong to the widely acceptable tradition and maybe didn't have a clear usefulness. Furthermore, it seems

² Concerning the work of Matthaïos, Nicolaos and Ioasaf, see some general references in Γρηγορίου Θ. Στάθη, *Τα πρωτόγραφα της εξηγήσεως εις την νέαν μέθοδον σημειογραφίας. Α' τόμος. Τα Προλεγόμενα* (Αθήνα: Ίδρυμα Βυζαντινής Μουσικολογίας, 2016), pp. 273- 279. See also some editions of Vatopedi monastery like *Ματθαίος Βατοπαιδινός. Εισαγωγή στον βίο και το έργο του*, (Άγιον Όρος, 2019). Concerning Nicolaos' contribution to the Psaltic art, see Μιχαήλ Στρουμπάκη, *Ο Νικόλαος Δοχειαρίτης και η συμβολή του στην Ψαλτική τέχνη*, Ίδρυμα Βυζαντινής Μουσικολογίας-Μελέται 18 (Αθήνα, 2014).

³ See some clear references about the differences, and also some comparisons between the Grēgorios' and Chourmouzos' *exegēseis* in Εμμανουήλ Γιαννοπούλου, «Πτυχές του έργου του Γεωργίου Χουρμουζίου, Χαρτοφύλακος της Μ.Χ.Ε.» (paper at the International Conference *Η Βυζαντινή Μουσική μέσα από την Νέα Μέθοδο Γραφής (1814-2014). Καθιέρωση – Προβληματισμοί – Προοπτικές*), Thessaloniki 2014, published in the book Εμμανουήλ Γιαννοπούλου, *Η Ψαλτική Τέχνη. Λόγος και μέλος στη λατρεία της ορθόδοξης εκκλησίας. Β'* (Θεσσαλονίκη: Κυριακίδης, 2016), pp. 461-472. See also some detailed comparisons in two of my contributions in the edition *Μαθηματάριον. Ερμηνευτική και μουσικολογική σπουδή*, ed. Κωνσταντίνος Σκαρμούτσος (Αθήνα: Ιερά Μονή Παρακλήτου, Ωρωπός Αττικής, 2017), mainly the pages 355-356, 454-457.

⁴ As an example I mention that Grēgorios interpreted the Whole Musical works of Petros Berekētēs in 1817-18 (manuscripts of the National Library of Greece-Metochion of the Holy Sepulchre 744 and 754) and Chourmouzos also presented the same compositions transcribed in 1837 (manuscript of the same collection 712). A similar example is the Stichērarion composed by the bishop of New Patras Germanos: Grēgorios transcribed it in around 1820 (manuscripts of the same collection: 746, 755, 745), while Chourmouzos finished his transcription of the same musical book in 1832 (manuscripts of the same collection: 750, 747, 748, 749).

⁵ Again, as an example I mention that Nicolaos also transcribed the Stichērarion of Germanos (see footnote 4) in 1825-1839 (manuscripts Mount Athos-Docheiariou monastery 469 and 327 [see Στρουμπάκη, *Ο Νικόλαος Δοχειαρίτης*, pp. 312-313]).

that not all the compositions written in the old manuscripts have an unambiguous way of interpreting. This is why Grēgorios, Chourmouzios and the three monks insisted in transcribing to the New Method compositions and complete musical books from which they had a living chanting experience or at least a strong wake of it.

We cannot be sure about the quota of Byzantine and Post-Byzantine compositions that remained uninterpreted to the analytical notation after 1815, but I believe that it is more than 50% or maybe 60% of the total.

Thus, there are specific chanting traditions which remained uninterpreted. In this field I could mention the rich Cretan one (16th-17th centuries),⁶ of which not even one melody is transcribed to the New Method. We can say just or almost the same about the unexplored tradition of Chios island during the 17th and 18th centuries, about the similar tradition of Cyprus, or of Smyrnē from 1740 to 1810,⁷ the tradition of Lesbos island from 1670-1800, and about many older and subsequent melodies composed in Thessaloniki. Finally, as I have already mentioned, there is a strong artistic musical creation on Mount Athos during the 17th and 18th centuries, to which we have no easy access.

It sounds strange, but there are even some very interesting compositions or musical books composed by famous Constantinopolitan musicians that haven't been interpreted to the analytical notation. I mention here the Heirmologia of Karykēs (end of 16th century) and Mpalasēs (end of 17th century), the Anastasimatarion of the precentor Daniēl,⁸ few melodies composed by Petros Bereketēs, some compositions

⁶ An analytical study of the Cretan ecclesiastical music of this period and of the great musicians who lived in the island, can be found in the book Εμμανουήλ Στ. Γιαννόπουλου, *Η άνθιση της Ψαλτικής Τέχνης στην Κρήτη (1566-1669)*, Ίδρυμα Βυζαντινής Μουσικολογίας-Μελέται 11 (Αθήνα, 2004).

⁷ Like the compositions of the precentors of Smyrnē Theodosios and Dēmētrios Lotos, who had their origin from Chios island. Some years ago, I found in a manuscript the Eleven heothina idiomela composed by Theodosios in a short manner (syntomon melos, "ecclesiastical"). These are very interesting compositions for many reasons, in a unique, as far as I know, manuscript. I interpreted the first heothinon which was chanted in a lecture of mine in Boston in 2014 ("Orthodox liturgical music's breeze blows over the Aegean: Over one-thousand years of musical tradition in a sea with over a thousand islands," published in Γιαννόπουλου, *Η Ψαλτική τέχνη, Β'*, pp. 395-410).

⁸ As I recently supported, Grēgorios and Chourmouzios didn't transcribe the Heirmologion of Bereketēs and the Anastasimatarion of Daniēl, because the similar musical books composed by Petros the Peloponnesian in around AD 1770 have a much more successful musical expression of the meanings of the hymns (Εμμανουήλ Στ. Γιαννόπουλος, «Σύμμεικτα περί Νέας Μεθόδου της εκκλησιαστικής μουσικής,» paper at the VI Congress Musicological-Psaltic "The Three Teachers, Chrysanthos, Gregorios and Chourmouzios and the New Method of Byzantine musical notation-the bicentennial, 1814/15-2015," Institute of Byzantine Musicology, Athens 21-23 October 2015, published in *Synthesis*, e-journal of the Faculty of Theology of A.U.TH., Vol. 4, No 2 (2015), pp. 1-29: <http://ejournals.lib.auth.gr/synthesis/article/view/5174/5079> (accessed 15.1.2021). See also many

of the precentor Ioannēs from Trebizon (†1770), many compositions of Apostolos Konstas (†1840), and others. Furthermore, when consulting the musical manuscripts, we can notice that there are few compositions of the genius musician Petros Lampadarios the Peloponnesian (†1778) and his student Petros precentor the Vyzantios, which remained uninterpreted to the analytical notation till our days, even though their entire musical work is fundamental in the post-Byzantine psaltic tradition. Speaking about the compositions of Petros the Peloponnesian, I would like to mention the *Polyeleos Λόγον ἀγαθόν* in plagal the first mode that has been interpreted recently to the New Method as a composition of Petros the Vyzantios⁹ (though in musical manuscripts it is clearly attributed to Petros the Peloponnesian¹⁰), and, the *idiomelon Τὸν ἥλιον κρύψαντα* composed by him in a slow (*argon*) *stichēraric* genre, in the plagal of the second mode (according to the older liturgical tradition). I would also like to mention the Great doxology in the second mode composed by Petros the Vyzantios, recently interpreted by me.¹¹

I would also like to mention that around the years 1700-1730 some great musicians like priest Antonios (who most likely served also as a *Protopsaltēs* of the Ecumenical Patriarchate),¹² wrote manuscripts in which they gathered an analytical corpus of compositions to be chanted in the Services. In these volumes we can find -I think for the first time,- almost all the hymns of many Services set to music (*Apolytikia*,

comparisons between musical phrases of these musical works in my paper “Tracing the Sources of the Enormous Oeuvre of the Famous Ecclesiastical Musician Petros the Peloponnesian (ca. 1735-†1778),” delivered in the *International Musicological Conference. Musical Romania and the neighbouring cultures: traditions, influences, identities*, Iasi 4-7 July 2013, published in: *Muzica. Romanian musicology magazine*, serie nouă, Anul XXVI, Nr. 3-4 (Aprilie-Iunie 2015), pp. 121-142 and in my book *Η Ψαλτική τέχνη*, Β’.

⁹ Αχιλλέως Γ. Χαλδαιάκη, «Λόγον αγαθόν», *Ανατολής το περιήχημα* [Μουσικολογική περιοδική έκδοση], Ι (Αθήνα, 2014), pp. 283-342.

¹⁰ Manuscripts of Tzangarolon monastery (Crete) 6 (also mentioned by Χαλδαιάκης, *ibid.*), Sinai 1460-f. 25r, Collection of Simon Karas 86-f. 104r, and others.

¹¹ This doxology was chanted in May 2017 in Thessaloniki, in a special musicological study dedicated to Petros Vyzantios, and it was published in the printed Program of this event: *Πρόγραμμα Μουσικολογικής Σπουδής. Πέτρος ο Βυζάντιος, Πρωτοψάλτης της Αγίας του Χριστού Μεγάλης Εκκλησίας (1808). Η ζωή και το έργο του*. Παρασκευή 19 Μαΐου 2017. Ροτόντα.

¹² About Antonios and his remarkable musical activities, see Εμμανουήλ Γιαννόπουλου, «Αντώνιος ιερέυς και Μέγας Οικονόμος της Μεγάλης Εκκλησίας,» paper at the *2nd Conference on Ecclesiastical music in Crete island: The Psaltic Art in the contemporary ecclesiastical and social reality* (Chania, 2-4 December 2016), published in *Synthesis*, Vol. 6, No 1, (2017), pp. 73-110: <file:///C:/Users/USER/AppData/Local/Temp/6803-18016-3-PB.pdf> (accessed 15.1.2021) and in the journal *Απόστολος Τίτος*, Γ’, 39 (2019), pp. 115-145. Also: Εμμ. Γιαννόπουλου, «Σημαντικά ψαλτικά χειρόγραφα του 17^{ου} και του 18^{ου} αιώνα. Ταύτιση των γραφέν τους, παλαιογραφική και μουσικολογική σπουδαιότητα,» *Synthesis*, Vol. 8, No 1 (2019), pp. 98-100: <file:///C:/Users/USER/AppData/Local/Temp/7719-20045-2-PB.pdf> (accessed 15.1.2021).

kathismata, Kanons [not only the heirmoi but also all the troparia in each Ode], Exaposteilaria) and not only the idiomela. These manuscripts, like Antonios' handwritten books Mount Athos-Hagiu Paulou monastery 129¹³ and British Library Add. 36744,¹⁴ or the Mount Athos-Docheiariou monastery 318,¹⁵ had great importance in the evolution of the post-Byzantine chant, although unfortunately the melodies they contain remain uninterpreted.

As a contribution to the systematic research and promotion of such uninterpreted but very interesting compositions, in the second part of my paper I would like to focus on a specific work. The manuscript of Ivēron monastery 968 was written and signed by priest Antonios in the years 1724-1728.¹⁶ Apart from a wide variety of compositions, this manuscript also contains the heirmoi composed in the first mode to be chanted as "Katavasiai" on the Sunday before Christmas, set to music by the scribe.¹⁷ It is a composition of the slow Heirmologion, that has a lot of interesting

¹³ Γρηγορίου Θ. Στάθη, *Τα χειρόγραφα Βυζαντινής μουσικής. Άγιον Όρος. Κατάλογος περιγραφικός των χειρογράφων κωδίκων βυζαντινής μουσικής των αποκειμένων εν ταις βιβλιοθήκαις των ιερών μονών και σκητών του Αγίου Όρους*, Τόμος Γ', Ιερά Σύνοδος της Εκκλησίας της Ελλάδος-Ίδρυμα Βυζαντινής Μουσικολογίας (Αθήνα, 1993), pp. 121-123. As I recently mentioned, this manuscript is written by Antonios (see footnote 12).

¹⁴ Εμμανουήλ Στ. Γιαννόπουλου, *Τα χειρόγραφα Βυζαντινής μουσικής-Αγγλία. Περιγραφικός κατάλογος των χειρογράφων Ψαλτικής Τέχνης των αποκειμένων στις βιβλιοθήκες του Ηνωμένου Βασιλείου*, Ιερά Σύνοδος της Εκκλησίας της Ελλάδος-Ίδρυμα Βυζαντινής Μουσικολογίας, Σειρά "Κατάλογοι" (Αθήνα, 2008) [The Manuscripts of Byzantine Music. England. Descriptive Catalogue of the Psaltic Art Manuscripts Preserved in the Libraries of the United Kingdom], pp. 90-93. Antonios didn't sign this manuscript, too. I identified him as the scribe of it, while I was preparing the analytical catalogue of the musical catalogue preserved in U.K. Now I can say that the manuscript of the monastery of Kossinitza 346 (now Dujcev 299) was also written by Antonios and contains similar musical works to the British Library volume. It also contains some of Antonios' compositions under the inscription «ήμέτερον».

¹⁵ Γρηγορίου Θ. Στάθη, *Τα χειρόγραφα Βυζαντινής μουσικής. Άγιον Όρος. Κατάλογος περιγραφικός των χειρογράφων κωδίκων βυζαντινής μουσικής των αποκειμένων εν ταις βιβλιοθήκαις των ιερών μονών και σκητών του Αγίου Όρους*, Τόμος Β', Ιερά Σύνοδος της Εκκλησίας της Ελλάδος-Ίδρυμα Βυζαντινής Μουσικολογίας (Αθήνα, 1976), pp. 358-360.

¹⁶ Στάθη, *Τα χειρόγραφα Βυζαντινής μουσικής. Άγιον Όρος*, Γ', pp. 706-715.

¹⁷ In my extended presentation of Antonios musical work (see footnote 12), I also mentioned this specific composition of the eight heirmoi and I pointed out some of its morphological features. The 1st, 3rd and 4th odes of this composition were also written by Antonios in a fragment (one folio) preserved in Constantinos Psachos' collection (Grēgorios' archive No 78A) at the University of Athens. In this folio Antonios composed the final phrase of these three heirmoi using a more extended, but well-known melody and not the final formula of the Ivēron manuscript. The full composition of these heirmoi by Antonios is also preserved in other musical manuscripts, like the volume of the Museum of Byzantine Culture in Thessaloniki 11 (without the composer's name). A facsimile of the first folio of this manuscript was published in Εμμανουήλ Γιαννόπουλου, *Η ψαλτική τέχνη. Λόγος και μέλος στη λατρεία της ορθόδοξης εκκλησίας*, 2nd ed. (Θεσσαλονίκη: University Studio Press, 2008), p. 312. Finally, Dr. Ioannēs Arvanitēs informed me that Simon Karas transcribed and chanted-recorded the

aspects, given the fact that there is also another melody for the same hymns written by Petros Bereketēs (ca 1655-1720) and interpreted by Grēgorios,¹⁸ which is very popular among musicians. Antonios was in fact living in the same City (Constantinople) as Bereketis and he was a contemporary of him, though a little younger. He certainly was well familiar with Bereketēs' composition of these *heirmoi*,¹⁹ however, he presented his own melodic contribution.

Here is the full text of these hymns, in Greek and English²⁰:

Ωδή α'
Χριστὸς ἐν πόλει Βηθλεὲμ βρεφουργεῖται
τὴν ἡμῶν ὡς εὐσπλαχνος καινουργῶν φύσιν·
προθύμως δεῦτε γηγενεῖς τῇ καρδίᾳ
ᾄσμα μελωδὸν ἄσωμεν τῷ Δεσπότη·
εἰς αἰῶνας ἐνδόξως γὰρ δεδόξασται.

Ωδή γ'
Υψιμέδων ἀναρχε εὐμενὲς Λόγε,
ἐπίβλεψον πρόσχες μοι δακρυρρόουσα
ἢ σεπτὴ ἐβόα σοι πρόπαλαι Ἄννα·
ἀλλ' ὡς ἐκείνης ἤκουσας θρηνηδοῦσης
καὶ ἡμῶν στερέωσον τὰς φρένας, ἄναξ,
τοῦ ἀξίως ἀννυμεῖν σε σοῖς γενεθλίοις.

Ωδή δ'
Ἀκηκοὺς ὁ προφήτης, Χριστέ, τὴν ἀκοήν σου
ἐφοβήθη, ὅτι μέλλεις ἐκ Παρθένου προελθεῖν.
Καὶ ἐβόησε τρόμῳ· δόξα τῇ δυνάμει σου, Κύριε.

Ωδή ε'
Ὡ παντεπόπτα τῶν ἀνάκτων τὸ κλέος
τίς σου τὸ φιλάνθρωπον γηγενῶν οὐ θαυμάσει;
ἐν γῇ γὰρ ὤφθης μὴ λιπὼν τὰ πατρῶα
σήμερον πᾶσαν ἐγκαινίζων τὴν φύσιν
καὶ εἰρήνην ὡς μόνος εἰρηναρχῆς βραβεύων.

1st Ode
*In the town of Bethlehem Christ becomes an infant
as One Compassionate renewing our nature.
We who were born on earth come, let us gladly
sing in our hearts a tuneful song to the Master.
For He is forever gloriously glorified.*

3rd Ode
*"You continue ruling from on high, O Logos
beginningless. Visit me and hear my weeping,"
unto You of old did Anna cry in earnest.
But as to her, You hearkened when she lamented,
do confirm our hearts as well, O King and Ruler,
so that we might extol Your birthday worthily.*

4th Ode
*When he had heard Your report, O Christ
the Prophet was frightened
in that You are from a Virgin to be born
and he cried out with trembling:
"Glory to Your power, O Lord."*

5th Ode
*All-seeing Master, the glory of rulers,
who among the earthborn marvels not at Your
humaneness?
For You appeared on earth, not leaving the Father,
today renewing the entire creation;*

ninth ode of these *Katavasiai* (LP *Βυζαντινοὶ Ὑμνοὶ Χριστουγέννων* [Σύλλογος πρὸς διάδοσιν τῆς Ἐθνικῆς Μουσικῆς], Αθήνα 1972, and 2nd edition [CD]: 1994), although he wrongfully presented it as a composition by Balasēs.

¹⁸ Gregorios' interpretation is preserved in the manuscript "Grēgorios' archive No 79," in the collection of Constantinos Psachos-University of Athens.

¹⁹ As I will show in the following paragraphs, Antonios in some cases imitates the melody composed by Petros Bereketēs. He also used just the same poetical text with Bereketēs, although in many liturgical and musical manuscripts and in some printed editions there are quite a lot of differences in the lyrics of these hymns.

²⁰ I really don't know if there is a translation of these hymns in English contained in an official liturgical book. I found the translation published here in the internet, together with a fine performance of them from the "Byzantine choir of Odigitria":

https://www.youtube.com/watch?v=lrOtlgy4z6M&feature=emb_logo (accessed on 15.1.2021).

Ωδή ς'

Εἰς βυθὸν ἀπωλείας ἢ ταλαίπωρος φύσις
Χριστέ μου Λόγε, καταντήσασα πάλαι
ἔκειτο φεῦ μοι! σκοτεινοῖς ἐν κευθμῶσιν·
ἐπεὶ δὲ τῇ σῇ θεϊκῇ δυναστείᾳ
πρὸς οὐρανῶν μετέβη τὰ τερπνότατα κάλλη·
θύσω σοι, σῶτερ, ἐβόα, θυσίαν αἰνέσεως.

Ωδή ζ'

Ὡς οἱ παῖδες πάλαι σοι κρᾶζομεν, Λόγε·
γενοῦ σὼν δούλων ἕρκος φύλαξ καὶ σκέπη
καὶ σῶσον πάντας προσβολῆς ἐναντίας
ὅπως ὑμνοῦντές σε σοῖς γενεθλίοις
εἰς αἰῶνας λέγομεν· εὐλογητὸς εἶ.

Ωδή η'

Νεουργε τοῦ σύμπαντος κόσμου καὶ σῶστα
ὑμνεῖ σε πᾶσα μετ' ἀγγέλων ἢ κτίσις
σκιρτᾷ χορεύει καὶ ἀγάλλεται τρόμῳ,
εὐλογεῖτε λέγουσα πάντα τὰ ἔργα
τὰ σεπτὰ Γενέθλια τοῦ λυτρωτοῦ μου
σὺν ἐμοὶ εἰς αἰῶνας πόθῳ ὑπερνησοῦντα.

Ωδή θ'

Χαίροις, πάναγνε θεοδέγμον Μαρία,
χαίροις, ἄχραντε τῶν πεπτωκότων βάσις·
ἐν σοὶ γὰρ ὤφθη σήμερον ὁ Δεσπότης
ὦ θαῦμα! καινουργῶν τοὺς φθαρέντας
καὶ πρὸς φῶς ἐπανάγων τὸ ἀνέσπερον, κόρη.

as the lone Prince of Peace, unto us peace You awarded.

6th Ode

When my pitiful nature of old had descended,
O Christ my Savior, to the deep of perdition,
supine, alas for me! it lay in dark caverns.
But when it ascended by Your divine power
unto the heavens and therein the most delightful
beauties,
it cried: O Savior, I will make You a sacrifice of praise.

7th Ode

As of old the children, we cry to You, Logos,
become Your servants' keeper and shelter, O Savior,
and save us all from assaults that are hostile,
so that extolling You on Your birthday
we might cry aloud: You are forever blessed.

8th Ode

O Renewer of all the world and its Savior,
the whole creation with the angels extols You,
it leaps and dances and rejoices with trembling
and it says "Together with me, to the ages
all you works with longing bless and also highly
now exalt the venerable birthday of my Redeemer."

9th Ode

Mary wholly pure, O rejoice who received God,
spotless Maid, rejoice, foundation of the fallen.
O marvel! For today in you did the Master
appear and thus renew those corrupted
and bring up to the light that has no evening, O Damsel.

When we examine Antonios' melopoeia compared to Bereketēs' one, we can ascertain that it has some common features with the latter, but it also has many differences. Generally speaking, the ambitus of Antonios' composition encompasses ten notes and insists on the diatonic genre, without any modulation. Bereketēs' melody also encompasses ten notes, but turns once to the tense chromatic genre (third Ode).

	<u>Bereketēs' composition</u>	<u>Antonios' composition</u>
<u>Ambitus</u>	10 notes	10 notes
<u>Modulations</u>	One (to the tense chromatic scale) in the 3 rd Ode: ἐπίβλεψον πρόσχες μοι δακρυρροοῦσα	No modulations

An analytical comparison of the two compositions discloses Antonios' main purpose while composing these excellent hymns. Firstly, I would like to point out that in contrast to Bereketēs' melody, Antonios normalizes the melodic stress of many words of these heirmoi, in order for them to concur with the grammatical stress.

In the following excerpts, taken from the manuscript Psachos collection (University of Athens), folios 21v-25r (on the left)²¹ and Ivron 968, pages 263-266 (on the right),²² one can see some relevant examples (the stressed syllables in each case are rendered with bold letters):

Thus, instead of Bereketēs' ἄσμα **μελωδόν** and εὐμενὲς **Λόγε**, Antonios stresses correctly ἄσμα **μελωδόν**, and εὐμενὲς **Λόγε**



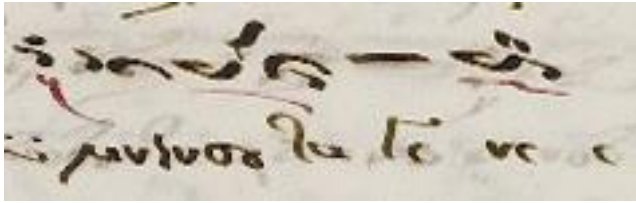
instead of τὰς φρένας **Λόγε** and ὑμνεῖν **Σου** τὰ γενέθλια: τὰς **φρένας** **Λόγε**, and ὑμνεῖν **Σου** τὰ γενέθλια



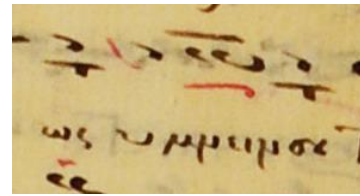
²¹ All the fragments of this manuscript reproduced with the permission of the Department of Music Studies (National and Kapodistrian University of Athens).

²² All the fragments of this manuscripts by Courtesy of the monastery of Ivron in which the copyright belongs.

E C G D



F a G

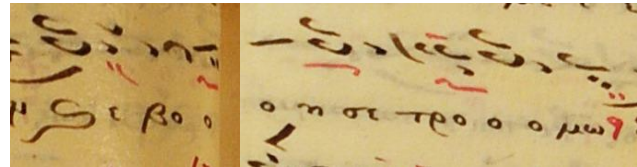


instead of ἐβόησε τρόμῳ and ἐγκαίνιζων τὴν κτίσιν: ἐβόησε τρόμῳ and ἐγκαίνιζων τὴν κτίσιν

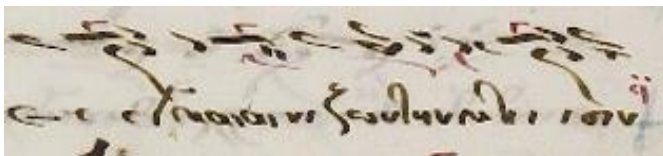
FE FG a G E



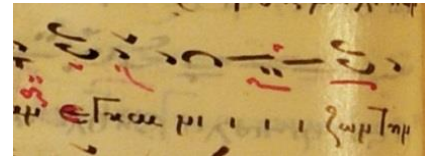
F DEFG G F F



G aGFE FG G G F

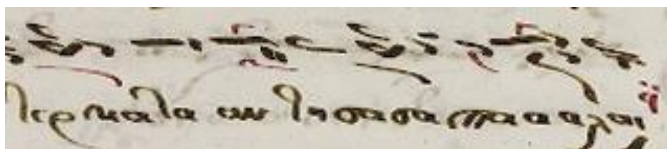


G F D EFG GF

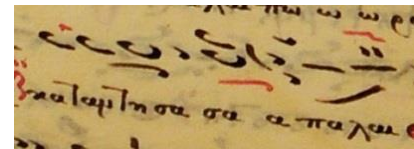


instead of καταντήσασα πάλαι and θύσω σοι Σῶτερ: καταντήσασα πάλαι and θύσω σοι Σῶτερ

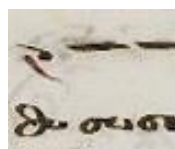
C E FG G G F E FEDD



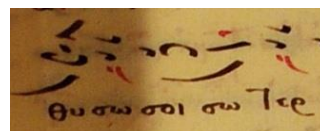
G G a GGFEFGa



C D E



d c a b a

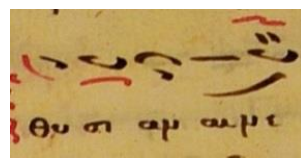


instead of θυσίαν αἰνέσεως and κράζομεν Λόγε: θυσίαν αἰνέσεως and κράζομεν Λόγε

F D C G



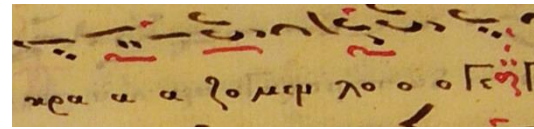
F G D E F G



G a F E D a a

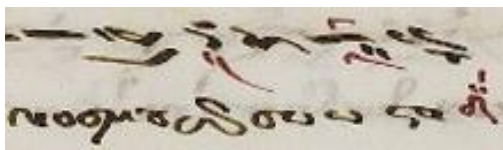


a b c d d b b a a G G

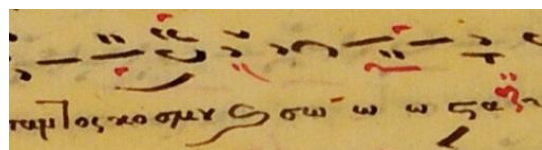


instead of *κόσμου καὶ Σῶστα* and *ἀγάλλεται τρόμω*: *κόσμου καὶ Σῶστα* and *ἀγάλλεται τρόμω*

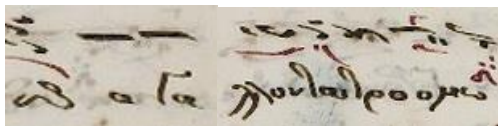
G a G E F G G



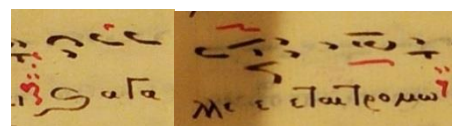
G a a G E F G a G



F G a G E F G G

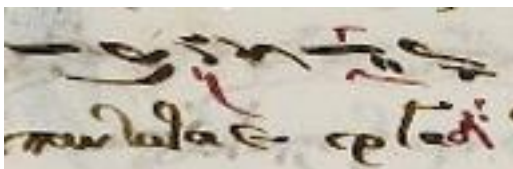


D D D D F E D C E D

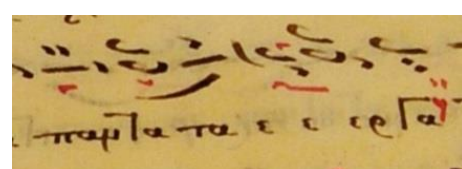


instead of *πάντα τὰ ἔργα*: *πάντα τὰ ἔργα*, and, finally, instead of *καινουργῶν τοὺς φθαρέντας*: *καινουργῶν τοὺς φθαρέντας*

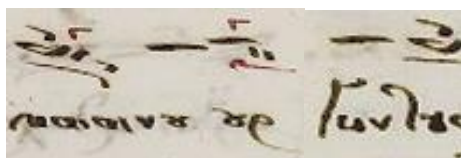
G a G E F G G



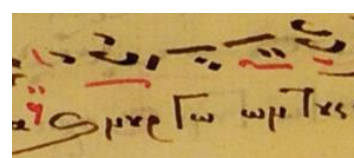
F G G F F E E D D



G F E D E F G a G



G F E D E F G G



Antonios also changes Bereketēs' perfect and imperfect cadences in order for the melodic phrases to concur with the meaning of the lyrics, and in most cases, he promotes the text in a more efficient manner. Thus, in the third Ode Bereketēs puts perfect cadence after *δακρυρροοῦσα*, imperfect after *Ἄννα* and again perfect after *θρηνωδούσης*, while Antonios composes according to the right punctuation of the hymn²³ and is thus more faithful to the meaning of the text.²⁴

	Bereketēs	Antonios
Υψιμέδων ἄναρχε εὐμενὲς Λόγε,	Δι	Δι
ἐπίβλεψον πρόσχες μοι, δακρυρροοῦσα,	Πα	Πα
ἐκτενῶς ἐβόα σοι, πρόπαλαι Ἄννα.	Δι	Πα
Ἀλλ' ὥς ἐκείνης ἤκουσας θρηνωδούσης,	Πα	Δι
καὶ ἡμῶν στερέωσον τὰς φρένας, ἄναξ,	Δι	Πα
τοῦ ἀξίως ὑμνεῖν σου τὰ γενέθλια.	Πα	Πα

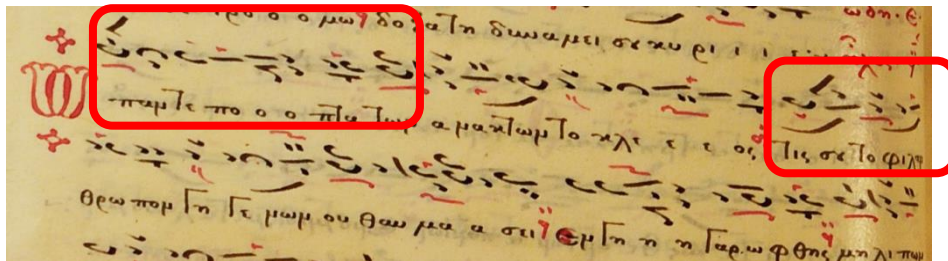
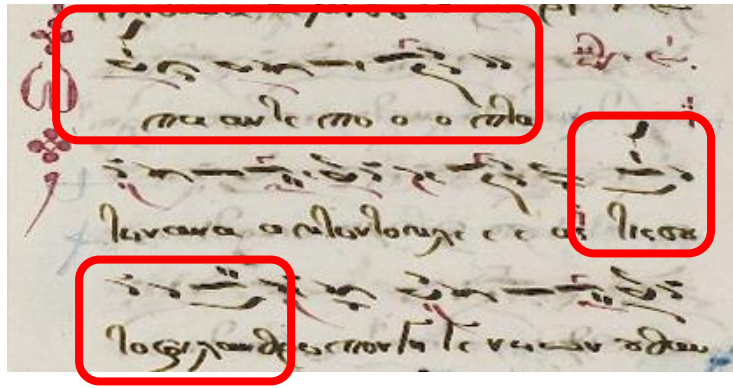
In the fourth Ode Antonios reasonably puts imperfect cadence on Δι after the comma (*προελθεῖν*,) and perfect (Πα) at the end of the phrase, after the semicolon (*τρόμω*·)

	Bereketēs	Antonios
Ἀκηκοὺς ὁ προφήτης, Χριστέ, τὴν ἀκοήν		
σου ἐφοβήθη,	Δι	Πα
ὅτι μέλλεις ἐκ Παρθένου προελθεῖν,	Πα	Δι
καὶ ἐβόησε τρόμω·	Δι	Πα
δόξα τῇ δυνάμει σου, Κύριε.	Πα	Πα

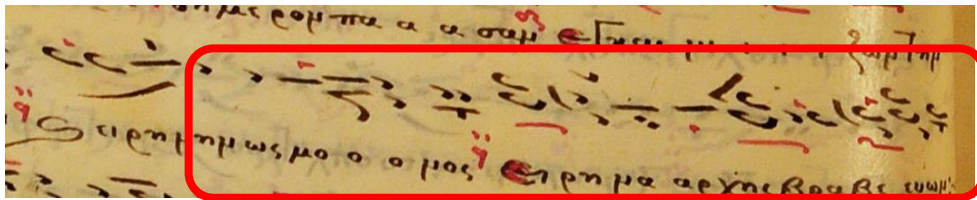
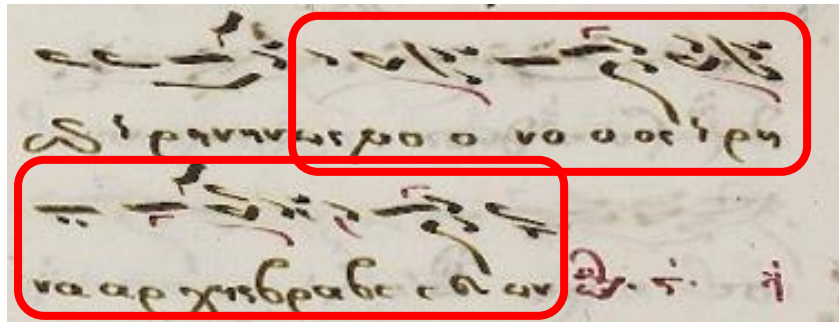
In the fifth Ode, we can notice the most similar melodic movements of the two compositions, as Bereketēs' melody starts from the high Πα' both in the first and in the second verse, and Antonios imitates him, as we can see in the examples below, taken from the aforementioned manuscripts:

²³ An accurate punctuation of these heirmoi can be found in *Ειρμολόγιον περιέχον τους ειρμούς των κανόνων κατ' ἡχον...*, Έκδοσις Ιωάννου Νικολαΐδου (Αθήνα, 1906), pp. 5, 9, 12, 15, 17, 20, 23, 26.

²⁴ In my references to the various cadences, I use the names of the scale steps (notes) established in 1814-15, in Greek language: Νη (=Do or C), Πα (Re or D), Βου (Mi or E), Γα (Fa or F), Δι (Sol or G), Κε (La or a), Ζω' (Si or b), Νη' (Do or c), Πα' (Re or d).



In the fourth and especially in the fifth verse of this heirmos, we can also find striking resemblance between Bereketēs' and Antonios' melodies.



In the same Ode, Antonios correctly prefers to put imperfect cadence on Δι at the end of the first verse (κλέος), and perfect on Πα, at the end of the second one (θαυμάσει;), where the meaning of the two verses comes to a close.

	Bereketēs	Antonios
Ω παντεπόπτα, τῶν ἀνάκτων τὸ κλέος,	Πα	Δι

τίς σου τὸ φιλάνθρωπον γηγενῶν οὐ θαυμάσει; ἐν γῇ γὰρ ὥφθης μὴ λιπὼν τὰ πατρῶα, σήμερον πᾶσαν ἐγκαινίζων τὴν κτίσιν, καὶ εἰρήνην ὥς μόνος εἰρηνάρχης βραβεύων.	Πα Δι Πα Πα	Πα Δι Πα Πα
---	----------------------	----------------------

In the 7th Ode, Antonios combines successfully the meaning of the three last verses, by putting imperfect cadence on Δι after the word *γενεθλίοις*.

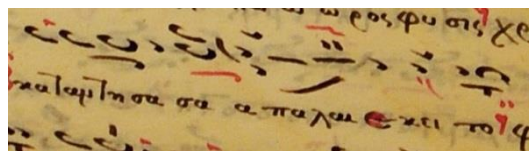
	Bereketēs	Antonios
Ὡς οἱ παῖδες πάλαι σοι κράζομεν, Λόγε· γενοῦ σῶν δούλων Σῶτερ φύλαξ καὶ σκέπη, καὶ σῶσον πάντας προσβολῆς ἐναντίας, ὅπως ὑμνοῦντές σε σοῖς γενεθλίοις, εἰς αἰῶνας λέγομεν· εὐλογητὸς εἶ.	Κε Πα Κε Πα Πα	Δι Πα Δι Δι Πα

In the ninth Ode, Antonios composes with just the same melody the first and the second verse (which have almost the same number of syllables and the same accentuation) and rightly puts perfect cadence at the end of the third verse, where the full stop is (*Δεσπότης*).

	Bereketēs	Antonios
Χαίροις, πάναγνε θεοδέγμον Μαρία· χαίροις, ἄχραντε τῶν πεπτωκότων βάσις· ἐν σοὶ γὰρ ὥφθη σήμερον ὁ Δεσπότης. Ὡ θαῦμα! <u>καινουργῶν</u> τοὺς φθαρέντας, καὶ πρὸς φῶς ἐπανάγων τὸ ἀνέσπερον, Κόρη.	Δι Πα Δι Πα Πα	Δι Δι Πα Πα Πα

On the other hand, there are at least two cases in which Antonios is not successful in his attempt. The more serious case is in the sixth Ode, where he connects through his melody the first word of the third verse with the previous verses, by putting perfect cadence on Πα after *ἔκειτο*:

Εἰς βυθὸν ἀπωλείας ἢ ταλαίπωρος
φύσις
Χριστέ μου Λόγε, καταντήσασα πάλαι
ἔκειτο



However, this word doesn't belong there, and, on the contrary, has a strong relation with the following words of its verse:

ἔκειτο φεῦ μοι! σκοτεινοῖς ἐν κενθμῶσιν·

The second case occurs in the 3rd, 4th and 5th verses of the eighth Ode, where Antonios prefers to put perfect, perfect and imperfect cadences, while the Bereketēs' composition is closer to the meaning of these three verses, which round off in the phrase *Λυτρωτοῦ μου*.

	Bereketēs	Antonios
Νεουργὲ τοῦ σύμπαντος κόσμου καὶ σῶστα,	Δι	Δι
ὕμνεϊ σε πᾶσα μετ' ἀγγέλων ἢ κτίσις·	Πα	Πα
σκιρτᾷ, χορεύει καὶ ἀγάλλεται τρόμῳ,	Δι	Πα
εὐλογεῖτε λέγουσα πάντα τὰ ἔργα	Δι	Πα
τὰ σεπτὰ γενέθλια τοῦ Λυτρωτοῦ μου,	Πα	Δι
σὺν ἐμοὶ εἰς αἰῶνας, πόθῳ ὑπερυψοῦντα.	Πα	Πα

Another remarkable point in Antonios' composition is that he composes the phrases which have just or almost the same number of syllables («ἰσοσυλλαβία») and the stressed syllables on the same points («ὁμοτονία») with the same melody, something rather common in his era, and in general. We have such phrases in the sixth Ode (*Εἰς βυθὸν ἀπωλείας // ἢ ταλαίπωρος φύσις*) and in the ninth Ode (*Χαίροις, πάναγνε θεοδέγμον Μαρία, // χαίροις, ἄχραντε τῶν πεπτωκότων βάσις*), as well. Bereketēs didn't follow this technique. He composed some specific words in a rather strange way, or, better yet, according to a different musical conception. In the fourth Ode (word *ἐφοβήθη* which means "was frightened") he gradually ascended on high notes of the musical scale, although Antonios composed it with a melody that shows bashfulness. We can observe something similar in the sixth Ode (phrase *Εἰς βυθὸν ἀπωλείας* which means "to the deep of perdition"), and in the fifth Ode (*ἐν γῇ γὰρ ὤφθης* which means "You appeared on Earth"), where Bereketēs again gradually ascended six steps, although Antonios just used the same melody with the word *ἐφοβήθη*.

In the word ἔκειτο [φεῦ μοι, σκοτεινοῖς ἐν κευθμῶσιν] of the sixth Ode, which means “it lay [alas for me! in dark caverns],” Berekētēs goes up an octave (!) while Antonios’ melody descends to the base of the first mode, Πα, expressing the meaning.

In order to mention also some other of Antonios’ compositional choices which show us his aim, I have to point out that **a.** he uses the interval of an ascending octave in the word Ὑψιμέδων, which means “Lord of the highest places of the Heavens” (third Ode), **b.** in the word οὐρανὸν (Heaven, sky) he puts a melodic cadence on the high Πα’ (sixth Ode), and, **c.** he composes the word θαῦμα (“miracle”) using an extended melody of twelve beats (!) through which the melody is gradually going to the high Πα’, emphasizing this word in the last heirmos. It is clear that in the end of the whole composition Antonios wanted to focus our attention on this keyword, strongly connected with the Feast of Christmas.

Based on the above mentioned elements we can confidently say that Antonios created a beautiful composition which has a very expressive musical style, by using well known *theseis* of the first mode, while at the same time he stressed the words correctly and separated the various phrases very close to their accurate meaning. These two characteristics make the essential difference between his melody and Berekētēs’ one. His systematic effort in this field shows us that he didn’t compose a melody just to differ from the Berekētēs’ one in some melodic ornaments, but that he had a deep understanding of the meaning of the hymns and walked some steps toward what I call “Word (i.e. lyrics) and music. Two unbreakable components of the chanting expression”.

Generally speaking, for the last three centuries (at least) this was a clear tendency which we can confidently trace while studying the musical works of the great composers (both in manuscripts and in printed books). We can also trace the same tendency while hearing the various recordings of the famous chanters during the last 110 years.

My full interpretation-transcription to the New Method of this specific composition by Antonios which follows, is now available to everyone who wants to have access to a remarkable work of a great musician who lived among outstanding chanters within the environment of the Great Church of Christ.

Καταβασίς Κυριακῆς πρὸ Χριστοῦ Γεννήσεως.
 Μέλος Ἀντωνίου ἱερέως καὶ Νομοφύλακος
 τῆς Ἀγίας τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας
 (τέλη ιζ'-ἀρχὲς ιη' αἰ.).

ᾠχος 4 Πα

(Πα) ᾠδὴ α'

ρι στο ος ε εν πο λει Βη θεε ε

ε εμ βρε φου ουρ γει ει ει ται την η μω ων

ως ε ευ σπλα α χνο ος και νου ουρ γων φυ

(Nη) (Πα)

υ υ υ σιν προ θυ μω ως δευ τε ε ε γη η

(Δι)


γε ε νεις τη η κα αρ δι ι ι α α

(Πα)









σμα με λω ω ω δο ον α α α α σω ω μεν

(Nη) (Πα)

τω ω Δε σπο ο ο ο τη εις αι ω ω ω


 νας εν δο ο ο ξως γαρ δε ε δο ξαα α α σται

Σύμφωνα με τον κώδικα Ψάχου-ἀρχεῖο Γρηγορίου 78Α:


 δε ε δο ο ο ο ο ξαα α α σται
 (Πα) (Κε) (Δι)_ρ

 ψι με δων α α να αρ χε ε
 (Πα) (Κε)

 ευ με νες λο ο ο ο γε ε πι βλε ε ψον
 (Δι)_ρ (Πα)

 προ ο σχε ες μοι οι θα α κρυρ ρο ο ου σαα ε

 κτε νω ως ε βο α α σοι οι προ πα α λαι

 Αα α αν να αλλ ω ως ε ε κει ει ει ει νης

 η η η η κου ου σας θρη νω ω δου ου ου
 (Κε) (Πα)_ρ

 σης και η μων στε ε ρε ε ω σο ο ο ο

ΑΝΤΩΝΙΟΥ ΙΕΡΕΩΣ ΚΑΙ ΝΟΜΟΦΥΛΑΚΟΣ (τέλη ιζ'-ἀρχὲς ιη' αἰ.) 3

ον τα ας φρε ε να ας Α ναξ του ου α α ξι ι
 ι ι ως υ μνειν σου τα γε ε νε θλι ι ι ι

α Σύμφωνα με τὸν κώδικα Ψάχου-ἀρχεῖο Γρηγορίου 78Α:

γε ε νε ε ε ε ε θλι ι ι ι α

(Πα) κη η κο ο ως ο προ ο φη

η η της Χρι στε την α κο ο η η ην σου ε

(Νη)(Πα) ε ε ε φο ο βη η η θη ο ο πι με ε

ε ελ λεις ε εκ Παρ θε ε νου προ ο ε ελ

(Πα) θειν και ε ε βο ο ο η η σε τροο ο

ο μω δο ο ξα τη η δυ υ να μει σου ου Κυ

ρι ι ι ι ε

π
9

Σύμφωνα με τον κώδικα Ψάχου-ἀρχεῖο Γρηγορίου 78A:

σου ου Κυ υ υ υ υ ρι ι ι ι ε

(Κε) (Δι) (Πα) ωδ' ε'

ω παν τε πο ο ο πτα α των α α

να α α κτω ων το ο κλε ε ε ος πς

σου το φι ι λαν θρω ω πο ον γη η γε ε νων ου

θαυ μα α α α σει εν γη η η η γαρ ω

ω ω φθης μη λι ι πω ω ων τα πα α τρω ω

ω α ση με ρον πα α α σαν εγ και αι νι ι ι

ζων την κπι ι ι σιν και ει ρη η νην ω ως

ΑΝΤΩΝΙΟΥ ΙΕΡΕΩΣ ΚΑΙ ΝΟΜΟΦΥΛΑΚΟΣ (τέλη ιζ'-ἀρχὴς ιη' αἰ.) 5

μο ο ο νο ος ει ρη η να α α αρ χης βρα

βε ε ε ε ων

ις βυ θο ον α α α α πω ω λει ει ει

ας η τα λαι αι πω ω ω ω ρο ος φυ υ υ σις

Χρι στε ε μου Σω ω ω ω ω ω τερ κα ταν

τη η σα σα α α α πα α λαι ε κει ει το

φε ευ μοι σκο τει ει ει νοις ε ε ε εν κε ευ

θρω ω ω σιν ε πει ει ει δε ε τη η ση θε ε

ϊ ι κη η η δυ να α στει ει ει α προς

ου ρα α α νω ω ω ων α α νε ε ε βη η

(Πα)
 Δ₂ τα τε ερ πνο ο ο τα α τα κα α α αλ
 (Κε)
 π₉ λη θυ σω ω σοι Σω ω τε ερ βο ο α
 (Πα)
 θυ σι αν αι αι νε ε ε ε ε σε ε ε ε

* Προτεινόμενη όμαλοποίηση χωρισμού φράσης:
 π₉ ως
 (Κε) κα ταν τη η σα α σα α πα α α λαι ε κει ει
 (Πα)
 το φε ευ μοι

(Πα)
 Ω ς οι παι αι αι δες πα α λαι σοι
 (Κε) (Δι) (Πα)
 κρα α α ζο ο ο μεν λο ο ο ο γε γε
 (Δι)
 νου ου σω ων δου ου ου λων Σω ω ω τε ε ερ
 (Δι)
 φυ λα αξ και σκεε ε ε πη και σω ω σο ον

ΑΝΤΩΝΙΟΥ ΙΕΡΕΩΣ ΚΑΙ ΝΟΜΟΦΥΛΑΚΟΣ (τέλη ιζ'-ἀρχὲς ιη' αἰ.) 7

(Πα)

πα α αν τα ας προ σβο ο λη η ης ε να

αν πι ι ι ας ο πω ως υ μου ου ου ουν

τες σοις γε νε ε θλι ι ι οις εις αι

ω ω νας λε γο ο με εν ευ λο ο γη το ο ο ος

ει

π

(Πα)

N ε ουρ γε ε του συ υμ πα αν τος

κο σμου και αι Σω ω ω στα υ μνει ει σε

(Πα)


ε πα α α σα α μετ α αγ γε ε ε λων η


(Κε) (Δι) (Πα)


κπι ι ι σις σκυρ τα χο ο ρε ε ευ ει ει και


(Νη)(Πα)


α γα λε ε ε ε ταιαι τρο ο ο μω ευ λο ο



 γει τε λε γου ου σα α παν τα α α τα ε



 ε ε ερ γα τα σε ε πτα γε νε θλι ι α του

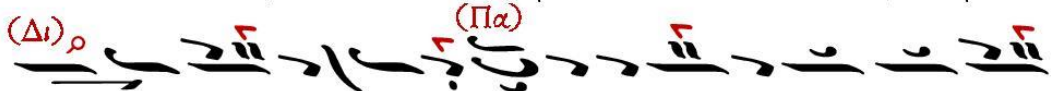

 Λυ υ τρω ω του ου ουμου συν ε μοι οι οι οι



 οι εις του ους αι αι αι ω νας πο ο ο θω ω υ



 πε ερ υ ψου ου ουν τα


 αι ροις πα α να α γνε ε Θε ο ο


 δε ε ε γμον Μα α ρι ι ι α χαι ροις

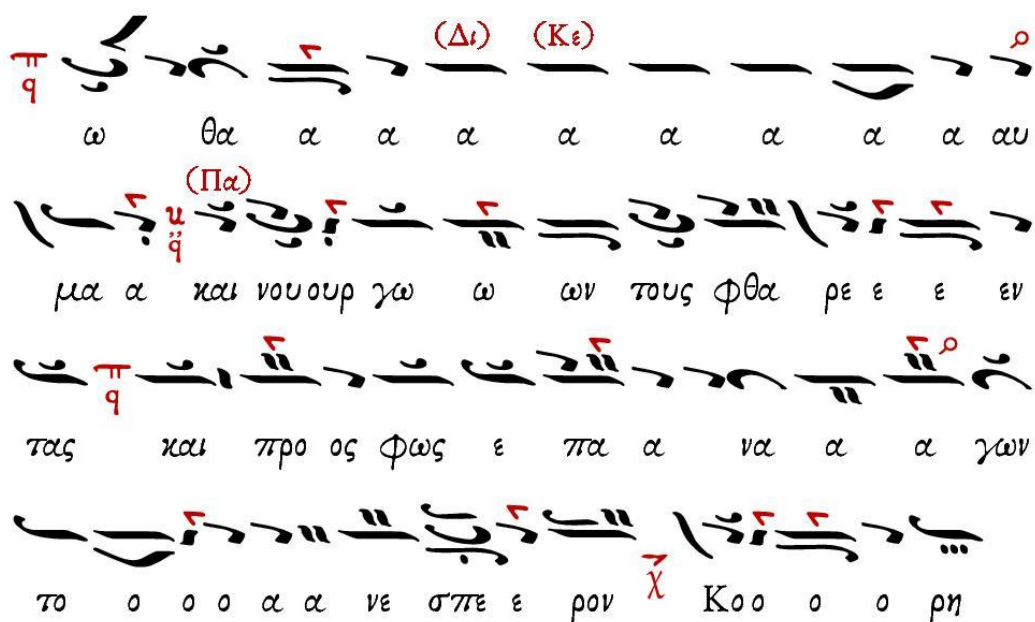

 α α χρα αν τε ε τω ω ων πε ε πτο κο τω


 ω βα α α σις εν σοι οι γα αρ ω ω ωφθη


 ση η η η με ε ρον ο ο Δε σπο ο ο της

ΑΝΤΩΝΙΟΥ ΙΕΡΕΩΣ ΚΑΙ ΝΟΜΟΦΥΛΑΚΟΣ (τέλη ιζ'-ἀρχὲς ιη' αἰ.)

9



Τέλος καὶ τῷ Θεῷ δόξα, αἰωνία δὲ ἡ μνήμη τοῦ μουσικωτάτου
 ἱερέως καὶ Νομοφύλακος τῆς Ἁγίας τοῦ Χριστοῦ
 Μεγάλης Ἐκκλησίας, Ἀντωνίου.

Οἱ καταβασίς αὐτές, ποίημα ἀδήλου ὑμνογράφου (ἴσως τοῦ
 ια' ἢ ιβ' αἰῶνος), ἐξηγήθησαν στὴν Νέα Μέθοδος ἀναλυτικῆς
 ψαλτικῆς σημειογραφίας τὸν Ἰανουάριο τοῦ ἔτους βιζ'-2017
 ἐκ τῶν κωδίκων μονῆς Ἰβήρων 968 (ἔτους 1724) καὶ Ψάχου-
 Γρηγορίου 78Α (αὐτογράφων τοῦ μελοποιοῦ), ἀπὸ τὸν Ἑμμα-
 νουὴλ Γιαννόπουλο, ἐπικουρο καθηγητὴ τοῦ Τμήματος Μουσι-
 κῶν Σπουδῶν τοῦ Ἀριστοτελείου Πανεπιστημίου Θεσσαλονί-
 κης. Ἐπιθεωρήθηκε καὶ πληκτρολογήθηκε ἡ ἐξήγησις τὸν
 Αὐγούστο τοῦ ἴδιου ἔτους.

Reference list

- Chaldaiakis, Achilleas (Χαλδαιάκης, Αχιλλέας). «Λόγον αγαθόν» [Good Word]. *Ανατολής το περιήχημα I* [Sound Reverberations from the East] (2014): 283-342.
- Giannopoulos, Emmanouil (Γιαννόπουλος, Εμμανουήλ). *Η άνθηση της Ψαλτικής Τέχνης στην Κρήτη (1566-1669)* [The Flourishing of Psaltic Art in Crete (1566-1669)]. Μελέται 11 [Studies 11]. Athens: Institute for Byzantine Musicology, 2004.
- . «Αντώνιος ιερέυς και Μέγας Οικονόμος της Μεγάλης Εκκλησίας» [Antonios the Priest and Great Oikonomos of the Great Church]. Paper at the 2nd Conference on Ecclesiastical music in Crete island: *The Psaltic Art in the contemporary ecclesiastical and social reality* (Chania, 2-4 December 2016). In *Synthesis*, Vol. 6, No 1, (2017), 73-110: <file:///C:/Users/USER/AppData/Local/Temp/6803-18016-3-PB.pdf> (accessed 15.1.2021) and in the journal *Απόστολος Τίτος* [Apostle Tite], Γ', 39 (2019): 115-145. Also available in the author's website: http://users.auth.gr/mangian/Αντώνιος_Ιερέυς_Απ.Τίτος_Γ',_τεύχ.39,2019,115-145.pdf
- . "Orthodox liturgical music's breeze blows over the Aegean: Over one-thousand years of musical tradition in a sea with over a thousand islands." Lecture in the Boston Byzantine Music Festival 2014 (24-2-14, Maliotis Cultural Centre, Hellenic College, Holy Cross, Greek Orthodox School of Theology). In Εμμανουήλ Γιαννόπουλου, *Η Ψαλτική τέχνη. Λόγος και μέλος στη λατρεία της ορθόδοξης εκκλησίας. Β'* [The Psaltic Art. Word and Melody in the Worship of the Orthodox Church. Vol. II], 395-410. Thessaloniki: Kyriakidis, 2016.
- . «Πτυχές του έργου του Γεωργίου Χουρμουζίου, Χαρτοφύλακος της Μ.Χ.Ε.» [Aspects of the Work of Georgios Chourmouzos, Archivar of the Great Church of Christ]. Paper at the International Conference *Η Βυζαντινή Μουσική μέσα από την Νέα Μέθοδο Γραφής (1814-2014). Καθιέρωση – Προβληματισμοί – Προοπτικές* [Byzantine Music through the New Method of Writing (1814-2014)], Thessaloniki 2014. In Εμμανουήλ Γιαννοπούλου, *Η Ψαλτική Τέχνη. Λόγος και μέλος στη λατρεία της ορθόδοξης εκκλησίας. Β'* [The Psaltic Art. Word and Melody in the Worship of the Orthodox Church. Vol. II], 461-472. Thessaloniki: Kyriakidis, 2016.
- . «Σημαντικά ψαλτικά χειρόγραφα του 17^{ου} και του 18^{ου} αιώνα. Ταύτιση των γραφένων τους, παλαιογραφική και μουσικολογική σπουδαιότητα» [Important Chant Manuscripts of the 17th and 18th Centuries]. *Synthesis*, Vol. 8,

- No 1 (2019): 98-100: <file:///C:/Users/USER/AppData/Local/Temp/7719-20045-2-PB.pdf> (accessed 15.1.2021). Also available in the author's website: [http://users.auth.gr/mangian/ΓιαννόπουλοςΣημαντικάψαλτ.χφφ,ΣύνθεσιςVol. 8-No 1 \(2019\),88-134.pdf](http://users.auth.gr/mangian/ΓιαννόπουλοςΣημαντικάψαλτ.χφφ,ΣύνθεσιςVol. 8-No 1 (2019),88-134.pdf)
- _____. «Σύμμεικτα περί Νέας Μεθόδου της εκκλησιαστικής μουσικής» [Miscellanea about the New Method of the Church Music]. Paper at the VI Congress Musicological-Psaltic "The Three Teachers, Chrysanthos, Gregorios and Chourmouzios and the New Method of Byzantine musical notation-the bicentennial, 1814/15-2015." Institute of Byzantine Musicology, Athens 21-23 October 2015. In *Synthesis*, e-journal of the Faculty of Theology of A.U.TH., Vol. 4, No 2 (2015): 1-29. <http://ejournals.lib.auth.gr/synthesis/article/view/5174/5079> (accessed 15.1.2021). Also available in the author's website: <http://users.auth.gr/mangian/το πλήρες, 2018.pdf>
- _____. "Tracing the Sources of the Enormous Oeuvre of the Famous Ecclesiastical Musician Petros the Peloponnesian (ca. 1735-†1778)." Paper at the *International Musicological Conference. Musical Romania and the neighbouring cultures: traditions, influences, identities*, Iasi 4-7 July 2013. In *Muzica. Romanian musicology magazine, serie nouă*, Anul XXVI, Nr. 3-4 (Aprilie-Iunie 2015): 121-142. Also in Εμμανουήλ Γιαννόπουλου, *Η Ψαλτική τέχνη. Λόγος και μέλος στη λατρεία της ορθόδοξης εκκλησίας. Β'* [The Psaltic Art. Word and Melody in the Worship of the Orthodox Church. Vol. II], 345-362. Thessaloniki: Kyriakidis, 2016.
- _____. *Τα χειρόγραφα Βυζαντινής μουσικής-Αγγλία. Περιγραφικός κατάλογος των χειρογράφων Ψαλτικής Τέχνης των αποκειμένων στις βιβλιοθήκες του Ηνωμένου Βασιλείου* [The Manuscripts of Byzantine Music. England. Descriptive Catalogue of the Psaltic Art Manuscripts Preserved in the Libraries of the United Kingdom]. Catalogues. Athens: Holy Synod of the Church of Greece – Institute for Byzantine Musicology, 2008.
- _____. *Η ψαλτική τέχνη. Λόγος και μέλος στη λατρεία της ορθόδοξης εκκλησίας* [The Psaltic Art. Word and Melody in the Worship of the Orthodox Church]. 2nd ed. Thessaloniki: University Studio Press, 2008.
- Stathis, Gregorios (Στάθης, Γρηγόριος). *Τα χειρόγραφα Βυζαντινής μουσικής. Άγιον Όρος. Κατάλογος περιγραφικός των χειρογράφων κωδίκων βυζαντινής μουσικής των αποκειμένων εν ταις βιβλιοθήκαις των ιερών μονών και σκητών του Αγίου Όρους. Τόμοι Β'-Γ'* [The Manuscripts of Byzantine Music. Holy Mountain Athos. Descriptive Catalogue of the Manuscripts of Byzantine Music Kept in the Libraries of the Holy Monasteries and Sketes of the Holy Mountain. Vols. II-III]. Athens: Holy Synod of the Church of Greece – Institute for Byzantine Musicology, 1976 and 1993.

_____. *Τα πρωτόγραφα της εξηγήσεως εις την νέαν μέθοδον σημειογραφίας. Α' τόμος. Τα Προλεγόμενα* [The Protographs of the Exegesis into the New Method of Notation. Vol. I. The Prolegomena]. Athens: Institute for Byzantine Musicology, 2016.

Stroumbakis, Michail (Στρουμπάκης, Μιχαήλ). *Ο Νικόλαος Δοχειαρίτης και η συμβολή του στην Ψαλτική τέχνη. Μελέται 18* [Studies 18]. Athens: Institute for Byzantine Musicology, 2014.

Chant collections and other editions

Ειρμολόγιον περιέχον τους ειρμούς των κανόνων κατ' ήχον [Heirmologion Containing the Heirmoi of the Kanons, According to the Eight Modes]. Athens: Editions of Ioannis Nikolaidis, 1906.

Μαθηματάριον. Ερμηνευτική και μουσικολογική σπουδή [Mathematarion. Performative and Musicological Study]. Edited by Konstantinos Skarmoutsos (Κωνσταντίνος Σκαρμούτσος). Athens: Holy Monastery of the Comforter, Oropos Attikis, 2017. The text of the author of the present article is also available on his website.

Ματθαίος Βατοπαιδινός. Εισαγωγή στον βίο και το έργο του [Matthaios Vatopedinos. Introduction to His Life and His Work]. Βατοπαιδινή Ψαλτική παράδοση 9 [Vatopedian Psaltic Tradition 9]. Holy Mountain Athos: Holy Great Monastery Vatopedi, 2019.

Πρόγραμμα Μουσικολογικής Σπουδής. Πέτρος ο Βυζάντιος, Πρωτοψάλτης της Αγίας του Χριστού Μεγάλης Εκκλησίας (1808). Η ζωή και το έργο του [Programme of Musicological Study: Petros Vyzantios, Precentor of the Holy Great Church of Christ (1808). His Life and His Work]. Thessaloniki, Rotonda, May 19, 2017.

Biography: Emmanouil St. Giannopoulos was born in Thessaloniki, Macedonia-Greece. Primarily he is a musicologist and assistant Professor at the School of Music Studies at the Aristotle University of Thessaloniki. He was awarded 'Excellent' for his thesis *The flourishing of Psaltic Art in Crete (1566-1669)* (supervisor Professor Gregorios Th. Stathis) at the Department of Music, University of Athens. In parallel he has studied Byzantine Music, Theology, Hellenic Palaeography and Christian Archaeology and Liturgics. Giannopoulos teaches Byzantine Music in Greece and abroad, he has written many scientific books, articles, essays on Psaltic Art -its handwritten tradition, history, hymnography, morphology, the relation between the hymns and their melody, theoretical treatises- and papers on the work of famous musicians. He takes part in prestigious International Musicological Congresses and

his papers are published in the Proceedings and on the web. He has also edited numerous important music books and he has given many performances with his students' choir. During the last 35 years he served as a protopsaltes (first chanter) in various churches in Thessaloniki. (<http://users.auth.gr/mangian>).