

S U M M A R Y

Emmanouil St. Giannopoulos, *The flourishing of psaltic art in Crete (1566-1669)*

In the Spring of 1998, professor Gregorios Th. Stathis suggested that I should complete a prior research of my own into the Psaltic (i.e. chanting) Art of Crete during the 16th and 17th centuries, with the aim to write a dissertation. I gladly accepted his proposal as I was greatly interested in the subject and had already collected enough matter on it. I feel grateful to professor G. Stathis for his oversight and guidance of my research as well as the writing of this dissertation.

After intensive and systematic research and writing, the work was completed three years later and its public documentation took place on 18 September, 2001 in the Department of Music Studies of the University of Athens. The seven-membered inquiry committee approved of the work, evaluating it as “Excellent”.

The book at hand includes this particular work, supplemented with more recent research done from 2001 till now mainly in the libraries of Great Britain* as well as in some others in Hellas (Greece).

The structure of the work is as follows:

After professor G. Stathis *Memorandum*, my Preface, the *Abbreviations* and *Bibliography*, what follows is the extensive *Introduction*, the *First Part* divided into two Chapters and the *Second Part* divided into four Chapters. Two Appendices follow. At the end there are the *Indexes* and the *Plates-Facsimiles* from selected folios of codes.

* The music manuscripts of Great Britain's libraries (many of which were unknown to researchers and were brought to light by me) have been analytically described and a relevant introduction in the *6th International Symposium of Hellenic Palaeography in Drama (17/23-9-2003)* was made, which will be published in the proceedings. The analytical descriptive catalogue of these 89 manuscripts is ready, typed up and laid out and will be published soon.

Some more extensive elements concerning the separate parts of the book will be mentioned in this summary:

In the *Introduction*, the Psaltic Art in Crete in the 15th and 16th centuries, as well as the action of outstanding musicians from Constantinople (Ioannis Laskaris, Manouil Chrysaphes, Manouil Gazis) before and after its Fall, in the island, are explored. A great number of new elements and manuscripts of these musicians are brought to light and the origin of the great flourishing of the psaltic art in Crete in the period 1566-1669, from the psaltic tradition of Constantinople is ascertained. Furthermore, the action, the creations, as well as known and unknown music manuscripts of remarkable Cretan musicians of this period (Ioannis Plousiadenos, Aggelos Grigorios, Akakios Chalkeopoulos, etc.) are looked through.

In the First Chapter of the First Part the music manuscripts identified as Cretan after exhaustive research in a great number of libraries are presented, with full references to bibliography. The majority of these codes are preserved in the Holy Monastery of Sinai, in several libraries of Hellas (Mount Athos, Athens, Patmos), Italy (Venice, Padova, Udine), Great Britain (British Library, Bodleian, Cambridge University Library, Liverpool-Sydney Jones University Library, etc.), Russia, etc. whereas only one music manuscript of this period has been discovered in Crete!

Some other possibly Cretan manuscripts are also estimated and a few comments on the way of the codes\ formation from minor copybooks written in different dates for the worship needs of the Orthodox Cretans are made.

In the Second Chapter of the First Part an analytical inquiry and recording of the life and work of all the Cretan musician of the period 1566-1669 is done. The milestone 1566 was used because at that time Antonios Episkopopoulos (well-known in the European circles as a remarkable scholar and copyist of manuscripts, who also was first chanter in Kydonies, today named Chania), was for the first time witnessed to compose an ecclesiastical tune. It was in the year 1669 that Crete surrendered to the Turks after the prolonged siege of Handakas ("Candia" - today named Heraklion) and every artistic activity was brought to an end.

In this chapter the older and newer evidence of hand-writing tradition as well as many other elements derived from publications of archives are utilized and a clear portrait of every composer and his work is given. It is worth noting that these people were the literati of their time, known and respectable by Venetian authorities under the occupation of which Crete was,

and they were at the same time the intelligentsia of the Orthodox citizens. Apart from Antonios Episkopopoulos, other top figures in the psaltic, composing, teaching, codewriting and hymns composing activity of these years are his son Venediktos, Venediktos' follower pupil Dimitrios Tamias (first chanter in Candia since 1610 and for about 50 years), Ignatios Frielos, Aloisios Vickimanos, Kosmas Varanis, Andreas Morotzanetos and many more, most of them monks or clergymen of the Orthodox church.

Some other literati who were also hymnographers lived near them, the hymns of whom the Cretan musicians set to music. These are mainly Meletios Vlastos, Meletios Syrigos, Vartholomeos Syropoulos and the earlier Nikolaos Malaxos, all known for their dedication to the Orthodox dogmas and the Ecumenical Patriarchate of Constantinople. The detailed research of all these people's work revealed an amazing multi-leveled creation which goes together with the flourishing of the literature and writing of important metrical theatrical plays of the same period. It is known as the period of the *Cretan Renaissance* in letters and arts, an almost unknown side of which is brought to light now.

In the First Chapter of the Second Part, the Cretan music manuscripts are looked through and classified according to their content (Sticherario, Hirmologio, Papadiké, etc.). The important and till today unknown elements of some codes are pointed out, while it is more generally found out that the Cretan hand-writing musical tradition does not differ the least from the wider psaltic tradition, but on the contrary it follows its usual structures, particularly according to its older forms.

In the Second Chapter the special settings to music of the Cretan musicians in relation to the music compositions of other regions of the Orthodox territory are presented. It is ascertained that in the manuscripts and worship of the Cretan some melodies and hymns from the so-called Byzantine period are preserved which were not used by other musicians centuries ago, while there are lots of dogmatic hymns that were chanted to form and strengthen the belief and faith of the people. It is characteristic that the Venetians banned the presence of Orthodox bishops on the island and for this reason the intelligentsia of the Orthodox made up such ways to teach simple people. For the same reason, and also following the old liturgical rituals, Cretan musicians had set to music and chanted in the Divine Liturgy: the Symbol of the Faith, the Sunday Prayer as well as many more quotations from the New Testament.

In the third chapter lots of probative elements from direct and indirect evidence concerning the character of the Cretan chanting in the 16th and 17th century are presented. It is clearly proved that the Cretans chanted the traditional music they had been taught by the top musicians of Constantinople over the last years of the Empire and after its Fall.

This fact is presumed by the detailed study of the theory and practice of their psaltic and is inferred by some evidence of their contemporary observers.

The Cretan refugees brought this music with them to the Ionian Islands and elsewhere when after the year 1669 they were forced to leave their country.

Some people's characterization however, of the Ionian Islands' psaltic (which has elements of practical polyphony) as "Cretan", is proved to be irrelevant to the flourishing of the psaltic art in Crete which is examined in this research: it is after all indicative that none amongst the numerous melodies of the older Cretans had ever been chanted in the Ionian Islands. Some codes unknown till today, written in Ionian Islands, were studied for this section of the research and the gathered evidence ascertained this fact which all other evidence also reveals.

Finally, in the Fourth Chapter a morphological approach of some compositions of the Cretan manuscripts of the examined period is attempted. In this context some old melodies from the 14th and 15th centuries were studied which were recorded in codes "as they are written and chanted..." by the Cretan musicians as well as some original melodies of the last ones. An effort has been made to find out the rate of preservation of the old compositions' structure, the imposition of personal music formulas ("theseis") or ornaments, the possible existence of polyphonic elements, the tendencies for a more analytical use of notation (transcriptions or "exegeseis"), the infliction of modulation (use of chromatic gender), the transpositions of "pentachords" and "tetrachords" and other elements.

The morphological study makes certain that the Cretans respect the old psaltic tradition to a great extent, they create however, as it was natural, their own personal music expression for the better expression of the hymns.

The above studies ascertained that these significant Hellenes (Greek) scholars and musicians of the late 16th and all the 17th centuries were dedicated to the dogmas and traditional music of the Orthodox church. These exceptional artistic creators continued to attend it with their amazing activity

(which we get to know satisfactorily enough now) with a view to praising God and perfectly expressing the prayers of the faithful.

In *Appendix A*, which is very extensive, the analytical description of the content of all the manuscripts of the psaltic art from Crete of the period that is examined is included, as well as of some former and more recent ones. It is concerned with mainly the primary matter of the research on which the writing of the first two Parts was based to a great extent. Effort has been made to be very analytical in describing the manuscripts, in fully recording of many unknown hymnographers' text and in comparing and identifying the scribes.

In *Appendix B* an unknown theoretical text from the Cretan manuscript Marciana Gr. II 156, written with the asking-and-answering question method (teacher-student), which aims at teaching basic psaltic elements, is published.

This writing is based on the "protheoriai" ("theoretical introductions") of musical manuscripts and presents in a teaching way the theory of the signs of music notation as well as the initial signs ("marteriai") and signs of modulation ("phthorai") of the modes.