

MONUMENTA MUSICAE BYZANTINAE

The Current State of Byzantine Musical Studies after 75 Years of MMB

Open symposium at
Carlsberg Academy (Valby, Copenhagen)
16 – 17 June 2006

Programme and abstracts:

Friday 16 June

14.00 **Opening of the symposium**

- John Bergsagel (Director of MMB, Copenhagen)

14.15 – 15.30: **Achievements of MMB in the past 75 years**

- Ioannis Papathanasiou (Athens): *"The Significance of Monumenta Musicae Byzantinae for the Study of the Heirmological Tradition"*.
- Simon Marinčak (Kosice): *"The Importance of the MMB Series for Research in the Early Byzantine-Slavic Music in Central Europe"*

15.45 – 17.00: **The History of Byzantine Chant and Hymnography**

- Maria Alexandru (Thessaloniki): *"Remarks on the Historiography of Byzantine Music and Hymnography"*
- Francesco d'Aiuto (Rome): *"The Formation of the Byzantine Hymnographic Books: a Cataloguing Project"*
- Nicolas Schidlovsky (Princeton): *"Early Slavic Notation - Meditations across the early Byzantino-Slavic Musical Divide – A Neumed Archetype?"*

Saturday 17 June

9.30 – 10.45: **Current projects of MMB**

- Eustatios Makris (Athens): ”*The Challenge of Editing an Akolouthiai-Manuscript*”
- Girolamo Garofalo (Palermo): ”*Father Bartolomeo di Salvo and his Transcriptions of the Byzantine Chants among the Albanians in Sicily*”.
- Sysse Engberg (Copenhagen): ”*Profetie – the genesis of a liturgical book*”

11.15 – 12.30: **Methods and Problems in Byzantine Chant Research I**

- Christian Hannick (Würzburg): ”*On the Method of Using the Old Slavonic Musical Settings (from the 12th through the 16th Centuries) for the Reconstruction of the Greek Tradition.*” .

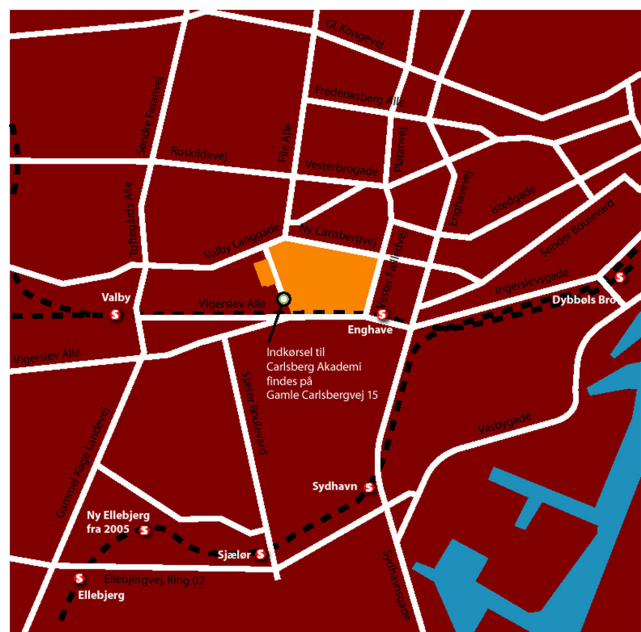
- Gregorios Stathis (Athens): ”*The Monumenta Musicae Byzantinae – Corpus Scriptorum de Re Musica (CSRM) project "Akakios Chalkeopoulos' Ακριβολογήματα ('Akrivologemata' or 'Precise instructions') of Music*”.
- Gerda Wolfram (Vienna): ”*Ancient Greek and Patristic Elements in Late- and Postbyzantine Theoretical Treatises on Church Music*”.

13.00 – 14.00: **Break**

14.00 – 15.15: **Methods and Problems in Byzantine Chant Research II**

- Bjarne Schartau (Copenhagen): ”*Towards the 'editio maior' of the "Hagiopolites"?*”
- Christian Troelsgård (Copenhagen): ”*Transcription of Byzantine Chant – Problems – Possibilities - Formats.*”

Carlsberg Akademi, Gamle Carlsberg Vej 15, 2500 Valby:



Abstracts:

Francesco d'Aiuto: *The Formation of the Byzantine Hymnographic Books: a Cataloguing Project*

This paper is a presentation of a research project which is already being carried out by scholars from the Universities of Rome «Tor Vergata» and «La Sapienza», and from the University of Messina. The project aims at offering new descriptions of the oldest extant Byzantine hymnographic manuscripts, prior to the year

1000: the result will be a corpus of the «Codices hymnographici Byzantini antiquiores» that should include detailed textual, codicological, semiographical and palaeographical descriptions of the relevant manuscripts. Data will be included in an electronic database, but, if sufficient financial support will be granted, the

research team should also be able to publish some volumes devoted to single libraries, or book-typologies. The corpus is intended to be a tool that can help to trace back, in a near future, the primitive structure of the hymnographic books of the Byzantine Church, about whose initial phases we now possess little information.

Maria Alexandru: *Remarks on the Historiography of Byzantine Music and Hymnography*

Byzantine Musical Studies evolved spectacularly during the last 75 years.

Research data offered by

- analytical catalogues of Byzantine musical manuscripts
- studies on different personalities, schools, periods, styles, genres, forms of Byzantine and post-Byzantine chant and poetry
- editions of treatises on Byzantine music theory
- investigations on Byzantine secular music and the

research on the field of Greek folk music

- studies about the impact of Byzantine music in the West, among the Slavs and in other countries, open new possibilities for the study of the historical evolution of Byzantine music and hymnography.

The present paper aims

- 1) to give a brief account of some major historiographical works (Chrysanthos, Papadopoulos, Wellesz, Stathis,

Chatzigiakoumis, Mitsakis, Detorakis)

2) to discuss some issues which concern

- a) the contents and methods of Byzantine music historiography, in the wider context of Musikgeschichtsschreibung
- b) didactic applications in the teaching of Byzantine music and hymnography

Eustathios Makris: *The challenge of editing an Akolouthiai-manuscript*

The completely different character of an Akolouthiai-manuscript in comparison to the already edited Heirmologia, Sticheraria and Kontakaria makes the establishment of certain new editorial policies in

the MMB series absolutely necessary. The present meeting is a very good opportunity for an exchange of views among scholars involved in the MMB project, concerning the coming edition of Athens 2406 (A.D.

1453). The way of transcribing the rubrics, the problem of incipits, the structure of the indexes and other relevant issues will be presented and discussed.

Simon Marinčak: *The Importance of the MMB Series for Research in the Early Byzantine-Slavic Music in Central Europe*

The present article develops some hypotheses regarding the very beginnings of the Slavic liturgy and music. Most scholars would consider the main contribution that of Bulgaria and Kievan Rus. There are only a few those who would survey also course of the Byzantine mission among Great Moravian Slavs of mid-9th century and the personal contribution of Constantine and

Methodius. Although there is a considerable amount of relevant literature, some problems still remain opened. What kind of liturgy had been celebrated in the Great Moravia at the time of the mission? The books of which liturgy had pope Hadrianus "laid on the Altar" in Rome? What kind of liturgical music had been used among Moravian Slavs?

The MMB during its existence has considerably advanced the Byzantine musicological research. Deciphering of middle Byzantine semiography has uncovered previous stage of Byzantine chant. The music that we are now able to hear (with more or less level of probability) is only a few centuries away from the music of 9th century.

Ioannis Papathanasiou: *The Significance of Monumenta Musicae Byzantinae for the Study of the Heirmological Tradition.*

The objective of this paper is to present the Monumenta Musicae Byzantinae

publications devoted exclusively to Heirmologion as well as to highlight the reasons that have

made the MMB publications an indispensable scientific tool for the study of the specific field.

Bjarne Schartau: *Towards the editio maior of the "Hagiopolites"?*

The "Hagiopolites" is a rather heterogeneous conglomeration of theoretical texts on Greek music. It comprises inter alia the oldest extant treatise(s) on the modal system and the Palaeobyzantine and middle Byzantine notations. The

"Hagiopolites" was edited paradigmatically, yet still provisionally by the late Jørgen Raasted in 1983. By that time Raasted was already planning a more comprehensive, definitive edition of the text to be published eventually as one of

the volumes of the MMB, Corpus Scriptorum de Re Musica. The paper is an attempt to envisage the perspectives by 2006 of the realization of Raasted's visions of an editio maior of the "Hagiopolites".

Nicolas Schidlovsky: *Early Slavic Neumatation - Meditations across the early Byzantino-Slavic Musical Divide - A Neumed Archetype?*

Early Slavic music can be less than reassuring on questions of fundamental importance to chant historians. What is the

point of origin for this tradition? Can we come to terms with the evidence? Engagement with the sources

offers a glimmer of perspectives on prevailing hypotheses still haunting the field.

Gregorios Stathis: *The Monumenta Musicae Byzantinae – Corpus Scriptorum de Re Musica (CSRM) project 'Akakios Chalkeopoulos' Ακριβολογήματα ('Akrivologemata' or 'Precise instructions') of Music.*

“The Akakios Chalkeopoulos” autograph, MS Athens 917 (c.1500), is important for three main reasons. First, for the content of the beginning (ff.1r-2r) of the 54 preserved 15-syllable verse “Synaxarion” as it’s entitled by him, second for his aim to solve and clarify some theoretical points

concerning the interpretation of the notation from two points of view “από παραλλαγής” and “από μέλους”, and moreover the interpretation and the analytical writing of the “melos” of some signs, and third, for the delivery of his Anastasimatarion with the analytical notation of

his own, according to his method to “turn the schemata into the keimenon-text... so that any teacher-singer can develop and sing everything unmistakably”. The communication will deal with these three themes.

Christian Troelsgård: *Transcription of Byzantine Chant – Problems – Possibilities - Formats.*

The MMB Series “Scripta” has been resting for many years. This has – fortunately – not meant that transcriptions of medieval Byzantine chant have ceased to be published. A number of publications have continued to appear in a variety of formats, among which one finds both the old MMB style

and a variety of alternative formats. The formats suggested by Raasted, Stathis, v. Biezen and others will briefly be presented and compared, among these also the format used in my forthcoming MMB, Subsidia IX: „*A New Introduction to the Middle Byzantine Musical Notation*“.

It shall be defended that there remain several specific purposes for producing transcriptions (including electronic encoding and graphic representation) the Medieval Byzantine repertoires, and that each purpose might require a specific style.

Gerda Wolfram: *Ancient Greek and Patristic elements in Late- and Postbyzantine Theoretical Treatises about Church Music*

The theoretical treatises concerning byzantine music differ widely according to their structure and contents. Nevertheless, all of them have references to ancient music theory and Greek grammar. A fundamental element is the term *mousiké*, the fifteen-stringed lyre, which presents in the ancient system of the *dis diá pasón* (or double octave), in the Byzantine treatises the *dýo diplasmói*.

The work of Pseudo-Johannes Damaskenos shows an eight-stringed ὄργανον μετὰ τῆς

μουσικῆς (*organon metá tes mousikés*), where the four authentic *echoi* (modes) are ascending from *echos prótos* (first mode) with the ascending interval sign *olígon* and descending (also from *echos prótos*) with the descending interval sign *apóstrophos*. This *mousiké* shows the two tetrachords of which the Byzantine octave consists. There is also a comment in this treatise that the compositions in the extra modes *nana* and *nenanó* of Johannes Damaskenos *apó tes mousikés*

etéthesan, i.e. ‘set off from the *mousiké*’. As a matter of fact these hymns have an ambitus of one octave.

On the other hand, in most of the theoretical treatises there are more or less intensive references to the patristic literature to show the sacred sphere of hymnography and to emphasize the positive influence on the souls of the people. Let me quote from the Akribeia: “*My task is to offer an interpretation of the signs. But what I have heard from the holy fathers, that I will say*”.