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Logos and Melos: An Introduction to the Byzantine Liturgical Hymnography of the Orthodox Church

—P. B. Paschos

Abstract: P. B. Paschos is the distinguished emeritus professor of Byzantine Hymnography in the School of Theology of the National and Capodistrian University of Athens. His publication *Logos and Melos*—No. 6 in the series *Hymnagogika keimena kai meletes* (Athens: Harnos, 1999)—is a practical pro-introduction to the study of the Byzantine liturgical hymnography of the Orthodox Church based on his introductory course lectures.

The present issue hosts the first chapter of the first tome, “Terminology, Division, and ‘The beginning of wisdom is to call things by their right names,’” for the first time in English translation.

Psaltiki is grateful to Prof. Paschos for his permission to use his valuable publication.

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Article.

Chapter 1.

a. Definition.

Hymnology (ὑμνολογεῖν from the words *hymnon* + *legein*, that is, “to say a hymn”): the theological and philological science known by this term has as its purpose the systematic study of the origin and development of the Greek liturgical hymns of the Orthodox Church. Whatever in the area of Orthodox worship is related to the ecclesiastical poetry and its creators is studied in both its philological and theological aspects in order that we may better understand the artistic quality of the hymns and their deeper relationship to the entire spirit of the liturgical life of the Orthodox Church. In the past the word *hymnologos* referred to one who sang or composed hymns.

Our ecclesiastical hymns have been the subject of study for many years now as part of

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the general subject of Byzantine Philology in the European University Schools of Philology. Already from the middle of the 19th century we can note the publication of critical editions of hymns and the related scholarly exchange. In the Schools of Theology, and especially in the areas of Ecclesiastical History, Patrology and Liturgy, certain aspects of our Ecclesiastical Hymnography are examined. The first two disciplines were interested in the composers of the hymns, or historical persons, while the last was more interested in the meaning of the hymns within the context of the Church's liturgical spirit. However, with the continuous scientific process of specialization the need to create a separate branch of Hymnology appeared and was officially adopted in the School of Theology in the 20th century.

The Hellenic hymnography of the Orthodox Church is often called Byzantine Hymnography even though it includes both pre-Byzantine and post-Byzantine compositions due to the fact that it realized its greatest acme and flowering during the height of the Byzantine era.

b. Division.

The Greek hymnography of the Orthodox Church is divided into four periods.

1. The first period includes the first four centuries of the Christian era. It is characterized by a desire to open new poetic venues and by the establishment of the prerequisites for the creation of an Ecclesiastical Hymnography. The faithful of the Church search for a poetic voice and expression that corresponds to their liturgical life. Amid the chaos of the various heresies of foreign influence and the multitude of reactions against them, the ecclesiastical hymnography finds its own identity and slowly begins to pave its own particular road.
2. The second period stretches from the fifth to the seventh centuries. It is characterized by a particular acme and, especially, by the successful flourishing of ecclesiastical hymnography which will realize its height in the poetic form of the Kontakion and in the person of Romanos Melodos.
3. The third period, from the eighth to the eleventh century, advances ecclesiastical hymnography to another high pinnacle, the dogmatic poetry of the Kanon.
4. Finally, the fourth period, from the twelfth century to the present, is characterized by a desire to imitate the prototypes of the past and—except for rare exceptions—presents us with clear ebbs and tides of ecclesiastical hymnography.

c. "The beginning of wisdom is to call things by their right names": hymnographic terminology.

Before proceeding to other introductory topics it is necessary that a preliminary understanding of the basic hymnological terminology be attained, since this terminology will be continuously encountered. Parallel to the Scriptural "the fear of the Lord is the beginning of wisdom" (Prov. 9,10) is the ancient proverb "the beginning of wisdom is to call things by their right names." If we are to comprehend any subject, it is imperative that we know the key words well. Naturally, we will not extend ourselves to scholastic interpretations and analyses, with etymological references and linguistic notations, as would be necessary in a specialized study of hymnographic terminology.

For the purpose of giving a practical overview, what follows is a list of the most common terms, in alphabetical order, used in hymnology and afterwards, the basic liturgical

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books of our Church. These books are referred to often, and in them the great majority of the ecclesiastical hymns are preserved.

1. *Hymnographic terms.*

Akolouthia (liturgical service). Every ecclesiastical ritual, whether performed daily (i.e. Orthros, Vespers, Hours, etc.) or irregularly (i.e. water blessings, mysteries, special processions), is accompanied by hymns, prayers and readings, as dictated by the Typikon (see below). Today we also refer to the Phyllada as Akolouthia. This book contains the hymnography and Synaxarion for a particular Saint or feast not found in the other liturgical books or a service that has been composed by another hymnographer for some particular miracle, such as newly-revealed Saint or other events.

Anabathmoi (plural): These are 75 small troparia, which are attributed by many to Saint Theodore the Studite. They are chanted antiphonally in the Sunday orthros, according to the mode of the week. Each Antiphon contains three Anabathmoi; each mode contains three antiphons, hence, nine Anabathmoi, except for mode IV plagal, with four Antiphons and twelve Anabathmoi. The contents of the Anabathmoi are compunctionate and theological (trinitarian). The Anabathmoi have a special relationship with the ancient Songs of Ascent in the Psalter (Psalms 119-133). Of great usefulness in the interpretation of the Anabathmoi is the *Nea Klimax* (*New Ladder*) written by Saint Nicodemos the Hagiorite, as well as the interpretation by Nikephoros Kallistos Xanthopoulos.

Antiphons (read, sung): The name Antiphons usually denotes a) the groups of resurrectional Anabathmoi, which we just mentioned above, b) the groups of troparia in the orthros of Great Friday (15 Antiphons), and c) the short troparia which are chanted in the Divine Liturgy, “Through the intercessions of the Theotokos...” and “Save us, O Son of God...,” with or without verses.

Apolytikion: This is the central troparion of the day (in honor of the Saint or feast). Its content relates in a condensed and laudatory fashion the honored person or theme of the feast. It is chanted at the end of the Vespers, after the “Lord, now lettest thou thy servant depart,” as well as in the Orthros, the Divine Liturgy and other daily services. It is often accompanied by a Theotokion, but on feasts of the Lord or of the Mother of God it is repeated three times, sometimes with the “Glory; Both now.”

Aposticha (or *apo stichou*): These Troparia are always chanted at the end of the Vespers, and sometimes at the end of the Orthros. They are chanted with verses, except for the first in each set.

Automelon (or *protomelon*): This is a troparion that contains the prototype metre and melody (in other words, both poetic and musical metre) for other troparia. The troparia that mimic the automela are called prosomoia. In the case of the kanon, the automelon is called heirmos.

Doxastikon: This troparion praises the persons of the Holy Trinity, the Mother of God, a Saint or Saints, or some feast. It is always preceded by the doxology, “Glory to the Father and to the Son and to the Holy Spirit.”

Heirmos (from the verb *heiro*, which means to connect or attach): It is the prototype first strophe of the ode of a Kanon. It serves as the model upon which the rest of the troparia in the ode are composed as isosyllabic and homotonic. The heirmos uses the language of the corresponding biblical canticle. The heirmos plays the role of automelon for the remaining troparia of the ode, which could for this reason also be termed prosomoia (see citation).

Exaposteilarion: The troparion that is chanted towards the end of the Orthros, immediately before the Ainoi and their stichera. The name comes from the frequent use of the word *exaposteilon* (to send out) in the related hymns for the Great Fast: “Send forth Thine eternal light,” “Send forth Thy light,” “O Lord, the Giver of light, send down Thy light,” etc.

Epylychnios (psalm or hymn): The epylychnios psalmos is the so-called Prooimiakos or Introductory Psalm (103) of David, “Bless the Lord, O my soul. O Lord my God, thou art very great,” which is read at the beginning of the Vespers. Epylychnios hymnos refers to Psalm 140, the “Lord, I have cried unto thee”; nevertheless, it is commonly used also to refer to the most ancient trinitarian hymn of the Vespers, read or chanted at the Entrance, “O gladsome Light”. This hymn is usually attributed to the martyr Athenogenes, though this attribution has not been firmly established.

Evlogetaria: These are the troparia that follow the verse “Blessed art thou, O Lord, teach me thy statutes” (Psalm 118). The name comes from the first word of the verse in the Greek, *evlogetos*. The two most ancient sets of *evlogetaria* are known by the names a) *anastasima*, or ‘resurrectional,’ chanted in the Sunday Orthros and referring to Christ’s Resurrection—“The company of angels was amazed” — and b) the *nekrosima evlogetaria* of the dead, chanted at funerals, memorials and the Saturdays of the dead—“The choir of the saints has found the fountain of life.” Both conclude with the “Glory, Both now” (*triadikon* and *theotokion*) and the Alleluia.

Heothina: These were once called the *heothina* hymns or Doxology, “Glory to thee who hast shown forth the light.” Today the name is used to refer to a) the Orthros Gospel reading used on Sundays and those feasts days that call for a Gospel in the Orthros and b) the eleven Doxastika of the Sunday Ainoi or Praises at the end of the Orthros Service. The composition of these *heothina doxastika* is attributed to Leo VI. Their content is based on the eleven resurrection *Heothina* Gospel readings. An old Jerusalem codex preserves an earlier liturgical practice showing the *heothinon* Gospel being read immediately after the chanting of the Ainoi and followed straightway by the chanting of the *heothinon doxastikon*, which is a summary and poetic annotation of the corresponding Gospel reading. The reason for their common name is, then, self-evident.

Theotokion troparion: A hymn referring to the Theotokos, in its verses are usually interwoven dogmatic expressions related to the incarnation of Christ, His two natures, etc. The *theotokia* for weekdays and Fridays are called *Stavrotheotokia* (*theotokia* of the Cross) because, in addition to hymning the Theotokos, Christ’s Cross and crucifixion are also alluded to.

Idiomelon: This troparion is always a prototype, chanted according to its own melody and metre. It is not bound or related to any other troparion by having the same number of syllables (*isosyllaby*) or the same pattern of accentuation (*homotony*). Nevertheless, some of the more well-known and famous *idiomela* did play the role of *automelon* and, in this way, during the years of imitation and decline there are cases of *doxastika* which are in essence *prosomoia*!

Kathisma: The term is primarily used in the division of the Psalter, whose 150 Psalms are divided into twenty *kathismata*. Each *kathisma* is made up of relatively equal psalm texts which are read in the Church. The Christians listening to the psalms would sit down. In the Greek the word for sitting is *kathomai*. This is how we have the term *Kathisma*. In between the three *kathismata* of the Orthros certain troparia were chanted and, by extension, also came to be known as *kathismata* or *kathismata troparia*—the hymns after the first, second and third stichologia.

Kanon: This is a system of troparia or strophes of nine units or odes, as referred to as canticles. Each ode is related to the corresponding biblical odes (at least its *heirmos*). Each ode contains at least two troparia chanted according to the preceding *heirmos*, which they completely follow according to metre and tonic rhythm. *Kanons* seldom contain nine odes, however. A full *kanon* will normally contain eight odes, abandoning the second ode, which has a highly penitential character. The name *Kanon* is most likely from the fact that the *heirmos* is the rule or “*canon*” and prototype for the troparia that follow it. In this way the whole takes on the name of the part. According to any particular *kanon*’s content it can receive a variety of names, such as *triadikos* (Trinitarian), *anastasimos* (resurrectional), *parakletikos* (supplicatory), *hiketirios* (of petition), *stavroanastasimos* (referring to the

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Cross and the Resurrection), etc. (cf. Chapter 3). Kanons can be composed with 2, 3, 4, 8 or 9 odes.

Katabasia or *katabasion*: The heirmos is repeated at the end of each ode of the canon. It is performed in a slower, more deliberate way, “with a common voice.” More commonly, however, after the Canon or, at least, at the first odes and synaxarion of the day, and can be chanted as a unit, all together as Katabasiai with unique melodic grandeur. As it seems, within the liturgical usage of the Oecumenical Patriarchate of Constantinople only on the 21st of November (the feast of the Entrance of the Virgin into the Temple) do the chanters come down (katebasion = that which brings down) from their normal positions to stand in the middle of the Church to show their reverence, as was the common practice in more ancient times.

Kekragarion: This is the evening hymn Kyrie ekekraxa (“Lord, I have cried,” Psalm 140) which, according to liturgical practice, is chanted in all eight modes at the beginning of each Vespers. Today we also refer to the troparia (idiomela or prosomoia- stichera) that follow the Psalm as kekragaria.

Koinonikon or *Communion Hymn*: This is a short text (usually only one verse with an “Alleluia” at the end) that is chanted in a melismatic and compunctual manner by the Lambadarios toward the end of the Divine Liturgy, while the clergy are communing the Holy Sacrament in the altar and preparing it to be given to the faithful. On Sundays it is normally the verse “Praise the Lord from the heavens. Alleluia” (Psalm 148). Other early koinonika include Psalm 33, “O taste and see,” Psalm 32, “Rejoice in the Lord, O ye righteous” and Psalm 115, “I will lift up the cup of salvation.”

Kontakion (Diminutive for the Greek word kontos, which means “short”): In the past this term was used to refer to a hymn form made up of one or more *prooimia* and followed by a set of *oikoi* (cf. Chapter 2). Today, however, the term is usually used to refer only to the *prooimion* (or *proasma*) of the ancient Kontakion. Today they are usually only read with the first oikos in the Orthros service, before the synaxarion (between the sixth and seventh odes).

Makarismoi (*Beatitudes*): This term refers to the words of Christ from the Gospels blessing the poor in spirit, those who mourn, the meek, etc. (Matthew 5,3-11). They are usually chanted as a third antiphon in the Divine Liturgy, before the Small Entrance in the monasteries and seldom in the parishes today. By extension the same name is given to the troparia chanted with verses from the Beatitudes, whose content is characterized by an attitude of compunction and repentance. The repentant thief on the Cross and his words “Remember me, O Lord” are often incorporated into the hymn texts.

Martyrikon: This is a troparion chanted in honor of a martyr or group of martyrs.

Megalynaria: Today we have two main types of megalynaria: a) those short hymns (one or at the most two verses long) that precede the troparia of the ninth ode of the canon on great feast days, when the “More honorable than the Cherubim” is not used (eg. “Magnify, O my soul, her who is greater in honor and more glorious than the hosts on high”) and b) the laudatory hymns chanted at the end of the Supplicatory Canon (Paraklesis) after the ninth ode or during the reading of the Diptychs in the Divine Liturgy, just before the Axion estin. The Encomia at the Epitaphios on Great and Holy Friday (Holy Saturday Orthros) are also referred to as megalynaria in the ancient Typika.

Oikos: This word is used to refer to each strophe or troparion of the ancient Kontakion following the metre of the first oikos or heirmos. Today usually only the first oikos is used, which is said with the prooimion in the Orthros between the sixth and seventh odes, before the synaxarion. Composers of new services today write the kontakion and oikos as prosomoia, using the ancient heirmoi of the Kontakia as prototypes.

Orthros: The morning service of the daily office in the Orthodox Church that begins with the Hexapsalmos (Six Psalms) is known as the Orthros. It contains a variety of hymns and readings. Its basic shape can be found in the liturgical book known as the Horologion.

Pasapnoaria or *Ainoi*: This refers to idiomela or prosomoia troparia chanted toward the end of the Orthros before the Doxology and after the psalmic verse “Let everything that hath breath praise the Lord” (Psalm 148), hence their name (the verse begins in the Greek, pasa pne). Each troparion, as a sticheron, is preceded by a verse, which can be specially chosen in the cases of martyrs, apostles, righteous, etc.

Prokeimenon (from the Greek *pro-keimenon*, meaning before the reading): This is a short hymn, usually a psalmic verse or verse from a Biblical Canticle that is chanted before Scriptural readings. They are used in the Divine Liturgy before the Epistle and Gospel (rarely before the Gospel today) readings. In the Vespers the prokeimenon is used in place of the Old Testament prophecy readings, which today are only used for Great Feasts and during the Great Fast. When there is a Gospel reading in the Orthros it is also preceded by a prokeimenon. In some ancient Typika published by Dmitrievskij (I, 551 and 553) the troparia of the Small Hours are also called Prokeimena “O Lord, who at the third hour” (Third Hour), “O thou who on the sixth day and hour” (Sixth Hour), and “O thou who at the ninth hour” (Ninth Hour).

In the past there was a distinction between Prokeimena and Alleluiaria, which is all but forgotten today. Presented here is the distinction of the Great Prokeimena for the Great Feasts of the Master, “What God is as great” and “Arise, O God. ” Older rubrics refer to the psalmic verses in the Orthros and Vespers of Great and Holy Week and the Great Fast, “Turn not away” and “My spirit seeks thee early” and the Great Alleluiaria. Hence, it seems that these Alleluiaria have taken on a kind of penitential and compunctual character.

Prosomoion (from the Greek, “toward the same”): This is a troparion having the same number of syllables (isosyllaby) and the same pattern of accentuation (homotony) as a particular prototype automelon. In Byzantine chant the prosomoia are called prologoi. These troparia are always preceded by an indication of the prototype hymns they follow.

Stichera: These are troparia, either idiomela or prosomoia, chanted in the Vespers or Orthros. They are always accompanied by a psalmic verse, hence the term sticheron (from the Greek, “a verse”).

Triadikon: This refers to a hymn whose content is of a Trinitarian character and that supplicates, petitions, glorifies or in some way hymns the Holy Trinity.

Triodion: Firstly, this is a system of Kanon containing only three odes (just as a kanon can also be a Diodion for two odes or Tetraodion for four odes, and so on). It follows that the book containing services for the days when mostly three-ode kanons are chanted would take the same name. These days correspond to the pre-lenten, Lenten and paschal periods of the Church calendar. The Triodion is divided into two parts, a) the Katanyktikon or Compunctionate Triodion and b) the Triodion ton Rodon, which is today referred to as the Pentekostarion. It is the Compunctionate Triodion that is usually referred to as simply the Triodion today.

Troparion: This is a general term that refers to almost any hymn chanted with or without a psalmic verse, according to its own tropon (manner) or some other hymn. The apolytikion is often called the “troparion of the day” in the Typika. Even the stichera and strophes of the odes are referred to as troparia, because they are chanted according to the melody of the heirmoi according to Zonara, “Troparion because it is fashioned and followed by it [the heirmos] and the heirmos serves as its example and final cause” (Migne, PG 135,124).

Hypakoe: This troparion is said after the Evlogetaria and before the Antiphons of the Anabathmoi in the Sunday Orthros. In times past, however, the ephymnion (refrain) or epodos of some hymn which was repeated by the people or clergy or chanters. This is clearly shown in the Symposium of the Ten Virgins by Methodios Pataron of Olympus, where we find the refrain “I search thee holding illumined lamps, O Bridegroom; I meet thee, ” which is repeated at the end of each of the 24 strophes of the hymn written with alphabeti-

The problem regarding the effect [energeia] of the signs of the Chrysanthine notation begins immediately with the establishment of the New Method invented by the Three Teachers, Chrysanthine, Gregorios and Chourmouzios.

cal acrostics. Hypakoe hymns exist for the great feasts also.

Cheroubikon or *Cherubic Hymn*: This hymn is chanted in the Divine Liturgy during the Great Entrance and begins with the words *Hoi ta cheroubim mystikos* (Mystically representing the Cherubim). Three times a year alternate cheroubika are used: on Great and Holy Thursday, Of thy mystical supper, on Great and Holy Saturday and at the Liturgy of St. Iakovos the Brother of the Lord, Let all mortal flesh keep silent, and at the Liturgy of the Presanctified Gifts, Now the powers of heaven.

Odes and *Canticles*: As has already been mentioned, these names refer to Biblical texts often used in worship. Eight are from the Old Testament and one, the ninth, from the New Testament. According to ancient rubrics the verses of the odes are followed by the troparia of the kanons. By extension, these troparia of the kanons also came to be referred to as odes. These troparia are also divided into nine sections and their entirety is called a kanon (cf. Below for more, Chapter 3).

2. *The Most Important Ecclesiastical Books.*

Horologion or *Book of Hours*: In ancient times this book contained only the daily office or Hours, hence its name. In time, however, enough additions were made that it took on the character of the Church's main Book of Prayer since it contains all the daily and special services used in the worship and prayer life of the Church.

Parakletike or *Great Oktoechos*: The liturgical book known by this name contains the resurrectional services of the Vespers, Midnight Office and Orthros chanted during the greater portion of the liturgical calendar year. The creation of the first core of this book is attributed to Saint John of Damascus and contains its primitive shape, corresponding only to the services for Saturdays and Sundays (Oktoechos). In time compositions by newer hymnographers like Joseph, Theophanes, Metrophanes, Paulos Amorius, Leo the Wise, Constantine Porphyrogenetus and other were added, completing the resurrectional series with hymns for each day of the week. The book was enriched with new stichera, doxastika, kathismata, kanons, makarismoi, anabathmoi, and the like. In this way we now have the Great Oktoechos or Parakletike, with its resurrectional, but also supplicatory and penitential character. It is a book that pangs the conscience and comforts the soul of the Orthodox faithful throughout most of the ecclesiastical year in the Divine Services. The resurrectional hymns contained in it always precede any other hymns that may be designated, keeping in line with the old proverb, "the resurrectional always takes precedence."

Menaion or *Book of the Months*: This liturgical book, or set of twelve books, contains the Services of the Saints and Feasts for each month of the year. For this reason there are twelve Menaia. These feasts are referred to as immovable feasts, since they are celebrated on the same date each year.

Triodion: This book received the name of the Kanon composed to three odes (as has already been explained above). It contains the Services of the movable feasts before Pascha, specifically, from the Sunday of the Publican and the Pharisee to Great and Holy Saturday. It is the most compunctionate liturgical book.

Pentekostarion: The second part of the Triodion hymnbook is known by this name today and contains the services of the movable feasts after Pascha, from the Sunday of Pascha up to the Sunday of All Saints, which is always celebrated on the Sunday immediately following the feast of Holy Pentecost.

Apostolos or *Praxapostolos*: This is the book containing all the pericopae (Book of Acts and Epistles in the New Testament) of the apostolic readings for all periods of the liturgical year.

Euangelion or *Gospel*: This book contains all the Gospel pericopae, according to the order that they are read during the liturgical year. A copy of this book is always placed on the Holy Table.

Typikon: This is the book containing the *typike diataxis*, in other words, the detailed directions or rubrics to the priest and chanter for the order followed in the Services. It gives the typos or type and example as to the what, when and how each ecclesiastical service is said, performed or chanted.

Euchologion or *Book of Needs*: The first short form of this book is called the *Small Euchology* or *Hagiasmatarion* and contains various Prayers and Services which are the necessary handbook for the priest. The *Mega Euchologion* or *Great*

Euchology is not only the necessary and indispensable corpus for the Priest, but also a plethora of special prayers and services, from the special prayers for the sick all the way to the complete services of all the sacred Mysteries (Baptism, Chrismation, Ordination, Holy Matrimony, etc.).

Parts of the *Euchology* have also been published as separate books, such as the following:

1. *Diakonikon*. This contains all parts said by the Deacon in the Divine Liturgy and other services.
2. *Hieratikon* or *Litourgikon* or *The Three Liturgies*. These books contain the three Byzantine Liturgies of St. John Chrysostom, St. Basil the Great and the Liturgy of the Presanctified Gifts with all parts said or performed by the priest in Church.
3. *Archieratikon* or *Taktikon*. This contains the Divine Liturgies, Ordination and other Services and prayers for use by the Bishop.

Psalterion or *Psalter*: This is the book of the same name found in the Old Testament and whose expression in the language of the Septuagint has inspired all the Church's hymnographers. The Psalter contains the body of the 150 Psalms of David with the addition of the nine Biblical Odes or Canticles, which became the thematic source for the creation of the Kanon Odes from the 9th century on.

Theotokarion: This book contains kanons by various hymnographers in all the modes in honor of the Theotokos. It is used mainly in the monasteries, but also in the parishes in conjunction with the chanting of the Great Kanon of St. Andrew of Crete during the Great Fast. The most popular *Theotokarion* is the one published by St. Nicodemos the Hagiorite, while only the first volume of S. Eustratiades' publication has come down to us.

Prophetologion: This book is only found in the manuscripts and contains the pericopae of the books of the Old Testament that are read during the various chanted services. It is not published today as the readings still in use (during the weekdays of the Great Fast, the Great Feasts and commemorations of the celebrated Saints) have been incorporated into the *Menaion*, *Triodion* and *Pentekostarion* books.

Anthologion or *Pandektes*: This book is no longer published, being displaced by the *Synopsis* or *Synekdemos* (*Sputnik Psalomschika* in Russian). It usually contains the Divine Liturgies, the Psalter, the Horologion and other select services from the *Menaia*, *Parakletike*, *Triodion* and *Pentekostarion*. Its content is not standardized and depends greatly on the compiler and the ecclesiastical or private needs surrounding its publication. ♪

Footnote: For more details, as well as linguistic considerations, see Anth. A. Papadopoulou, "Λειτουργικοί ὄροι," in *Ἀθηνά*, Μ' (1928), pp. 60-87; N. B. Tomadake, "Βυζαντινὴ ὀρολογία Α'. Ἐκκλησιαστικά τινα βιβλία," in *Ἀθηνά*, ΞΑ' (1957), pp. 4-8; and Konstantinou Nikolakopoulou, "Hymnologischmusikalische Terminologie der Orthodoxie: Ein Lexikon," in *Orthodoxes Forum* 2 (1995), pp. 187-220.



The chapter on
"Musical Expression"
in Simon Karas' two-
volume *Theoretikou-
tes Methodou-
tes Hellenikes
Mousikes*—which I
believe is the most
important theoretical
publication of our
century because
it approaches for
the first time in a
complete manner
Hellenic music as
a system—serves
as the inspiration
for today's
communiqué.

The Importance of Simon Karas' Research and Teaching Regarding the Taxonomy and Transcription of the Effect of the Signs of Cheironomy: Oral Interpretation of the Written Interpretation.

Communiqué to the Delphi Musicological Conference, 4-7 September 1986.

—Lykourgos Angelopoulos

About the author: Lykourgos Angelopoulos is presently the Director and main instructor at the School of Byzantine Chant of the Conservatory of Athens, Greece and well-known Archon Protopsaltes of the Most-holy Archdiocese of Constantinople, as well as Protopsaltes of the Church of Hagia Eirene Aiolou in Athens. As director of the Hellenic Byzantine Choir he is known internationally for his countless professional-class recordings and performances of Byzantine chant.

Abstract: In this issue of Psaltiki's Online Journal we host this most interesting Communiqué to the Delphi Musicological Conference in 1986 (published Athens: Hellenic Byzantine Choir, 1988). The presentation discusses aspects of the interpretation of the effect of the signs of quality in the New Method of Byzantine chant notation and is enriched by musical and audio examples. Psaltiki is grateful to Mr. Angelopoulos for his permission to translated in English for the first time and make available this most interesting offering.

Keywords: Simon Karas, Byzantine chant, interpretation, notation, exegesis, transcription, education, oral tradition, written tradition, oral transmission, written transmission

Technical Note: All graphic content related to this article (most musical Examples) are provided in a separate pdf: <http://www.psaltiki.net/journal/2.1/pdf/2_1images.pdf>; the same content is also available on Psaltiki's Flickr stream: <<http://www.flickr.com/photos/29665365@N06/sets/72157622527674232/>>. All audio content related to this article are posted on the PsaltikiInc YouTube Channel: <<http://www.youtube.com/psaltikiinc>>.

Anti-Prologue

The teacher of our National Music, Simon Karas, is essentially the first to have examined and fully studied in a systematic fashion the topic of the effect (energeia) of the musical signs, dedicating to it an entire chapter of his two-volume Theoretikon tes hellinikes mousikes, published in 1982.

The presentation in that volume of the conclusions of his many years of research into both the oral and written traditions has served as the catalyst for a parallel examination of these two traditions. I must note furthermore, that the resulting confirmation of his presentation and conclusions is indeed exciting.

A small part of this research is represented by the following paper, which was presented at the Delphi Musicological Conference in 1986.

Evidence of research coming out of the oral tradition is not only provided with notation, but is also included in the recording accompanying the paper in the present publication.

This paper represents a preliminary investigation and attempt to contribute to a better understanding of the importance of the chapter "On Musical Expression" in S. Karas's Theoretikon for the teaching and interpretation of Greek Music.

This publication is also a humble reciprocation for all that this wise teacher of our national musical heritage gave to the author, and indeed to so many of his students over the span of entire decades.

It is hoped that with God's help this work may serve as the beginning of a wider, more complete, and more detailed examination of the topic.

Sincere thanks are due to Mr Iannos Papachrones for the preparation of this publication, to Rev Fr Amphilochios Pikias for

the French translation, to Mr Michales Stroumbakos for the copying of Examples 2-6 and 8-11, and to Mr Ioannes Chares, who helped correct the proofs.

Athens: 4 July 1994

L. A. A.

Article.

The chapter “Musical Expression” in Simon Karas’ two-volume *Theoretikon tes Methodou tes Hellenikes Mousikes*—which I believe is the most important theoretical publication of our century, because it is the first to approach in a complete manner Hellenic music as a system—serves as the inspiration for today’s paper.

This chapter is not only original, but nearly unique in the bibliography of the entire genre of printed theory books¹ due to its completeness and clarity, its exactness and its detailed transcription, which reveal to us in a systematic fashion the link between the written and oral traditions. For I do not think that anyone loses sight of the fact that the oral tradition is a prerequisite for the correct reading of the notation. This is why Chrysanthos mentions in his *Theoretikon* that “for the beginner to be able to chant this scale correctly, it must be taught by a Greek musician.”²

This chapter, then, analyzes the signs of cheironomy, whether they be “with voice” (ison micron, oxeia, petaste), or with augmentation of time (tzakisma), or without voice or augmentation (psephiston, bareia, piesma, homalon, antikenoma, heteron, tromikon and strepton). As we can see, there are included here both signs retained by the New Method, and those that express the unbroken oral tradition, like the mikron ison, oxeia, piesma, tromikon and strepton.

In this manner, then, Simon Karas proposes the reintroduction of these last signs into the contemporary notation. We should mention here that at least the students of the Society for the Dissemination of National Music and my companions in the Hellenic Byzantine Choir read musical scores using these signs.

The problem regarding the effect [*energeia*] of the signs of the Chrysanthine notation begins immediately with the establishment of the New Method invented by the Three Teachers, Chrysanthos, Gregorios and Chourmouzios.

With the abolition of these signs of the old notation, which are expressed analytically in the New Method, the existing musical system was simplified. It was better organized, rather than recreated. In my opinion, it was for this reason, that it was received in a relatively short time, precisely, that is, because the notation was not fundamentally changed. The links between notation and tradition were not completely severed—as was the case with some other systems appearing shortly before and after it, such as those of Paliermos and Lesbios. It was, rather, a natural development, we might say, of the system that already existed.

This link of the writing—as is also the case with the link of the writing of language, and let us not forget the origin of the musical signs—is fundamental. For this reason, change in the notation that is unchecked is decisive for either the continued existence or disappear-

1 Cf. Also Simon Karas, *He byzantine mousike palaiographike ereuna en Helladi*, Athenai 1976; Bas. K. Paparounes, *He Theia Leitourgia*, Athenai 1939; Abraam Euthymiades, *Mathemata Byzantines Ekklesiastikes mousikes*, 2nd ed., Thessalonike 1972; P. K. Keltzanides, Proussaeos, *Methodike didaskalia theoretike te kai praktike...* En Konstantinoupolei 1881.

2 Chrysanthou, Archiepiskopou Dyrrachiou, *Theoretikon Mega tes Mousikes*, en Tergetste 1832, p. 9.

“Teachers,
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ance of the music or language under examination.

The first testimony to the continuation of the use of the oxeia after the reformation of the notation is found in a phrase of Thamyris, a student of the Three Teachers, who was sent to Paris to oversee the engraving of typographical musical glyphs and to print the first books of Byzantine Chant. It is found in the Progue of the *Doxastarion* of Petros Lambadarios that was published in 1821 at the Rignios Press in Paris.

“Teachers, I am not ignorant,” writes Thamyris, “that the oligon with the kentema or kentemata and psephiston should have the shape of the oxeia; time, however, did not allow me to deal with details of little importance.”

I will note two points:

- (a.) Why did the Teachers in Constantinople want (Thamyris knows this well) the oligon to have the shape of the oxeia in the above mentioned case, but I believe also in all the other combinations not mentioned here (oxeia before the ison, or ison on the oxeia with the psephiston, etc)?
- (b.) Thamyris regards it less useful to engrave the oxeia and to use it because he is in a hurry to print the books. We know³ that the music characters were engraved within five months while in Bucharest, Romania, Petros Ephesios—according to Thamyris himself—took three years to engrave his glyph characters.

I think that no other reason can be a more serious justification for the retention of the oxeia in the signs of the New method than the following: the effect of the oxeia was practiced in the oral tradition (and it is preserved, fortunately, even today by the traditional chanters); it is different from the effect of the oligon and it was only natural that the Teachers would want the written equivalent of the effect. The old theoretical works were not gone and forgotten, nor Kyrillos Marmarinos (first half of the 18th c), while Apostolos Konstas, who was thoroughly contemporary, refers to the effect of the oxeia on the other signs.⁴

Someone, however, will ask: why then did they not use the oxeia in the list of signs for the New Method?

The answer that will be given (which holds also for all signs that the oral tradition preserves regardless of their abolition) must take into account the special circumstances that are at work in any type of reform. Certain changes will be judged helpful only in hindsight. The Three Teachers tried to simplify the musical notation by using the smallest number of signs possible, in order to expedite the learning process of Byzantine Chant for the young.

The oral tradition that interprets the written was still strong and dynamic at that time and the transmission of the power of the signs from teacher to student was clear and complete. They could not see how 100 years later Byzantine Chant would be taught in the Hellenic Nation with piano and now the oral tradition of the written notation would be weakened and almost demolished by the European style of music education in the various conservatories.

With the transcription of the oxeia the exegetes sometimes used the analytical notation of the oligon with kentemata and the gorgon, while numerous other times, they left simply the oxeia, knowing full well that the chanters for whom they were writing knew the theseis that interpret the effect of the oxeia by heart, as is still the case today with chanters who know the tradition and whom we will hear in the audio examples.

This effect of the oxeia is interpreted in its own paragraph by S. Karas in his *Theoretikon*, and this is why he supports its reintroduction. In fact, it does exist in the first printed books of Byzantine music from Bucharest in 1820, the *Anastasi-matarion* and *Doxastarion* Petros Lambadarios that were printed under the supervision of another important student of the Three Teachers, Petros Ephesios (Example 1).

3 Cf. The prologue in the book: *Doxastika tou eniautou... melisthenta para Petrou Lampadariou...*, first tome, Paris, from the Pignius Press, 1821. Cf. Also Georgiou G. Lada, *Ta prota typomena biblia byzantines mousikes*, Kouloura, Athena 1978, p. 28.

4 Cf. *Gabriel Hieromonachos* in the series from the *Monumenta Musicae Byzantinae* (Corpus Scriptorum de re Musica) edited by Christina Hannick and Gerda Wolfram, Vienna 1985, p. 48, line 104. Also see MS Koutloumoussi 461 and National Library of Greece 968, as well as Simon Karas, *Methodos Hellenikes Mousikes—Theoretikon*, Athenai 1982, tome 1, pp. 183ff.

Thamyris himself confessed that the typographic characters of their publications attempted to mimic the manuscript music scores.

This accomplishment of Petros Ephesios—who did not overlook the effect of the *oxeia*—becomes even more important today and proved very valuable for demonstrating the *oxeia* existence, in the written tradition as well as the oral.

Let us now come to the exegetical work of Gregorios and Chourmouzios. From the extant autograph manuscripts in the library of the Metochion of the Panagios Taphos (Holy Sepulcher) we can observe that each one separately transcribed, in a huge number of bulky manuscripts, nearly the entire repertoire then in use—as well as that no longer in use—in the Church.

The great value of these two separate bodies of transcription, which have yet to be studied in depth, is that the two interpretations give us the same texts written in different ways, even though in practice, in their execution, they render the same sound. (Example 2, consisting of 4 images).

Another case is that in which we find two transcriptions with minor differences, something that I believe is due to either a broader or more detailed interpretation of the musical line, especially in the melismatic melodies. This must have a relation to the teaching or memorization of the specific phrase (we are not considering here the situation where the old manuscripts from which the transcriptions were made have differences) (Example 3).

Furthermore, the same exegete transcribing into the New Method can—in certain circumstances—often use a different combination of signs to express a specific formula in the old notation. Research must be done into whether this has any relationship with the initial note of the musical phrase and the mode in which the phrase appears in the melody (Example 4).

We note that in the above examples the manner of transcription is identical with that of the oral tradition and that it has the same freedom and dynamics with regards to musical expression. In other words, with the transcription in Example 4 we have the old formula transcribed each time with a different combination of signs (as with Nos. 1 or 2 and 6 or 7), but with the same sound expressed. In the same way, *kentemata* with *oligon*, *antikenoma* with *haple*, which is always followed by a descending sign (*apostrophos* with a *gorgon*), is performed with an ascent of a third (two voices). This performance is written down by those contemporary chanters who to excess record analytically the effect of the signs in their writing.⁵

Beyond the fact that I consider this analytical transcription rather dangerous because of how it changes and destroys the notation and neutralizes or (at least) weakens the effect of the signs with the result that anyone becoming accustomed only to this interpretation is incapable of reading the same text in the notation that contains the power of the signs, nevertheless, this provides us with an indication of the unbroken continuity of this effect of the signs via the oral tradition (Example 5).

5 Bas. Paparounes, who published a volume in Athens, 1939, entitled *He Theia Leitourgia*, writes at the end of his extremely interesting Introduction: “Note. Everything mentioned in the present study regarding the nature and effect of the tropic hypostases and the like are given to the light of publication not for the final purpose that the sacred chanters abuse the analytical lines, but in order to counter the opposite purpose, namely, to refute the abuse by others by developing the most excellent analytical lines.”

*With the transcription of the *oxeia* the exegetes sometimes used the analytical notation of the *oligon* with *kentemata* and the *gorgon*, whiles numerous other times left simply the *oxeia*, knowing full well that the chanters for whom they were writing knew the *theseis* that interpret the effect of the *oxeia* by heart, as is still the case today with chanters who know the tradition and like those we well hear in the audio examples.*

That said, if the very analytical notation of contemporary chanters makes us hesitant, we can find even more characteristic examples for all the signs of cheironomy throughout the printed chant books that have been published since 1820.

An opposing opinion—singular, as far as I know—regarding the effect of the signs is held by Konstantinos Psachos,⁶ founder and at that time professor of the School of Byzantine Chant of the Conservatory of Athens.

Among other opinions, in part justifiable, he writes the following: “But how is it possible to accept that only those chanting today in the Patriarchal Church, that only they should teach the music so that the so-called *hyphos* can be preserved; especially when we suddenly hear them teaching the parallage of the first mode *Kyrie ekekraxa* as follows” (Example 6).

I believe a hypothesis regarding how this strange paragraph written by Psachos resulted. Is it possible that Psachos had been influenced so much by the teaching of European music in the Conservatory of Athens that he thought of the parallage of the Byzantine Melos as a kind of solfège? This is surely strange because Psachos would have heard all the patriarchal chanters up to 1904,⁷ when he came to Greece, maybe even Georgios Raidestenos II.⁸ Georgios Binakes⁹ who was Raidestenos’ student, taught music on the island of Chios. Binakes’ pupil was an important contemporary chanter, Leonides Sphekas (born in Karyes of Chios September 18, 1921). In the next example we will hear Leonides Sphekas, the most faithful student and preserver of Binakes’ teaching, from the parallage for the *kekragarion* of mode I (Example 7).

Let us now hear some examples from one of Psachos’ own faithful and conscientious pupils, the ever-memorable Theodoros Chatzetheodoros (born in Phokaia, Asia Minor, 1893; died in Athens, 7 Oct. 1985), professor of Byzantine Music and Protopsaltes of the Metochion of the Holy Sepulchre in Athens from 1914-1985. How is it possible that Psachos’ own student would execute these things in the very way Psachos criticized? (Example 8.)

But even in the melodies that Psachos composed we note the practice of the exegetes Gregorios and Chourmouziotis: in the same melody, the same musical phrase is notated with a different order or combination of signs, which in turn preserve the same melodic sound (Example 9).

The question is then presented as to how it is that Psachos accepts the analytical notation of the same melodic line but does not accept the oral tradition that expresses it? Could it be due to an ignorance of the relationship of the transcriptions from the old notation and the oral tradition? This is something that would be possible for chanters of limited theoretical training, but it is incomprehensible, however, for a theoretician of the stature of K. A. Psachos.

I will now present an example of the interpretation of a sign of cheironomy from the Three Teachers as it comes down to us via the Archdeacon Anthimos,¹⁰ who taught Byzantine Music in Mesolongi and left behind a tradition that still thrives today.

It is the *parakletike* above the thesis of the *strepton*,¹¹ which is interpreted as an ascent of three voices (the interval of a fourth).

The chanter we will hear in this example is Sozon Meliones, once mayor of Messolongi, who learned music from a pupil of Anthimos, Anastasios Chateriades, and who chanted throughout his childhood years—as he himself related to me—with the pupils of Anthimos, Kleomenes, Athenes, N. Kladephteras and D. Mosketos (the recording took place in December of 1982 in Mesolongi).

6 *Phormigx*, period II – year Gamma (epsilon), no. 19-20, Athenai, 15 Jan. 1908, “Peri *hyphos*,” on page 3.

7 K. Psachos was probably born in 1866 (cf. Also K. A. Psachos, *He Parasemantike tes Byzantines Mousikes*, published by Dionysos, Athenai 1978, p. 18). Alternately, K. Panas holds that he was born in 1869. Cf. K. Panas, *He theia kai hiera Leitourgia*, Athenai 1984, p. 18, n. 1.

8 Georgios Raidestenos II (1833-1889), Protopsaltes of the Great Church (1871-1876); cf. Georgios Papadopoulos, *Historike Episkopesis tes Byzantines Ekklesiastikes Mousikes*, en Athenais 1904.

9 Georgios Binakes (1865-1939), music teacher and Protopsaltes from 1920 of the Metropolitan Church of Chios. Cf. Also Pan. S. Antoneles, *He byzantine ekklesiastike mousike*, Athenai 1956.

10 For information on this Anthimos see K. I. Panas, *Triodion*, Athenai 1981, the Anti-prologue, p. 3-8.

11 See Simon Karas, *Methodos Hellenikes Mousikes—Theoretikon*, Athenai 1982, tom. 1, p. 218.

We will notice the analysis of the phrase *pros heauton*, which can be discerned immediately before the word *thaumasia* (Example 10).

Of the various studies I would like to note that which is found in the third part of Bas. Paparounes' *Theia Leitourgia*, published in Athens, 1939, and which deals extensively with notational orthography, that is, with “the proper composition and expression of the musical signs.” Paparounes has studied Chrysanthos and Apostolos Konstas and presents a number of comparative examples from the printed scores while analytically interpreting the signs as they present themselves in the various lines (Example 11a).

In the example above the analysis with the effect of the *psephiston* occurs with an ascent of two voices. Let us hear at least two more examples of the two-voices ascent in the analysis of the effect of the *petaste* with the *klasma* (Example 11b).

From all commented upon above, I should say here that most chanters interpret the effect of the signs without strictly applying certain canons. Surely, they mainly interpret in the manner they were taught, but at other times vocal ability plays a role, as does the musical line itself. This is worthy of investigation not only for certain signs, but for all of them in order to attain a broad and well-documented picture of the oral interpretation.

In the clip that we heard (Example 11b) we have two different interpretations of the *petaste* with the *klasma*. The same can be discerned in the next sample, which we will hear from Athanasios Panagiotides (born in Constantinople in 1910; died in Thessalonike January 1, 1989). The recording is from the *oktaechon* (eight-mode) *Theotoke Parthene* by Bereketes—the verse, “the fruit of thy womb” (Example 11c).

Among the various studies I should mention also the paper delivered Giannes Zannos at this year's Abbaye de Royaumont in France and his presentation of recordings from Constantinople, where one clearly recognizes the interpretation of the signs.¹²

Recently, I was greatly pleased to hear how Demetrios Giannelos has already prepared his doctoral dissertation regarding related topics that I have already mentioned.¹³

One characteristic point in the research, which was conducted via various comparisons between printed scores and recordings, is that the differences which divide modern Greek theoreticians—differences regarding the interpretation of the signs of expression—are not as great as some might assume by reading their theory books.

Let us consider two or three more final examples. First is a segment of the verse *eulogemene sy en gynaxi* (“blessed art thou among women”), again from the *Theotoke Parthene* by Petros Bereketes. It is chanted here by Athanasios Panagiotides (Example 12).

Here is an example of the *homalon* at a cadence in mode II chanted by the Archon Protopsaltes of the Great Church, Thrasyboulos Stanitsas (Constantinople 1910 - Athens 1987) (Example 13).

12 Giannes Zannos presented his doctoral dissertation in 1994 under the title, *Ichos und Makam: Vergleichende Untersuchungen zum Tonsystem der griechisch-orthodoxen Kirchenmusik und der türkischen Kunstmusik*. Bonn: Orpheus Verlag, 1994. This dissertation contains noteworthy transcriptions of recordings from Constantinople of importance for the study of musical expression.

13 D. Giannelos' doctoral dissertation was presented the following year (1987) at the Université Paris X Nanterre: Dimitrios Giannelos, *Musique Byzantine: Tradition orale et tradition écrite (XVIIIe-XXe siècles)*, Thesis de Doctorat, Université Paris X, 1987.

The fact that Simon Karas pioneeringly systematized the exegeses of the vocal effect of the signs of cheironomy in his chapter on “Musical Expression” from the Theoretikon is of great importance.

Here is an outtake from the polyeleos of Petros Lambadarios, *Douloi kyrion* (mode I plagal), in which the effect of more than one sign can be discerned. Fr. Dionysios Phirphires chant (born in Megale Panagia, Chalkidike 1912; died in Karyes, Mount Athos 1990) (Example 14).

The topic of the effect of the signs of cheironomy is too great to be thoroughly examined, even in summary form within the limitations of a short communiqué.

It is, however, fundamental, I believe, not only for the musical research involved with the notation of the Three Teachers or the older notations, but even for contemporary music performance.

The fact that Simon Karas pioneeringly systematized the exegeses of the vocal effect of the signs of cheironomy in his chapter on “Musical Expression” from the *Theoretikon* is of great importance.

- First, as a contribution to musicological research, he opens roads with the proofs of his conclusions, point by point, from the written and oral tradition.
- Next, for the same living tradition and musical performance, he provides invaluable knowledge.
- And, finally, he contributes to improved teaching of the Music, to its conscientious preservation, and to the dissemination of its unique characteristics.ψ



Pascha on Simon's Rock: a personal reflection on my Holy Week experience in an Athonite monastery

—*Georgios Livaditis*

About the author: Georgios Livaditis is a graduate of the MDiv program at Hellenic College, Holy Cross Greek Orthodox School of Theology in Brookline, Massachusetts and the 2009 recipient of the **PSALTIKI PASCHA ON MOUNT ATHOS AWARD**. He was on Mount Athos from the Saturday of Lazarus to Tuesday of Bright Week at the Sacred Monastery of Simonopetra (11-21 April 2009).

Abstract: This is his reflection of his experience. Photos and sound clips have been incorporated into a movie posted at: <http://www.youtube.com/watch?v=yoTDxZsJKqc>. He is presently working at the Ss. Constantine and Helen Greek Orthodox Church in Brooklyn, New York.

Keywords: Mount Athos, Chant, Pilgrimage, Monasticism, Simonopetra, Psaltiki Award, Liturgical life

Article.

My name is Georgios Livaditis and I am a seminarian at Hellenic College, Holy Cross Greek Orthodox School of Theology. I have been studying now for almost six years to become a priest. I love God and seek to please and glorify him.

By grace, I was the recipient of the 2009 Psaltiki Holy Week On Mount Athos Award. My experience at the Monastery of Simonopetra affected me so profoundly; I will never be the same. It was the service of Holy Unction on Holy Wednesday that was particularly transformative. I cannot recall ever being so moved. The monks were focused and yet so relaxed. They brought the liturgy to life. Their chanting and readings were the most beautiful offerings I had ever heard. I truly felt the Holy Spirit in the room that



night. There were seven priests performing the service and at the end they stood in a line and all seven anointed each and every one of us. I had never seen this before. It was a rare moment and I will never forget it.

Throughout Holy Week I witnessed many young people seeking advice and guidance from the monks for their spiritual growth and I felt a common bond with them. We all have a natural desire to know God that needs to be nurtured and it was beautiful to witness this nurturing of souls. Every pilgrim who entered the monastery could see the love of Christ in the faces of these monks; in their eyes and in the way they spoke. Their every breath honors God. I talked to many of the pilgrims during my week there and we all shared this belief: The monks of Simonopetra are men after God's own heart. Where there is joy there is love (Gal. 5,22). They shared that love with every pilgrim who entered the monastery and their love nurtured and healed us all.

My time with the monks was so meaningful. They spent time with me individually as well as collectively. They prayed with me, they laughed with me, and I was even able to contribute to some of the daily chores of the monastery. I was also allowed to participate in the chanting and some of the readings. I am not an accomplished protopsaltes, but I love chant and I try to practice daily. It was a blessing for me to worship with such lovers of God and in the beauty of His holy house (Ps. 27,4). My chanting skills were much improved because of this experience. How can I ever repay them for this gift?

When I am still and in my spirit, I hear those phenomenally pure tones glorifying God and I am moved all over again. The way the monks assisted each other during the service showed me what true brotherhood is. If one monk knew a particular chant better, he would work with the other

I am so thankful I was given the opportunity to apply for this scholarship. I would encourage anyone who loves the Psaltic Art, our blessed Byzantine chant, to apply. In my many years as a student I have received many scholarships but none compares to this one. This was a scholarship of pure love and joy.

monks to deliver a most honorable offering of mercy and praise (Heb. 13,15), all for the glory of God. That is what they taught me about brotherhood; it's all for the glory of God.

It is my sincere wish that everyone experience the beauty of the Simonopetra Monastery on Mount Athos. I was truly humbled by the abundant love I received from all the fathers there. There was joy in every heart! The kind of joy that only comes to those who are in full cooperation with the Holy Spirit. It was my privilege to witness and live this reality.

I am so thankful I was given the opportunity to apply for this scholarship. I would encourage anyone who loves the Psaltic Art, our blessed Byzantine chant, to apply. In my many years as a student I have received many scholarships but none compares to this one. This was a scholarship of pure love and joy. Surely, blessings will follow this scholarship's founders all the days of their lives. ☞

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