

Three lectures by Peter Jeffery

Senior Visiting Scholar, Onassis Foundation, University Seminars Program, USA

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AT THE ORIGINS OF THE BYZANTINE MUSICAL TRADITION

Friday, December 3, 2010, 5 pm - 8 pm at The Skylight Room

The Graduate Center, The City University of New York, 365 Fifth Avenue, New York, NY 10016-4309

Venue Phone: (718) 997-4520

At the Origins of the Byzantine Musical Tradition: *The Holy City*

Many texts discovered in the 20th century—in Greek, Armenian, Georgian, Latin, Syriac, and other languages—have made it possible to recover much of the early Christian liturgy of Jerusalem. The Hagiopolite rite, as it was celebrated from the fourth to the twelfth century, seems to have been the first Christian liturgical tradition to be fully organized according to a complete liturgical year. It exercised a profound influence on many other eastern and western liturgies, as pilgrims from all over the Christian world brought Hagiopolite texts and practices back to their home countries. In early Greek manuscripts there are often signs of tension between the Hagiopolite tradition and the tradition of the Great Church (Hagia Sophia) in Constantinople. But did any early Jerusalem melodies survive in Byzantine chant or other medieval musical traditions? We will explore some possible examples.

Saturday, December 4, 2010, 7 pm at The Grand Banking Room of the historic Arts Exchange

ArtsWestchester, 31 Mamaroneck Avenue, White Plains, NY 10601

Venue Phone: (914)428-4220

At the Origins of the Byzantine Musical Tradition: *The Eight Modes*

The newest research is building the case that the Oktoichos—the eight musical modes—originated in the Hagiopolite liturgy of Jerusalem, where it was originally associated with the reading of the Resurrection Gospels at the holy tomb of Jesus. This explains the prominence of Resurrection themes in the liturgical book known as Oktoichos or Paraklitiki, which developed into the modern Anastasimatarion. Another book is arranged in modal order—the heirmologion containing the tunes for the kanons—and it too seems to have originated in or near Jerusalem. The geographic spread of the 8-mode musical system also suggests that it radiated outward from Jerusalem. But what were the original musical characteristics that distinguished each mode or ichos from the others? Did these characteristics change as the modes were adopted by Armenian, Syrian, Slavonic and Latin Christians? And what did the 8 ichoi have to do with the music of classical Greece?

Tuesday, December 7, 2010, 6 pm at The Michelis Cultural & Educational Center

196-10 Northern Blvd., Flushing, NY 11358

Venue Phone: (718) 357-4200

At the Origins of the Byzantine Musical Tradition: *Old Rome and New Rome*

There were Greek-speaking parishes and monasteries in Old Rome for much of its early history. St. Maximos the Confessor was one of many eastern monks who sojourned in Rome while fleeing foreign invaders and/or heretical emperors in the east. From 642-752, many bishops of Old Rome were men of eastern family who spoke and wrote Greek. Several of these "Greek popes" were involved in building the church of Santa Maria Antiqua, which still stands in the Roman Forum. Modern historians often claim that the papal liturgy of this period shares many features in common with Byzantine court ceremonial, and the papal choir is known to have sung some texts in Greek. How Byzantine was Roman liturgy in the 7th and 8th centuries? Did one city exert its influence on the other? Or are the similarities merely due to a common Greco-Roman culture?

Peter Jeffery - Abbreviated biography

Michael P. Grace Professor of Medieval Studies

B.A., Brooklyn College, City University of New York

M.F.A., Princeton University

Ph.D. in Music History Princeton University, 1980



Jeffery's publications have focused on medieval music, especially liturgical chant. He has held teaching and research positions at Harvard and the University of Delaware, during which he won the Alfred Einstein Award of the American Musicological Society (1985), a major research grant from the National Endowment for the Humanities, and a "Genius Award" Fellowship from the John D. and Catherine T. MacArthur Foundation (1987-92). He joined the faculty at Princeton as a full professor in 1993 until 2009 when he went to the University of Notre Dame.

Jeffery is the author of dozens of articles that have appeared in such publications as the Journal of the American Musicological Society, Early Music History, Archiv für Liturgiewissenschaft, Jewish Quarterly Review, Greek Orthodox Theological Review, Ephemerides Liturgicae, Concilium, Plainsong and Medieval Music, Worship, Studia Liturgica, and the Notes of the Music Library Association. His books include Re-envisioning Past Musical Cultures: Ethnomusicology in the Study of Gregorian Chant (1992), the three-volume Ethiopian Christian Chant: an Anthology (1993-97, coauthored with Kay Kaufman Shelemay), The Study of Medieval Chant: Paths and Bridges, East and West (2001), and The Secret Gospel of Mark Unveiled: Imagined Rituals of Sex, Death, and Madness in a Biblical Forgery (2006). His Gregorian Chant Home Page (http://music.princeton.edu/chant_html/) on the web has received several awards.