

Appendix I

Michael Adamis

Mus. Example 1

Translation

Nefeli footing (A radiant cloud)

For 8 voices a cappella choir
Cappella Romana conducted by A. Lingas

*A radiant cloud, spread out like a tent, covered the Apostles with your glory.
Lord, it is good for us to be here O Savior, Christ God, having shone your light,
illumine our souls.*

*On the mountain of Tabor you were transfigured O God,
between Elias and Moses the wise, in the presence of James and Peter and John; and
Peter, as he stood there, said to you: "It would be good to make three tents here, one
for Moses and one for Elias and one for you.. Master Christ". You shined your light
on them: now illumine our souls.*

A radiant cloud cover them.

Lord, it is good for us to be here.

*On the mountain of Tabor you were transfigured O God,
and a radiant cloud spread out like a tent. Covered the Apostles with your glory, at
your shining light gaze felt to the ground, for they could not bear to look on the
brightness of the unapproachable glory of your face, O Savior without beginning,
Christ our God. You shined your light on them: now illumine our souls.*

Program notes

Radiant Cloud (Nefeli fotini) 1999

The work is based on two hymns for Christ' Transfigurations (6 August), a feast on which light is repeatedly invoked as a symbol of divinity. Mr. Adamis sonically invokes both the divine radiance on Tabor-itself an important concept for the contemplative tradition of Hesychasm ('quietude') - and the word of Greek chanting through the superimposition of highly ornamented melodic lines. Dedicate to the memory of choral conductor Yiannis Mandakas, Radiant Cloud received its World Premiere from Cappella Romana at the Vancouver Festival (Canada) in August 2003.

Alexander Lingas

Mus. Example 2

THE OFFICE OF THE HOLY THREE YOUTHS

“Praise You the Lord, and exalt him to all ages”.

Michael Adamis Transcription 1971

Greek Byzantine Choir conducted by Lycourgos Angelopoulos

Program notes

THE OFFICE OF THE HOLY THREE YOUTHS IN THE FIERY FURNACE

From the oldest of the extant manuscripts, number two thousand four hundred and six (2406) of the Greek National Library in Athens, dated fourteen fifty three (1453), I transcribed in 1971 into modern notation the musical parts of the Office and undertook the restoration of the whole piece; I completed the parts that were briefly indicated, arranged the alternation between recitative and chanted parts as to their balance and the correspondence of pitches, added the drone according to tradition, so as to make it a performable score. The rarity of the form and the antiquity of the piece, the fine musical quality that the transcription reveals and the high artistic level of its performances have rendered The Office of the Furnace one of the most popular large-scale pieces of the Byzantine musical literature which research brought to light and art revived.

The world premiere was held in Athens in nineteen seventy one (1971) at the Fourth Week of Contemporary Music, in costume and with stage action based on the original instructions, by Zouzou Nicoloudis's Dance Theatre Group "Chorica" which also toured the piece in Europe, Latin America and the United States.

Although the oldest manuscripts date as late as the fifteenth century, and the earliest complete description is given by Symeon, Archbishop of Thessaloniki in the fourteenth, it is believed that the Office of the Furnace was practiced in Byzantium since very early. Evidence in other sources, the oldest among them being a direct reference to the holy furnace as one of the ceremonial utensils in the cathedral of Ayia Sofia, in a manuscript of the eleventh century, support the assumption of antiquity which the musical notation suggests.

In concert form the Three Youths has been repeatedly performed in Greece and abroad; firstly by the Thessaloniki University Choir under the late Yannis Mandakas who very successfully premiered it in 1972, at the English Bach Festival in London, and mainly by the world-famous for its extraordinary level of musical programmes Greek Byzantine Choir, under Lycourgos Angelopoulos, that has widely presented it internationally, including in the most recent years the Opening of the Exhibit "the Glory of Byzantium" at the Metropolitan Museum of New York in 1997, the International Musicological Congress held in Copenhagen- Cultural Capital of Europe 1996, and the International Music Festival in Paris- St. Denis in 2000.

Michael Adamis

**Mus. Example 3
Translation**

BYZANTINE PASSION

*For 7 Soloist Mixed Choir, Chanters Choir, Chimes, Talando
Conducted by Jiannis Mandakas*

Part 2 ST. JOHN 18, 1-5
Choir and Evangelists

Evag. *(When Jesus had spoken these words) he went forth with his disciples over the brook Cedron, where was a garden, into which he entered, and his disciples.*

....

Yudas then, having receive a band of men and officers from the chief priests and Pharisees, cometh thither with lanterns and torches and weapons.

Chr. *Judas disrespectfully has ulterior motives against his teacher, ... He calculates, he thinks ... he plans his treachery... He loses his light and meets darkness.... He accepts the treason ... redeems his teacher ...whereas his pay – back is scaffold. Finally, the wretched finds grievous death.*

Evag. *Jesus therefore, knowing all things that should come upon him, went forth, an said unto them, Whom seek ye?*

They answered him, Chr. Jesus of Nazareth. Evag. Jesus saith unto them, Jesus. I am he.

Program notes

BYZANTINE PASSION (1967)

“Byzantine Passion” was completed in December 1967. The world premiere was given on April 10, 1968 at St. George “Rotonda” in Salonica with the Thessaloniki University Choir under the direction of Yannis Mandakas. Since then the work has been repeatedly performed in Greece and abroad.

The idea of composing “Byzantine Passion” was reached after a long – lasting endeavor and research on the Eastern Church Office and the tropario (canticle); work which has led me to comprehend the miniature character of the tropario and to “discover” the complex form of the office and its inner organization.

“Byzantine Passion” suggests a way of approaching a new the old, familiar poetic and musical elements of the Office, in large dimension, aiming at projecting the functional quality of the form of the Office and its integration in an aesthetically consequent whole.

My scope in regarding and treating the troparia - focusing on bringing forward their inner structure preserving their plain and clear lines - is well indicated in the characteristic way in which the melody is set to move freely and lightly, without losing its quality, on a harmonic background the elements of which originate from the Byzantine melodic organization and from the tradition of the usage of drones.

Furthermore, in writing the choral parts of the piece, the troparia, I have put special emphasis on the differentiation of the sound – colors, on the juxtaposition of sound levels, on the movement of the main melodic line which proceeds from voice to voice, and on the volume of the sound and its contrasts realized with the use of

several choruses. These same characteristics, in perspective, constitute the basis for the construction of the whole work.

The recitative solo parts (Evangelist, Christ etc.) are written in a wide range ecclesiastical ekphonic idiom, notated in detail; morphologically functional, they also serve in leading the changes from one mode to another.

Talanda, Simandra and Chimes are used in introductory and intermediate sections.

The three main sections of the work correspond to Judas's Betrayal, Christ's Arrest and His Interrogation by the Archpriests and Pilate, and His Crucifixion.

From the morphological point of view, I have adopted in this work a style and a technique which stand at the counter part of the Western European "developmental" art (which starts with a musical nucleus and develops it in completing the composition). This, instead, is a totally Byzantine approach known to us from the organization of the Office. It corresponds, I would say, to the style and the technique of mosaic iconography in which various elements develop expanding and unfolding around them, build up and join one another in composing one integrated whole.

Michael Adamis

Mus. Example 4 **Translation**

IN BETHLEHEM (1988)

For Mixed Choir and Orchestra Dir.A. Baltas

For solo Psaltis (Tenor), Mixed Choir, and Orchestra

Let us ring the cymbals, and rejoice in singing

Christ's prominence is revealed!

Christ is born, joy to the world

Have a good hour, have a good day

Christ's prominence is revealed!

A! A good boy was born yesterday,

in the evening he was standing

Christ's birth, First birth

The greatest celebration of the year

Come, see and learn how Christ was born

He was born and raised with honey and milk

The noblemen eat the honey

The candles are offered to the saints

And you should give the honeyed herb to the lads

so that they'll eat and drink and say to you

many happy returns

Glory be to God in the Highest

Program notes

IN BETHLEHEM (1988)

As the title denotes, this is a musical piece referring to Christmas. Commissioned by the Greek Television Channel 3, “IN BETHLEHEM” was composed in 1988 and was world premiered on Christmas Day of the same year in Thessaloniki.

Commencing with Isaiah’s prophesy and concluding in a unification of Orthodox ecclesiastic doxology with the carols of Greek folk tradition, the work attempts to underline the trans-temporal quality of the joyous announcement of Christ’s birth. In the process, it singles out and then again re-assembles the major repercussions: The Powers in Heaven Rejoice; Earth with its People Delight; The Kings offer their Gifts; The Shepherds Proclaim the Miracle. All tending towards the conceptual climax conveyed by the Gospel lines (St John 14) which the psaltis renders towards the end of the piece : “And the Word - Logos - was made flesh and dwelt among us, and we beheld his glory as of the only begotten of the Father, full of grace and truth.”

In the composer’s distinguishable musical style, poetic and musical elements of Byzantine hymnography are focused upon and also interweaved in one whole which projects the unity and aesthetic consequence of the Form. The melody, maintaining its special quality, moves on a harmonic depth the elements of which originate in the very essence of the melodic organization of Byzantine music and in the tradition of drone.

The recitative parts (psaltis) are notated in a wide-range ekphonic idiom. In the choral and the instrumental parts emphasis is given to the differentiation among sound colors, the contrasts between sound volumes and levels, and the advancement of the main melodic line from different voices and groups of instruments - as if moving in waves - through a compositional technique in which elements develop unfolding around them and inter-relate in completing a whole.

Michael Adamis

Mus. Example 5

Translation

OLVIOS TAPHOS - Blessed Tomb (2005)

For 5 Choirs and Orchestra

Conducted by Myron Michailidis

___ You who clothed yourself with light as a garment, Joseph with Nicodemus, brought down from the Cross... Woe to me, sweetest Jesus! Whom, but a short while ago, when the sun beheld You hanging on the Cross, enshrouded itself in darkness... How then shall I array you for burial, my God? Or how shall I wrap you in a shroud? And with what hands can I touch your sacred body? Or what dirges shall I chant for your funeral, O merciful one?

*The earth shuddered and the sun hid itself, when you, O Christ Savior, the unwaning light, sank down bodily into the grave.
 ...Being dead naked and the Word of the living God
 You are a living God even though You died on the Cross
 Let all creation come and sing funeral hymns to the Creator.
 The myrrh-bearing women came very early in the morning and sprinkled the tomb with myrrh. Arise O God Christ is Risen*

Program notes

“Olvios Taphos” (2005), for orchestra, three children’s choirs and two mixed choirs, was commissioned by the State Orchestra of Thessaloniki. It belongs to the extensive collection of Adamis works in which traditional Byzantine elements have a clearly audible principal role in the formation of the musical material and structure.

The title translates as Blessed Tomb, and places the work within the wider context of the Orthodox approach to the Passion of Christ - which leads to and is then justified by the Resurrection – and forms the criterion by which the hymnology found in the work was selected.

From a morphological point of view the multi-melodic, multi-choral and multi-rhythmic writing – all characteristic techniques of the personal idiom of Adamis – generate a unified and concentrated multi-layered musical outcome, full of minutely worked relationships between different materials.

The children’s choirs enter the hall from different positions while chanting the Lamentations, thus recalling the sound world of the ‘epitaphios’ processions and their meeting points on Orthodox Good Friday. Their chanting is gradually unified as the choirs approach each other, and generates a feeling of comfort from this familiar ritual without being a direct copy of the original.

The Doxasticon beginning “You who clothed yourself with light as a garment” forms the central spine of the work. Closer focus is given to selected fragments of the text and passages of great referential power are underlined (for example the passages Woe to me, sweetest Jesus!, How then shall I array you for burial, my God? and Or what dirges shall I chant for your funeral?). In this way the work generates a higher abstract level of meaning and aesthetic perception. Musical elements from earlier in the piece – fragments from the lamentations – are gathered into a building internal tension that declaims in all certainty and with a commanding tone the Arise, O God before finally reaching the apotheosis and triumphant conclusion of Christ is risen.

Michael Adamis

Mus. Example 6

Program notes

KRATIMA (1971)

For Voice. -Yorgos Adamis, Oboe-Sp.Kontos Tuba - G.Zouganelis and electro acoustic-tape

This piece belongs to the category of compositions for tape and live instruments. The tape is consisted of electronic synthesized sounds (VCS3) as well as of acoustic ones. In particular, the acoustic sounds, most of which have been manipulated electronically, derive from the following sources: wooden percussion, oboe and tuba (recordings by the same musicians who actually performed the live instrumental

parts), chanting by a Greek orthodox monk and singing and yodeling (Persian classical style) by an Iranian woman.

The instrumental parts to be performed live are accurately notated in the Standard Western staff notation system. Multiphonics, portamenti and the use of microtonal intervals are required from the oboe and tuba players. As regards the vocal part, it is designated for a psaltis. Indeed, as manifested in other pieces of his, the composer seems to have an inclination towards incorporating in his compositions the timbral quality, utterance, special color of rendering and ethos that characterize a psaltis (chanter in Byzantine music of the Greek Orthodox Church). Also, the microtonal intervals and certain complex ornamentation patterns that the psaltis uses, as well as his range, make him preferable to a Western baritone in the context of Michael Adamis' style.

In *Kratima* the composer experiments with the potentialities of the psaltis' musical rendering and skill beyond the traditional psaltic ways.

In fact, the psaltis has been asked to perform music which is considerably alien to the traditional music that he originally serves. Although it is not impossible, it may be considered a rarity to find a psaltis, or any musician of a traditional music style, who would either want or be able to perform beyond the context of his tradition. The Greek orthodox monk for instance, who originally made the recordings that have been manipulated and employed on the tape, could not have possibly be considered as an optional performer of a contemporary piece not only because he is a monk but also because it would be beyond his will and capability.

It is the psaltis Lycourgos Angelopoulos who has been performing the vocal part of *Kratima* since its first concert in 1971. Despite the existence of the score, the psaltis, nevertheless, had to be consulted, taught and directed by the composer in order to get the desired results. The notation of the vocal part (western staff notation system) could be regarded as indicative and to a some extent specific, but certainly not absolutely precise. A degree of flexibility and freedom is given to the performer. In spite of the fact that the composer had a very clear idea of the results he required, the vocal part was in a way devised as a collaborative task between him and the performer.

The recording of *Kratima* submitted, is taken from the performance held in Corfu on the 25th of October 1998. A significant point of difference between previous and that particular performance, was the fact that the vocal part was not performed by a psaltis but by myself-Yorgos Adamis. The composer - being my father- knew of my vocalizing and preserved that with practice I should be able to perform the part

according to his expectations. Not being a psaltis did not prove to be hampering after all. In fact, we came to the conclusion that for precision's sake, the vocal part should not have been designated to a psaltis in the first place but to a vocaliser capable of producing the characteristic color rendering and other desirable features of a psaltic voice.

The same process of learning and devising the vocal part with the composer took place as in all previous performances with the psaltis L. Angelopoulos. In addition I was listening to recordings of previous performances in order to capture the essence of the psaltic voice. My strong acquaintance with Byzantine music as well as the life-long exposition to the style of my father's music helped a lot in getting satisfactory results. However, the vocal part required of the psaltis to perform beyond the context of the traditional psaltic ways. That signified that the vocaliser in addition to the psaltic features should be capable of performing more vocalizing techniques in the service of the composition. In particular, the techniques of falsetto, yodeling, portamenti and microtonal singing were asked for. To these, the techniques of overtone throat vocalizing (Tibetan and Western styles) were added after my proposition and with the composer's assent.

The arguments justifying the introduction of the overtone throat vocalizing techniques were the following: First of all, both the composer and the performer agreed upon using them in the performance since we were very content with the outcome as heard in the rehearsals. We felt that these sounds would be very appealing if they were to occur at certain specific instances in the piece. Subtle and infrequent use of them proved to be in the spirit of *Kratima* since not only it did not spoil but rather complimented the atmosphere of the piece.

Secondly, each melodic vocal phrase can be understood to be centered on a single note. This one note is the basis; there exists melodic movement from, around, and back towards it. Very often the vocaliser is asked to sustain a note and ornament it with different tremolos and microtonal intervallic trills. The overtone throat vocalizing techniques not only give us the opportunity to focus on one note and travel around it but also explore it from a different dimension: from within!

Thirdly, we felt that the overtone throat vocalizing techniques would not be considered irrelevant to the context of the piece since the analogous technique of *musliphonics* was in use from the instrumentalists. The relationship between the vocal, instrumental and tape parts and their sound blending is a prominent feature of the composition in discussion. This fusion between the sound production media is enhanced by juxtaposing vocal to similar instrumental techniques. The close

relationship and resemblance between the sounds produced by the aforementioned media constitutes a structural feature of the composition. In the words of the composer:

The title and the challenge for this work have been borrowed from the Byzantine musical genre under the same name which is written to nonsense syllables (like te-re-re, ku-ku, te-re-ru, a-ne-na-ne, to-to, ke-ke, etc.) abolishing the use of a poetic text which in the Byzantine tradition implies restraints for the music. The Byzantine *Kratima* represents the liberation of the musical composition from established form.

Kratima belongs to absolute music. Its structure is characterized by a developmental process followed within each section as well as through the whole work: each section unfolds and expands a musical idea which has been hinted at in the process of the development of another musical idea in a previous section. *Kratima* suggests a new musical expression arising from the creative encounter of musical elements from the East and the West.

Yorgos
Adamis

Mus. Example 7

Translation

PHOTONYMON (1973) (“name made up of light”)

For 20. Part mixed choir, Solo Tenor Psaltis,

Little Bells, talandon, Chimes

Conducted by Yiannis Mandakas

Part I

A. Τίς αποκυλίσει ημίν τον λίθον εκ της θύρας του μνημείου; (Μαρκ. 16, 3)

Who shall roll us away the stone from the door of the sepulcher?

B. Τίς έκλεψε ημών την ελπίδα; Τίς είληφε νεκρόν γυμνόν εσμυρνησμένον;

Who stole our hope? Who took a dead naked man anointed with myrrh?

C. Οίμοι Σωτήρ μου Πώς εκλάπησ Πάντων βασιλεύ·

Oh my Savior, King of All, how hast thou been stolen?

Οίμοι θείον θείον τέκνον, οίμοι το φώς του κόσμου

Oh my Divine Son, Oh, Light of the word

D. Ήραν τόν Κύριον εκ του μνημείου

They have taken away the Lord out of the spulhre

Part II

E. Δεύτε λάβετε φώς εκ του ανεσπέρου φωτός

και δοξάσατε Χριστόν τον αναστάντα εκ νεκρών

Came ye and receive light from the unwaning Light and glorify Christ, Who haw arisen from the dead.

Νύν δε φώς εν Κυρίω

Now are ye light in the Lord.

F. (Ten.I- Bar. 2) εν αυτώ ζωή ήν· και η ζωή το φώς των ανθρώπων.
και το φώς εν τη σκοτία φαίνει· και η σκοτία ού κατέλαβεν. (Ιωαν.Ι, 4-5)

***In Him was life· and the life was the light of men·
and the light shines in the darkness; and the darkness grasped it not.***

(ten 2) Ορθρίσωμεν όρθρου βαθέος
και αντί μύρου τον ύμνον προσοίσωμεν τω δεσπότη·
και Χριστόν οψόμεθα δικαιοσύνης ήλιον....

***Let us in the dawn arise,
and, instead of myrrh offer a hymn to th Master
and we shall see Christ, the Sun of Righteousness,...***

G. Φώς εκ φωτός έλαμψε τω κόσμω.
Light from Light has shone upon the world.

H. Φωτίζου, φωτίζου, η νέα Ιερουσαλήμ
η γαρ δόξα Κυρίου επί σε ανέτειλε.....

***Shine, shine O New Jerusalem!
For the glory of the Lord has risen upon thee.....***

Πάσχα ιερόν ημίν σήμερον αναδέδεικται·
Πάσχα καινόν άγιον· Πάσχα μυστικόν·
Πάσχα πανσεβάσμιον· Πάσχα μέγα·.....
Πάσχα το πύλας ημίν του παραδείσου ανοίξαν·
***A sacred Pascha has been today shown forth to us·
A new and holy Pascha, A mystic pascha·
An all venerable Pascha..... a great Pascha.....
A Pascha which has opened to us the gates of Paradise.....***

Program notes

PHOTONYMON for mixed choir (12 female and 8 male voices solo), psaltis, talanda, semandra, little bells and chimes was completed in March 1973 and was world premiered on May 4, 1973 in London, at the English Bach Festival by which it was commissioned.

The work starts with a lament, which grows into anguish and reaches a peak of despair over the Stolen Hope. The myrrh - bearing women in front of the empty tomb -- a symbol universal and eternal. The passing to the second section, with the entry of the men's chorus singing the joyous invitation "Come Ye and Receive Light", comes suddenly. The Revelation of Light -- surprising, but also a consequence of yearning expectation. The central idea here is the Pascha, the "passage" or transition (this is the meaning of the word) towards the Light, in a new use of the world by the person, a secret and mystic alteration and transformation of the world, a "new creation".

The text is a free selection of citations from the New Testament and the Orthodox Hymnology. Short excerpts, fragmented phrases or single words, syllables and only vowels have been used.

Morphologically, in the first section short polyphonic patterns in various combinations form units, blend with other patterns which develop similarly, they “get charged” forming new sound-situations which add up as they move towards a climax. The second section is characterized by a free poly-choral, poly-melodic treatment. Rhythms different among themselves and parallel melodies sound simultaneously. The voices unite forming dense sound complexes at the peaks of this section. The solo part is a richly melismatic monody that projects the multiple variations of the Psaltis’s special intonation and musical utterance beyond the traditional psaltic practices.

The musical instruments have a characteristic sound strongly related to the ceremonial rites in the Greek Orthodox tradition.

The Byzantine chant, the Orthodox hymnography and the traditional symbolic material have been used as a source of inspiration. Ultimately the musical structure aims at the new expression that can result from the creative development and encounter of musical elements from the East and the West.

Michael Adamis

Appendix II

MICHAEL ADAMIS (b.19.5.1929) is renowned as the avant-guard composer who developed a contemporary musical idiom founded in the musical culture of the Greek tradition, thus establishing a school of thought. To date, he has written more than three hundred pieces for instrumental and vocal ensembles, orchestra, electro-acoustic and multi-media as well as music for the Church, the Theatre and Television. His presence on the musical scene is amply marked by commissions from major cultural organizations internationally, numerous performances and broadcast, awards and honoraries. Besides composition he has engaged himself with Direction and with Research in Byzantine Musicology.

He completed in Athens his studies in both Western and Byzantine music, also graduated in Theology from the University of Athens, and continued with advanced musical studies at Brandeis University in Boston, USA. He has founded and directed major choral groups; he founded the first electronic music studio in Greece, in 1965; in 1971 he published his discovery and transcription of the oldest, so far, sample of two-part Byzantine chant; he was President of the Greek Association for Contemporary Music (1978 - 88) and of the Committee for Choral Development (1981 - 84); as member of the Board of Directors of the Ionian University (1991 - 94) he planned and organized the Department of Musical Studies in Corfu, which nominated him an honorary doctor in 1999. He was also nominated an honorary doctor in 2004 from the Department of Musical Studies in Athens.

INTRODUCTORY NOTES ON BYZANTINE MUSIC

“BYZANTINE MUSIC”, in musicology as well as in common use, is the term that refers to the music of the Greek Orthodox Church; it developed in the extended regions of the Eastern Empire, thrived in its major centers, was propagated to its peoples and also influenced the nations that later adopted the Orthodox Church. Its history begins in the early Christian centuries, covers the Byzantine era as well as the post-Byzantine, and its age-long tradition survives to date as the heritage of the Greek Orthodox Church and the Greek people.

Several theories have been supported as to its origins, but none has received wide acceptance. Scholars trace characteristic elements of the Jewish Synagogue music, of the Hellenistic music theory, Syrian music; they remind the extensive mutual cultural influences that characterize the area of the Near East already since the time of Alexander the Great. What is being stressed as most important is the fact that the diverse elements, the different local traditions from which this music developed have been assimilated in it in a truly creative manner and resulted in a new music with a distinct character: an original music, in essence. It soon asserted itself as the music of the Orthodox Church which constituted the central axis of the Eastern Empire and, in effect, the web connecting the peoples that comprised it. A sacred art, functionally related to the liturgical rituals, it also constituted the high-art, the classical music of the times, the field of major music-making and, furthermore, the musical avant-garde, as was the case with church music in that historic period in the East as well as the West. Following the Fall of Constantinople (in the mid 15th century) and the dissolution of the Byzantine Empire, Byzantine music survived in the Orthodox Church continuing for centuries the process of a high art, still alive to date as a sacred tradition.

On the basis of research and study of the manuscripts, the musical codices and the theoretical books that written tradition has preserved, Byzantine Music is acknowledged in Musicological Science as a complete musical culture with an individual character, a philosophic position, aesthetic principles and theoretical quest; with notation which developed into an elaborate system that recorded an admirable

course of gradual changes in ideas and in practices; changes in the form and the style conceived and realized by remarkable creative composers.

A sacred art, Byzantine music was written for and was performed in the church. It developed its aesthetics, its character and its musical forms in a direct relation to the practice of the worship which it served. Distinctly monophonic, Byzantine music did not explore parameters of composition like harmony or counterpoint, but created an impressive melodic wealth and complex musical forms that advanced monophony to heights of finesse, brilliance, sophistication and wisdom. Exclusively vocal, the performance of Byzantine music involves the chanting, the singing of the melody, accompanied by the drone - *issokratema* - that sustains it.

During the first Christian centuries the congregation participated in the Mass singing the conclusive verses of the hymns as well as the standard, regularly repeated intervening phrases of praise to the Lord. Later on, as music developed into an Art, trained musicians became necessary and soon the performance of church music was the task of Chanters. Choruses developed which, with time and evolution of musical practice, gained in membership and also in importance.

There is ample evidence in several sources that the performance of music in the Byzantine era reached remarkable heights with regard to both the conception and the realization of the musical effect. Descriptions of true grandeur in the major churches of the capital Constantinople during the peak period account for about twenty five chanters, dressed in red robes, conducted by the *Domestichos* with a complex movement of the hands that did not aim at counting the beat as in Western music, but intended to suggest the movement of the musical phrase and the character of the expressive quality of the chanting. The Prime Chanter, soloist, dressed in white, stood at the center of the church. To the left the *Lambadarios*, owing his title to the gilded candlestick he held for the Patriarch, also had a solo part. Upstairs in the section reserved for women stood the women's chorus while in several parts of the church stood in groups the Orators and the Readers and inside the holy temple the Priests and the Deacons- assistants, counting all together nearly five hundred people.

The practice of multiple choral singing that had developed in Byzantium during its peak period, around the sixth century, developed also in the Christian West a few centuries later. Positioning the choirs in different parts of the church, singing separately or successively, responding to one another or joining together, suggests a sophisticated understanding of the auditory experience and a fine treatment of the dimensions of place in the realization of musical effects. From the morphological point of view, the distinction as well as the combination of different kinds of musical

utterance, solo and choral, reading and reciting in the particular idiom, the dialogues between them and the joining together, all had a meaning in the organization of the large-scale form of each Office.

The impressive performance of church music came to an end along with the glory of Byzantium. Under the Turkish Occupation the practice of the Orthodox worship was definitely limited. The Greek Church, however, has preserved some degree of the grandeur of the Byzantine Order in the monasteries of the Holy Mount Athos where the traditional church percussion, including wooden and metallic bars struck with hammers, chimes and bells and little bells, of various sizes and different tuning, played in the characteristic traditional rhythmic patterns develop a sound effect that punctuates and enriches a music faithful to the human voice.

Central in the understanding of Byzantine Music is its modal character based on a system of four major modes - “echoi” (named first, second, third and fourth) and their four plagal, eight in total - the “oktoechos” or eight-mode - with an additional variety of inbetween variations and nuances formed through fine intervallic differentiations.

Each “echos”-mode is based on a different tetrachord, meaning a succession of four notes and the intervals between them, as well as on short melodic patterns the combination of which accounts for the characteristic auditory impression of each mode and hence also the differentiation among the eight of them. Within each mode these melodic patterns are based on the same musical tetrachord and its transposition to a higher or a lower sound range; they are organized in groups with common characteristics, similar in melody and rhythm and also in the quality of expression. Standard brief introductory musical phrases - “apechemata”- indicate and prepare the mode in which the chant is to be sung, and characteristic conclusions of the musical phrases (during the chant or at its end) account for the distinguishable character of the modes.

The codification of the musical modes in the “oktoechos”, the system of eight modes, is attributed to Saint John Damascene who lived in the late seventh and early eighth century. Whether, or the extent to which, this modal system was a revival of the Hellenistic music theory or was influenced by the music of the Middle East is still an object of research. Assisted by the development of notation the oktoechos was established in the Byzantine Empire early in the eighth century and spread to the West before the end of the same century. However limited and ambiguous our knowledge is as to how music was chanted and/or notated in the ancient Byzantine era, research has shown that the period from the mid fifth to the eleventh century was most

important because during that time almost the whole of the poetic texts of the hymns as well as their setting to music was completed by the poet-composers. The echos-mode in which each hymn was originally written, and the models that were established then, constituted later on a steady frame of reference throughout a long history of dramatic changes in the form and the style - a development that occurred within the tradition.

The oldest extant musical manuscripts, dated as early as the ninth and mostly the tenth century, the *Hirmologia*, are the books containing the “hirmoi” which in Byzantine hymnography constitute the melodic and rhythmic model for the canticles of a complex musical form, named *Kanon*, which developed around the eighth century. The notation in these first books is, so-to-say, stenographic; using few signs it attempts to remind the musical phrase rather than record it.

Manuscripts of the *Hirmologia* and the *Sticheraria* (books containing the “stichera” - canticles interpolated between verses) dated in the twelfth century are written in a notation readable by the scholar today. More analytic than its predecessor, notation in the Middle Byzantine period is completed into a system of signs that are placed over the syllables of the poetic text of the hymn to indicate what interval the melody is to go up or down in each syllable. The echos-mode is initiated at the beginning of the chant, and the interpretation of the signs, the identification of the intervals, is a complex procedure that presupposes knowledge of the typical succession of intervals in the tetrachord (the four-tone series) of each mode. A system common in the East, but completely different from the Western European notation in which the pitches have a definite position on the staff on which the tones of a melody are recorded.

In the twelfth century the musical style was plain, clear and rather strict, and the character was syllabic - meaning each syllable of the text corresponded to one note of the melody. Gradually, however, Byzantine chant became more complex and elaborate, ornamented with more tones, and this trend came to a peak in the thirteenth, the fourteenth and the fifteenth centuries, the time of great masters such as *Koukouzelis* - the most renowned among them - who wrote music in a highly melismatic, embellished, style in which many notes, often a whole musical phrase may correspond to one syllable of the text. A favor of extended notes, ornaments and improvisation indicates a tendency to limit the importance of projecting the word, giving music a higher priority. To serve the needs of the elaborate style notation is now enriched with several new signs, “soundless”, to suggest the ornaments as well as the quality, the way of performing the chant.

Characteristic of the music of the thirteenth century are two complementary books, the “Asmaticon” and the “Psalticon”, that were used by the chorus and the prime-chanter respectively, with a consequent choral and soloist character. The music of the fourteenth is displayed in a new category of books, known as “Akolouthiai”, large volumes of collections of hymns of the whole range of Offices. Besides older compositions the Akolouthiai feature for the most part new ones, belonging to the “Kalophonikon” genre. Although related to the Asmaticon and the Psalticon, the musical idiom of the Kalophonikon chant tends mostly towards a melodic improvisation with a preference to melodic chains and repeated tones. At first a method for developing the syllabic prototype, the Kalophonikon soon became the means for a free composition departing from established models. A new musical form named “Kratema” manifests this trend most clearly: complete musical works with no text, using non-sense syllables instead, the kratemata represent the kind of proper, absolute music of Byzantine times.

A century of silence followed the Fall of Constantinople and then, during the sixteenth and the seventeenth centuries a renaissance of Byzantine music becomes apparent. A new genre (“kalophonikos hirmos”) that develops, with a use not exclusively functional in the rituals but also more festive, reflects a new musical tendency for a further liberation from established forms. A change in the organization of the modes and a differentiation in the melodic patterns are also evident, while the titles as well as the contents of the manuscripts change. Several attempts were made to improve notation and make it more effective in recording the chant and the ornaments in detail. Early in the nineteenth the Three Masters devised the most accurate so far system of notation which is in use today. Transcribed to this system, the old music that had survived as written and oral tradition, great masterpieces of renowned composers as well as anonymous works, along with the music written in the New Notation constitutes today the main body of the Greek Orthodox Church Music Tradition.

In the most recent chapters of our History, following the establishment of the New Greek State in the mid nineteenth century, a tendency to simplify the traditional chant and an attempt to adjust it to Western European models drastically affected the character of our church music. The introduction of harmony gained popularity, the supporters of traditional monophony retreated to defensive opposition, fundamental aesthetic issues pertaining to the Form were practically ignored from both parts and this affected greatly the actual experience of church music. It was the twentieth century that brought a genuine revival of interest in Byzantine Music; musicological

research internationally has remarkably expanded the repertory available to the scholar and the performer; inspired performance has revived music traced back in ages and has revealed its spirit and its art; contemporary creative art has sought inspiration in Byzantine aesthetic conception.

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