The Fifth International Conference on Orthodox Church Music

“Church Music and Icons: Windows to Heaven”

Joensuu, Finland / 3-9 June 2013

Conference Schedule
The Fifth International Conference on Orthodox Church Music was held at the University of Eastern Finland, School of Theology
Agora AT100, Yliopistokatu 4, Joensuu

Monday 3rd June
Opening Ceremony and Welcome Addresses

Welcome presented by:
Maria Takala-Roszczenko, Secretary, ISOCM

Opening of the Conference:
Ivan Moody, Chairman, ISOCM

Book Launch
Unity and Variety in Orthodox Music: Theory and Practice.
Proceedings of the Fifth International Conference, June 2011

Lunch

First Session
• Alla Generalow (USA): Process in Contemporary Hymnography and Iconography: Fr. Vasilije Sokolovic and his father, St. Budimir of Dobrun
• Jaakko Oikinoru (Finland): Hymnography as iconic telling: the Entrance of the Theotokos
• Sydney Freedman (Ireland): ‘Evidence of the Divine Economy': Christ’s Work and Condescension in the Hymnography of the Bridegroom Services

Coffee

Second Session
• Ivan Moody (Portugal): Mary of Egypt as Opera and Icon
• Lisa Radakovich Hollsberg (USA): A Simple Tune: Contemporary Chant Settings of Byzantine Poetry

Third Session
• Bogdan Djakovic (Serbia): Serbian Orthodox Choral Music: last three decades of its revival
• Nina Zakharinina (Russia): Stichera for the Feast of the Dormition of the Mother of God: problems of reconstruction: Стихира Успению Богородицы «Егда преставление»: Проблемы реконструкции

18.00 Vespers, Church of St John the Theologian, Orthodox Seminary

19.00 Reception hosted by the Orthodox Church of Finland

Tuesday 4th June

Fourth Session
• Simon Marinca (Slovakia): Liturgical Music of the Eparchy in Mukacevo - References in the Oldest Written Witnesses
• Svetlana Kujumdzieva (Bulgaria): An interpretation of the Song of Moses’ miniature depicted in manuscript Vaticanus Graecus 752
• Flora Kritikou (Greece): Abbot Sisoes’ lamentation: a composition with iconographical origins

Lunch

Fifth Session
• Achilleas Chaldaiaakis (Greece): Illustrating Melodies: Iconographical Instructions into Byzantine Music Theory and Practice
• Thomas Apostolopoulos (Greece): Diagrams and “Kanonia” as Visual Representations of Musical Instruments in the Theory of Psaltic Art
• Michalis Stroumpakis (Greece): Byzantine Iconography and Byzantine Church Music: two parallel paths

Coffee

Sixth Session
• Dimitrios Balageorgos (Greece): Imaging the Holy Trinity with Words and Music
• Vasilios Salteris (Greece): Music as Iconography: the case of a Despoticon Sticheron
• Meri Kumbe (Albania): Music through Iconography in Albanian Churches

18.00 Concert of Byzantine Chant, led by Achilleas Chaldaiaakis

19.00 Reception hosted by the ISOCM

Wednesday 5th June

Seventh Session
• David Lucas (USA): Introducing children to hymnography through iconography

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The International Society for Orthodox Church Music

- Liudmila Lozoeva (Russia): The interpretation of the colours of the costumes in the iconography of the great Theolokos feasts through hymnographic texts
- Rev. Ionut Gabriel Nastasă (Romania): Unpublished Testimony About Church Music at Vârâatic Monastery (First Half of the XXth Century)

Coffee

**Ninth Session**
- Irina Gerasimova (Belarus/Russia): Сиждывшие иконы Рождества Христова в 8-голосном концерте А. Цыбульского "Таинство странные вижу"
- Natalia Piotnikova (Russia): Трезвон иконам Божьей Матери в партии многоголосия (in absentia)

16.00 Workshop - Serbian Chant, Fr Milos Vesin
18.00 ISOCM General Meeting

**Thursday 6th June**

**Tenth Session**
- Katarina Husso (Finland): Tradition re-evaluated: Discourse on Orthodox icons in Finland
- Maria Takala-Roszczenko (Finland): The Byzantine "revival" in Finnish Orthodox church music in the 1950-60s

Lunch

**Eleventh Session**
- Svetlana Polliakova (Portugal): Russian Studite Sticheraria: some remarks on their Palestinian origins
- Gregory Myers (Canada): Archbishop John of Novgorod, a Miraculous Icon and the Singing of a Kontakion

Coffee

**Twelfth Session**
- Natalia Kostyuk (Ukraine): Обинародное пение в богослужениях XIX – первых десятилетий XX века (по материала периодической печати) (in absentia)
- Yuliya Artamonova (Russia): The earliest hymns to Iosif Volotsky from Eparchial collection

15.30 Workshop – Serbian Chant, Fr Milos Vesin
17.30 Vespers - Church of St. John the Theologian - Orthodox Seminary
18.30 Reception hosted by the City of Joensuu

**Friday 7th June**

**Thirteenth Session**
- Evan Freeman (USA): Beyond Style as a Criterion of Orthodoxy: Orthodox Iconotrophy in the Writings of Florensky, Ouspensky, and Kontoglou, and Suggestions for a New Orthodox Iconology
- Gregory Ealy (USA): Teaching and Tradition: Singing the Bakhmetyev and Kievan Obikhods in English
- Girolamo Garofalo (Italy): The Byzantine chant of the Arbhêsé (the Sicilian-Albanian minority) of Sicily: a Greek-Byzantine musical island inside an Italian island

Lunch

**Fourteenth Session**
- Aleksy Godkov (Russia): Сдедача свибок: мотив творческой инициации в иконографии прп. Романа Сладкопевца [The eating of the scroll: the motif of creative initiation in the iconography of Roman the Melodist]
- Grammenos Karanos (USA): Poetic and Musical Imagery in Kalophonic Heirmoi to the Theolokos (in absentia)

Coffee

**Fifteenth Session**
- Daniel Galadza (Canada): "Open your mouth and attract the Spirit": Participation in the Icon of Worship
- Mélita Mardić-Zubac (Canada): Liturgical Song as an Aural Icon: Towards a Theology of Sound and Participation

15.30 Workshop – Serbian Chant, Fr Milos Vesin

**Saturday 8th June**

- Excursion to Untula monastery
- Excursion to New Valaam monastery, Heinävesi

9.15 Departure (Hotel GreenStar)
11.30 Lunch
19.30 Departure to Joensuu

**Sunday 9th June**

http://www.isocm.com/2013conference
Some graphic particularities in Russian Studite sources: clarifying origins

(EX 1) This paper concerns some particularities in the decoration of Russian Studite books of the Triodion cycle, which reflect the process of the correction of the early manuscript tradition.

Before discussing them, let us recall the general aspect of the Byzantine liturgy at the moment when it was adopted by Russia. (EX 2)

During the first eight centuries, Byzantine liturgy underwent several phases, testifying to the constant mutual influence of various monastic and cathedral traditions. By the 8th century, Palestinian monastic services reached their most advanced level, involving the majority of the hymnody known today. That is true also for the Constantinopolitan cathedral services.

(EX 3) These two were the main elements in the Studite synthesis, which appeared as a liturgical consequence of the struggle with iconoclasm. In the course of the Studite synthesis, new types of books, including the Triodion, began to be written. It would seem that, no later than the 9th century, neumatic notation emerged, forming two types – Coislin, of Palestinian origin, and Chartres, from the milieu of Constantinople. Having become the dominant framework in the monasteries of Constantinople, the Studite liturgy spread on Mount Athos and in Italy in the 9th – 10th centuries. In Bulgaria, which adopted Christianity in the 9th century, the Church Slavonic language developed by Cyril and Methodius and their followers was introduced as the main liturgical language. At this early stage of the Studite synthesis, the Greek liturgical books began to be translated into Church Slavonic.

(EX 4) At this point, in 988, the official baptism of Rus’ took place. With the introduction of the Byzantine rite and the adoption of Church Slavonic as a liturgical language, Greek and South-Slavic books spread in Russian lands. The main liturgical rule was set out in the Studite Typikon written in the 1030s-1040s by Patriarch Alexios for the monastery of the Dormition in Constantinople. This Typikon was influenced by the Studite texts for the yearly cycle. (EX 5). Together with the Typikon, a group of Greek liturgical books was brought to the Russian capital and translated.
South Slavic books were also involved in the process of translation. As a result, the first Russian set of liturgical books was created, serving as the model for the next generations of books from the 11th to the 14th-15th centuries.

Now we can turn to the oldest surviving Russian books with sequences from the Triodion – Triodia, Sticheraria and Typika. A number of characteristics in these books indicate the antiquity of their prototype and its connection to Palestinian tradition. (EX 6)

For example, Russian Studite books retain traces of the Palestinian distribution of Gospel readings in the system of commemorations and the numbering of Sundays of Lent and Pentecost up to the time of the substitution of the Studite rule by the New-Sabbite.

Another characteristic is the neumatic type preserved in the Sticheraria and the neumatic Triodia. The oldest Russian neumatic books were written in the 12th century, when the diastematic type of notation began to spread in Byzantium. However, the Russian books do not accept the diastematic type and remain faithful to the oldest type, which, according to Strunk, survived only in Russian manuscript tradition. The roots of the Coislin type notation originate, according to Strunk and Troelsgaard, in the hymnographic milieu of the monastery of St Sabbas the Sanctified. It is possible that the Russian monk who continued his travel to Palestine after the ordering the set of Greek books in Constantinople, according to the chronicles, knew and brought to Russia some Palestinian books that subsequently disappeared.

Now we can turn to the Triodia.

(EX 7) The oldest surviving Triodion, from the Synodal collection of the Historical Museum in Moscow n° 319, has been dated to the last third of the 12th century. As for their type, the majority of Russian Triodia are books with a mixed order of hymns for Vespers and Matins. They were classified by Karabinov as Triodia of the second and third types, close to each other, spread between the 10th and 11th centuries. In the 12th century, these types were replaced by the fourth type. However, Russian
tradition, as in the case of retaining of the archaic neumatic variants, continued to follow the oldest types.

As for the first type of Greek Triodion, it was stated by Karabinov that it had not survived in Slavic translation. It is not established yet whether this first type, created in the early phase of the Studite synthesis, was ever translated.

Two questions arise when considering the fact of the retention of archaic characteristics.

The first question is: how old could the sources that were copied by the Russian masters in the late 12th century be? If they belonged to the first Russian generation, which appeared as a consequence of the journey to Constantinople-Jerusalem, did they reflect the Studite tradition in its mature phase? Or did the Russian monk choose the more archaic type of books?

The other question is: did the masters of the 12th century retain the archaic characteristics consciously? Or had they simply not heard the news?

Some conclusions may be reached if we observe certain graphic particularities.

The first point is the way of indicating the beginning of the liturgical day.

Titles represent a part of the decoration. Nevertheless, they also organize the material in the book. The information in the Triodion, Sticherarion and Typikon is separated according to daily sequences. Which element of the sequence do the titles indicate?

In modern printed books, the titles indicate the beginning of weekdays from Matins (EX 8, 9, 10); and of Sundays and Feasts from Vespers (EX 11). In the process of the formation of this tradition, the following facts can be pointed out (EX 12):

- The weekdays have been filled in the course of the creation of the Triodion: St Theodore Studite is considered to be the earliest author of
this group of hymns. As Karabinov affirmed, the oldest type of Triodion which has not survived joined the Triodia of several authors, mostly those of Theodore Studite, Climent Studite and Joseph. Each author’s hymns were listed according to the principle “from the largest to the smallest” or, more frequently, “from the smallest to the largest”: kathismata, prosomoia and triodia.

- The title of the day does not so much refer to a particular moment in the service, but starts a new sequence of hymns. The kathismata were assimilated as the first hymn of the Matins section only later. Probably, that the beginning of the liturgical day in the Studios monastery began from Matins, rather than from Vespers as occurred in the Laura of St Sabbas the Sanctified, was a defining fact.

To these canticles the idiomela of Andrew Pirgos, a monk who lived in the Laura of St Sabbas in the 8th century in the opinion of Karabinov, were added.

The weekday sequences were complemented by the sequences for Sundays and Feasts, developed in various periods before the formation of the Triodion. Such great feasts as the Saturday of St Lazarus or Palm Sunday were developed before the Studite synthesis, in the context of the tradition of celebrations at the holy places in Jerusalem. Supposedly, the sequence of celebrations of these two feasts fits into a daily cycle and they acquired their basic modern features in the milieu of the Laura of St Sabbas. The later Sunday commemorations followed their example and began from the Vespers.

Thus, the beginning of the liturgical day from Vespers is older than the beginning from Matins. These two traditions were interlaced already at the early stage of the Studite synthesis, and are reflected in the process of the writing of the books. Early books do not pay too much attention to the question of the separation of one liturgical day from another. They simply collect the material (present the material by type of collection).

An example may be found in the Triodion of the Grottaferrata collection Gr.46 Δ β V (EX 13). It forms part of group of the manuscripts called by Karabinov “western” Triodia, characterized by the retention of
archaic features in late books. This neumatic manuscript, written in the 12th century, belongs to the third type. The titles for some Sundays are highlighted by the decorative row. (EX 14). However, for the weekdays of Cheesefare, the day is announced only before the prosomoia, and the fact that the day begins with the kathisma can be discovered only if we regard the order of the hymns as running from Sunday evening to the next Monday. As we know, the Cheesefare commemorations were developed in Palestine. This Triodion is a combination of the Sticherarion and Triodion. The idiomela sequence seems to have been copied from the Sticherarion, and, probably, this Sticherarion was influenced by a book of Palestinian type. A similar characteristic is found in the Russian Synodal Triodion (EX?).

Another Triodion from Grottaferrata, Gr.109 Δ β VII (EX 15), also written in the 12th century, belonging the same third type, probably, represents the next graphic generation. The weekdays here are already separated with the rubrics, in red. But, even in this case, these rubrics do not classify the information; the name of the day and the name of the hymns present the same type as the title. (EX 16).

This tendency extends to Russian books of the 13th century. An example is the Sticherarion from the Triodion of the collection of the Uspensky Monastery from the Moscow Historical Museum, nº 8 (EX 17-18).

And now we can compare the weekday titles from the cited Greek Triodia with the weekday titles from the Synodal Triodion (EX 19-20). The titles appear before the kathismata, and are written with large letters. The difference is remarkable.

The next example shows that these titles did not form part of the copied manuscript; they were added by the copyists (EX 21-22). In the case of the Saturday of St Lazarus, the title does not mark the beginning of Vespers, or the beginning of Matins. It appears before the canon. As for the manuscript which served as a model, it simply collects the material for this ancient great feast without classification.
Thus, the graphic aspect of books with the mixed sequences of Vespers and Matins represent the tendency of the development from Collection, close to the Palestinian Tropologion type, to the developed type of Studite book containing the liturgical order.

If we turn to Russian copies of the Typika, the same chronological tendency of graphic correction of the titles can be observed.

(EX 23). Let us compare two codices. The Typografsky Ustav of the late 11th – early 12th century from the Tretiakov Gallery collection is the oldest surviving Russian copy of the Typikon. It contains two categories of initials: red initials of the same size as the text, and larger red letters which mark the beginnings of the days – as a rule from the evening service.

The other Typikon is a copy prom the Synodal collection of the Moscow Historical Museum, nº 330. It is the Typografsky Ustav, whose dating corresponds to the Synodal Triodion, the last third of the 12th century. Like the Typografsky Ustav, the Synodal Typikon does not provide a description for every day, revealing the early dating of the prototype. However, this Typikon marks the sections in a more distinguishable way, close to the style of the Synodal Triodion. And, as was the case for the Triodia, with even greater clarity, the process of correction according to the Studite rules may be seen. An example can be found in the graphical transfer of the beginning of the day from the Vespers to the Matins of the feast. (EX 24).

In the case of the Saturday of St Lazarus and Palm Sunday, as the example demonstrates, the Typografsky Ustav stresses the beginning of the feast from Vespers. The Synodal Typikon does the same on Palm Sunday, but transfers the title of the beginning of Saturday to Matins (the underlining of the titles in the scheme corresponds to the graphical emphasis in the manuscripts) (EX 25).

Another example demonstrates the correction of the practice according to Studite norms in the Synodal Typikon (EX 26). The introduction of the title and the troparion of the feast interrupts the order of the exposition of the material in the book. This happens at the point of
the description of the feast introduced into the Triodion celebrations by the Studites, the Sunday of Orthodoxy.

One more characteristic of the Synodal Typical that testifies to the presence of the Palestinian monastic tradition can be seen in the fact that in this manuscript certain rules are repeated several times, thus reflecting the not-yet stabilized normative practice at the time of the writing of the Greek Typikon. This is the case, for example, with the Liturgy of the Presanctified Gifts.

Concerning this Liturgy, it could be said that, in the Palestinian tradition, it was celebrated on a very limited number of days. In Constantinople, the liturgy was celebrated with noticeably more frequency. In the Studite synthesis, the Presanctified liturgy was prescribed for all the days of Lent, including Holy Monday, Tuesday, Wednesday and Friday.

In the Russian Typikon Sin 330, the description of the service for the Monday of the first Lenten week concludes with an instruction concerning the whole Lenten period: “And it is to be known that during the whole Lent, on every day, the Lenten liturgy is to be celebrated” (f. 10r). (EX 26). It might be assumed that, as a settled practice, this instruction of the daily celebration of the Liturgy of the Presanctified Gifts would have been enough. However, it can be found another 11 times, more than could be taken as an occasional remark. It seems that a high number of the repetitions served as a confirmation of a Studite rule replacing the older one with Palestinian roots.

The combination of an old, Palestinian norm, with a new, Studite norm, connected to the celebration of the Liturgy of the Presanctified Gifts, can be seen in the distribution of the evening and morning stichera in Cheesefare week in the Russian Sticheraria and Synodal Triodion. (EX 27).

The celebration of the Presanctified Liturgy for Wednesday and Friday of Cheesefare week was prohibited in the Sabaitic tradition but prescribed by the Studite Typikon.
When the Presanctified Liturgy is served, there can appear only one section of the vespers stichera, that on Lord, I call upon Thee. In the days without the Presanctified Liturgy, Vespers has two stichera sections - on Lord, I call upon Thee and the stichera aposticha.

In this Cheesefare week, the singing of the stichera idiomela by Andrew of Pyrgos is begun. Typikon Sin 330 states the following order of these stichera for the aposticha section:

- the idiomelon twice
- the martyrikon
- “glory... now...” and theotokion

Presenting the stichera on vespers, the Synodal Triodion Sin 319 and all Russian Sticheraria maintain this order in the same way from Monday to Thursday. No distinction is made for the Wednesday. But, for Friday, three Sticheraria and Triodion give the rubric “on Lord, I call upon Thee” and replace the martyrikon with the sticheron for the dead. This fact leads one to suppose that the ideomelon is sung in this section, and the aposticha section disappears. Consequently, the presence of the Presanctified Liturgy on this day could be deduced. If it is true, the absence of the indication for the section on Lord, I call upon Thee on Wednesday could indicate the absence of the Presanctified Liturgy.

It can thus be seen that for Cheesefare week, the Typikon Sin 330 gives evidence of the imposition of Studite practice on the Palestinian, whereas in Sin 319 and particularly in the Sticheraria, the influence of Palestinian practice can be noted, excluding the Lenten Liturgy. This leads to the possibility that the Sticheraria are rooted in the Palestinian practice of the second half of the 9th century, when the Studite tradition was not yet finally settled.

In arriving at a conclusion, one can say that several graphic traces reveal the fact that the oldest surviving Russian books probably do not represent directly either the earliest layer of Russian manuscript tradition or the Greek tradition which was decisive for its roots. They reflect early tradition by means of the correction of the oldest practice.