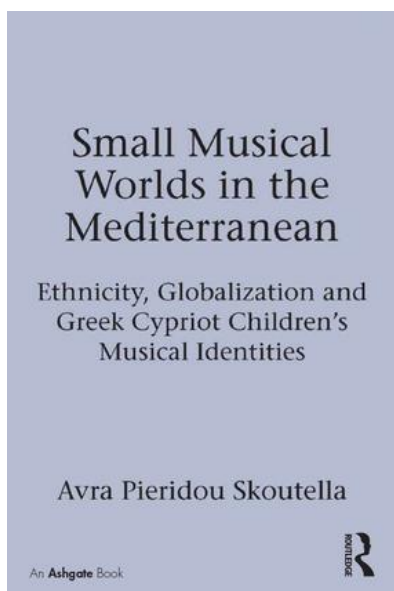


## Book and CD Reviews

Book by Avra PIERIDOU SKOUTELLA : *Small musical worlds in the Mediterranean: ethnicity, globalization and Greek Cypriot children's musical identities*, Ashgate |Farnham, Surrey; Burlington, VT, 2015|.



ISBN: 978-1-4724-5193-4. Received in Hard cover copy from the publisher. 284 pages<sup>1</sup> (internal 23.4×15.5 cm) including a glossary for Greek and Cypriot terms and a general index.

From the publisher's website:

"Avra Pieridou Skoutella is the Founder and President of the Board of Directors of the C.C.R.S.M. Cyprus Centre for the Research and Study of Music, and Founder of the Cyprus Music Leadership Institute. She was Post-Doctoral Research Scholar at the Institute of Education, University of London where she completed her doctoral studies in music education. She has rich teaching experience from early childhood to tertiary level music studies. She holds degrees from the Pedagogical Academy of Cyprus, the Eastman School of Music and the University of Reading".<sup>2</sup>

Original Abstract:

"Small Musical Worlds in the Mediterranean is a pioneering book-length study of the complex topics of identity, ethnicity and global processes in children's musical lives in the Republic of Cyprus – a Mediterranean country during its post-colonial

era. What is it about this country's musical enculturation that made musical identity such a potent element in Greek Cypriot children's worlds? How is history, tradition, modernity, ethnic fluidity, syncretism and diversification in the Mediterranean negotiated in the construction of musical 'self' and 'other' in children's daily lives? This book, through a journey of 'field-work at home', discusses how children select, reject, reproduce and transform meanings and create new ones at the micro-level of their lives through which individuals and groups define themselves and others. Towards this exploration, musical identity in childhood is discussed in terms of cultural production and reproduction, human expression, inter-relating and learning. Ethnographic vignettes of children's musical practices and direct words add depth and humour to the flow of the book. This study is a synthesis of ethnomusicology, musical anthropology, education and folklore in which the author effectively weaves together theories of musical enculturation and identity, sociocultural learning and human agency. The book will be invaluable to scholars interested in musical enculturation, musical identities, children's contextual musical practices, ethnicity, globalization studies, music education and Mediterranean studies."

The author relates her research to children at school ages (from 5 to 11 years old) both in rural and urban environments in Cyprus, mainly in schools of the island-state. The research focuses from the outset on the musical identity of these children, either through their sayings and answers to the author's questions or through the deductions that can be made from answers and sayings, or further from choices of music listened, music danced to, lived to.

The first part (out of 3 parts) starts with the exposition of the problematics, the history of Cyprus and with methodology. While the aims of the research are clearly stated in this part, it is somewhat burdened by the multiple references to existing literature which may arise from the need for justification, or from an excessive scholarly approach of the subject. A summarized note with the main references would have been welcomed while quotes could have been referenced in more details. Some references are cited twice in the same sentence, while one citation would have been enough.

The second part which is the largest in the book deals with the research as such undertaken by the author in various schools and their vicinities, meeting with

<sup>1</sup> The website of the distributor (Routledge – link provided in the next footnote) specifies "298 pages".

<sup>2</sup> <https://www.routledge.com/Small-Musical-Worlds-in-the-Mediterranean-Ethnicity-Globalization-and-Skoutella/p/book/9781472451934>.

and studying children's relation to music and to their (musical?) identity.

The book, regrettably lacks musical analyses. The enculturation problematics would have greatly benefited from them, mainly with rhythm and pitch. Whenever traditional (excluding "Neo-Traditional") Cypriot music is still embedded in its surroundings, the discussion about cultural identities and children's negotiations of these identities loses much of their potential values as no comparison is really possible between this music and the music of the neighboring countries, not to speak of the music in the northeastern (Turkish) part of Cyprus.

Only scarce analyses are proposed and deal with children's musical games (Chapter 11) and with the *Tsiattista*, a musical semi-improvised and rhymed genre which seems very close, according to Pieridou's description, to the Lebanese *Zajal*. Regrettably, an analysis written in Western score is far from being sufficient for the comparison of the two genres, as *Zajal* is performed in the Arabian *maqām* (un-tempered) system, while the choice of Western notation, in lieu of graphical pitch representations – or even of an adapted notation – for each performance, does not allow for comparison.<sup>3</sup>

The most critical aspect is that this book is about musics in their wide variety in the ("Greek" part of the) island without providing, however, the reader with the music itself, apart from already published music material – as CDs, television programs etc. – for which, unfortunately, not even a commercial reference or a link is provided.<sup>4</sup>

Notwithstanding that this research is an example of what good – and interesting – anthropological ethnomusicology could be, it is nevertheless burdened by restrictions that hinder the discipline: the lack of analytical depth (lack of adequate analysis) and a discourse on music to the detriment of the understanding of music itself. Most striking, however, is the *quasi* absence of comparative research – despite the multiple statements

of the author about her open-mindedness with other influences – restricted to predominantly Ottoman<sup>5</sup> and Western influences, but disregarding the Arabian (probable) input. Does the author succumb to the mainstream trend she claims to oppose, placing the powerful afore the weak? Shall we proceed as ethnomusicologists allowing ourselves a discourse on music without giving oral clues to the reader? We will not know until perhaps other material from this author is published, possibly filling some of the lacunae underlined in this review.

Rosy and Amine Beyhom

Book by Jean-François GOUDESSENNE : *Émergence du chant grégorien : les strates de la branche Neustro-insulaire (687-930) – Tome I. Étude historique et philologique, Tome II. Annexes, planches et édition*, MŪSAM (MUSICALIA ANTIQUITATIS & MEDII AEVI) 2 vols., Brepols [Turnhout (Belgique), 2018].



ISBN: 978-2-503-57978-8. Received in Soft cover (paperback) copy from the publisher. Two tomes (in French), 584 pages total (304 + 280), 98 b/w ill. + 6 colour ill., 216 x 280 mm, 2018.<sup>6</sup>

<sup>3</sup> An internet search on *tsiattista* returns many possibilities, including the most interesting <https://www.youtube.com/watch?v=LSeiVCknWl8>, which confirm the kinship with *zajal* but not as directly related traditions.

<sup>4</sup> When asked about this major shortcoming, the author explained that this was the policy of the publishing house (Ashgate), which deemed it unnecessary to provide the reader with samples of the researched music. It is regretful nonetheless that the author didn't provide the musical samples online on a separate website from the

publisher, for the sake of research and of a better understanding of her thesis in the whole.

<sup>5</sup> But strangely enough, as pinpointed above, not the Turkish culture of the other part of Cyprus.

<sup>6</sup> From the publisher's website ([http://www.brepols.net/Pages/ShowProduct.aspx?prod\\_id=IS-9782503579788-1](http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9782503579788-1)). The promotional flyer (<https://st3.ning.com/topology/rest/1.0/file/get/1560875298?profile=original>) specified "approx. 700 pages, 44 b/w ills, 42 col. ills, 216x280 mm".

About the series:<sup>7</sup>

"Music was one of the core liberal arts during the Middle-Ages and is situated at the intersection of culture and reflective thinking. Musicology, born in the 18<sup>th</sup> century with roots in philology and the historical sciences, continued to develop multidisciplinary approaches in mediaeval studies. This series places this approach in a timeframe which begins with Graeco-Roman and late Eastern Antiquity, an essential prelude to the lengthy Middle Ages. Thanks to the artistic endeavours and contemporary musical performances, the corpus of texts and sources of Medieval Music remain[s] a living cultural heritage, just like those of theatre, poetry and dance [...]. The international series *MUSAM* will include several types of publications: Monographs or edited volumes of studies on a specific topic, conference, symposia and colloquia proceedings, critical editions of texts, works, treatises, or exceptional manuscripts (witnesses to an important historical tradition or a particular notation tradition), music pedagogy in the ancient and medieval worlds, or *Variora* collections of articles by distinguished scholars".<sup>8</sup>

## About the author:

"Since 1999 Jean-François GOUDESSENNE has undertaken researches at the musicology section of the Institut de Recherche et d'Histoire des Textes<sup>9</sup> (CNRS), founded in Orléans by Michel Huglo in 1979. He specializes in liturgical Latin chants of the Carolingian period. After [his] study of the *historiae* of the Province of Reims (Brepols 2002), the edition of the office of saint Denis the facsimile edition of an antiphonarium from Saint-Omer, followed by numerous colloquia and articles (including *Cantus Planus*) and reviews, he spent many years cataloging the corpus of manuscripts from the libraries of the north of France, and undertook researches on Gregorian chant and its transmission in North-Western Europe. He directs seminars and practica about Mediaeval musicology in often interdisciplinary perspectives including liturgy and the history of the arts at the Centre Européen de Conques, at Chartres, Tours and Paris, in partnership with co-cantors and directors of choirs specialized in Mediaeval music".<sup>10</sup>

## Original abstract:

"In his endeavors to reconcile 'Gregorian' erudition with the works of liturgists and philologists, Jean-François Goudesenne scrutinizes, in the genesis of 'Gregorian' chant, the hypothesis of a first, French-insular stage rooted in the ancient Merovingian Neustria, vivified by the Irish and Anglo-Saxon monastic contributions in connection with, in the Carolingian time, centers of influence in the Piedmont and in Lombardy. This hypothesis allows for the reconstruction of the genesis of a Gre-

gorian chant applied in plural form: as for the Carolingian minuscule, the *cantus* was "crafted" as a mosaic, stepwise and not spreading from a unique centrum. Such a diversity, which is nonetheless unified, induces several templates. The multiple interferences of orality in the notation, the specific nature of the sung texts as well as the role of the manuscripts of liturgy allow for the attribution of its successive rewritings – far from the dogma inherited from a neo-Lachmanian vision of the 'unique original' – to two opposite branches of which the Lotharingian and the Alemannic-German were widely favored, from the Ottonian period till the Vatican edition.

Thanks to the exceptional resources of the Institut de Recherche et d'Histoire des Textes and to the research programs which began more than fifteen years ago, Goudesenne revisits the European cultural areas while incorporating the 'Gregorian advent' in an evolutionary acculturation following a genealogic scheme which is far more complex than a simple linear transmission – a posture slowly constructed from a vast corpus, served by a large panel of sources in the Imperium and by the depth of long-term transmission. Independent from the methods of the Solesmian endeavors of the first half of the 20<sup>th</sup> century, from the renditions of the post-Cardinian school or from the improbable theory of the 'antiphonal of Charlemagne' of Levy, he adheres readily to the works of Treitler, Van der Werf, Bernard, Saulnier and Jeffery. The abandonment of the 'Gregorian myth', of the equivocal notions of authors and texts opens up real horizons for these repertoires 'in transition' between the Roman, Isles, Frankish and Italic, with differentiated local usages that a 'new history' of *cantus* can no more brush aside".<sup>11</sup>

This impressive two-parts research on the early formation of Gregorian chant is published in a voluminous format which makes its handling uneasy. The text is set in two columns with wide lateral margins, which places this book in two parts as a luxury edition (the selling price is over 154 \$ or 120 £), in which the layout could prevail over the content. This first impression is soon eluded as the content is firmly documented and theses thoroughly discussed throughout the three hundred and four pages of the first – separate – part, with a rich second part with appendices which complements and illustrates the author's postulations in the first one.

This first tome is divided in three parts and seven chapters. Editing methodology and sources are expounded in the introductory part, with long lists (26 pages) of abbreviations and manuscripts from the different regions of Europe relating to Gregorian chant. The

<sup>7</sup> Note that J-F Goudesenne is one of the editors of the collection.

<sup>8</sup> From the promotional flyer (<https://st3.ning.com/topology/rest/1.0/file/get/1560875298?profile=original>).

<sup>9</sup> Institute for Research and History of Texts.

<sup>10</sup> Translated from the publisher's website.

<sup>11</sup> Translated from the publisher's website.

bibliography at the end (p. 285-304) is thematic and comprehensive.

The introductory text (p. 27-32), entitled *Gregorius fabricator Cantus?*, exposes the problematics of the authenticity of the sources – today a common concern among musicologists working in the area of historical musicology – on the examples of the myth of the dove which inspired Gregory the First, and of the fable of the (notated) “antiphonal of Charlemagne”. The author expounds his own doubts and the progression of his musicological and historical research together with the need to combine the two disciplines in his area of research, with a short but enlightening retrospective of previous research on the subject.

The first part of the first tome – entitled “Philology and Musicology” – includes two chapters with the first one stressing on the variability of the effective – and successive – writings of the source texts, and on the still active aural transmission of the music at the beginnings of Gregorian chant. He concludes this first chapter by challenging past reconstructions and the arbitrariness of the choices – among many possible variants – of representative elements of the repertoire, mostly in the paraliturgical aspect of the latter (historical, hagiographical and poetical chants).

The second chapter begins with a reevaluation of the Carolingian reform, and of its efficacy. According to the author, most Early Gregorian sources do not belong to a unique archetypal template, but are compilations from different geographical and historical strata, and are based on even earlier sources differentiated in their compositions. The whole chapter is fundamentally a call to include more diversity in the reconstruction of the sources, and to allow for previously neglected sources to be considered for this procedure.

Part II is entitled “Acculturation in the Carolingian space”, and comprises three chapters (III-IV-V). The third Chapter can be summarized with this lapidary expression (lifted from the text), applied to the geographical space of Gregorian chant: “The Carolingian Empire has combined unity with diversity”.<sup>12</sup> The author opposes the narrative sources to the musicological ones,

with the latter highlighting a far more diverse distribution than what was formerly proposed, and stresses the influence of the Neustrian centers on the formation of Gregorian chant and formulates the thesis of a Neustrian-Isles nucleus while stressing on the role of the Royal abbey of Saint-Denis in transmitting a tradition rooted in the Merovingian period, and of Tours as a disregarded – or forgotten, due to the lack of extant sources – center of propagation and conservation of the liturgical art. Geographical discontinuities and fragmentation of the Carolingian space are underlined, with notable excursions to the Norman-Burgundian, Italic and Anglo-Isles spheres.

The fourth chapter is dedicated to the process of hybridization within and without the Carolingian sphere, including some research on possible interactions between the Roman-Gregorian and the Eastern liturgies, notably a small passage about the “Greco-Latin Hallelukah of Syrian origin” (p. 138-139) and a few others about a possible Byzantine origin for some elements of the (sung) liturgy, used as examples of the complexity of the hybridization of Gregorian chant, with a more in-depth study (p. 149-152) of the Byzantine influence on the example of the “Adoration of the Cross”.

The next chapter begins with a quote from French linguist Bernard Cerquiglini’s *Éloge de la variante*,<sup>13</sup> and

“shows in detail, with the help of [musical notation], how to reshuffle the cards of all the philological issues, most importantly for transcriptions made in the purpose of actual musical performance, and to adopt new attitudes towards texts that resist sometimes very strongly any attempt of normalization”.<sup>14</sup>

While stressing in parallel on the Aural transmission of the chant and on its non-written origins, the author notably underlines the weaknesses of musical paleography for Gregorian chant and the “inoperability of regional geographical typologies”, and gives concrete examples of regional similitudes contradicting a somewhat nationalistic division of the sources.

The third part of the book is composed of two chapters (VI and VII) which focus on the main hypothesis of the author, the “French-Insular” anteriority – or at least

<sup>12</sup> “[L]’empire carolingien a conjugué l’unité avec la diversité”.

<sup>13</sup> “In Praise of the Variant: A Critical History of Philology”, originally *Éloge de La Variante: Histoire Critique de La Philologie*. Des Travaux. Paris: Seuil, 1989.

<sup>14</sup> P. 164, translated by the reviewers.



contemporaneity – in the process of formation of Gregorian chant while interacting with the Roman and Germanic spheres. It concludes with a passionate plea for a renewed ecdotic science and for a multi-disciplinary approach of the history (and musicology) of Gregorian chant, building on the diversity of the sources and of the variants, while taking into account the Aural transmission and its importance.

In conclusion: The authors of this review could not but notice, from the outset, the parallel between this research on Gregorian chant and contemporary researches on Byzantine chant<sup>15</sup> which express the same need in demystifying fables on religious chant conveyed by 19<sup>th</sup>-20<sup>th</sup>-Centuries “musicologists” out of ideological – if not political – concerns.<sup>16</sup>

While the author’s style is rooted in the well-established French tradition of recursive and complex intellectual discourse – to say otherwise that the reading of the book is a little exhausting due to this particular writing style –, the erudition and the passion of the author are reflected in the content which is far from being disappointing. His insistence on the importance of aural transmission reinforces the link with other, living traditions of liturgical chant – notably the Byzantine and other Eastern liturgies.

The whole research is thoroughly documented and details are expounded throughout the first tome, and the impression that predominates after having finished examining all the hypotheses proposed by Goudesenne – and notably the “Neustrian-Insular” hypothesis – is that much more research is necessary until the author’s multifarious propositions can be confirmed or infirmed: there remains also no doubt, whatsoever, that such further research will bring more sources and, with them, further explanations as well as further hypotheses.<sup>17</sup>

<sup>15</sup> One example of which is Amine Beyhom’s book on Byzantine chant *Théories et pratiques de l’échelle dans le chant byzantin arabe: Une approche comparative et analytique proposant une solution inédite pour le système théorique de Chrysanthos le Madyte*. Broummana (Liban): Par l’auteur, 2015, and the “Byzantine” appendices of his NEMO-Online “Dossier: Hellenism as an Analytical Tool for Occidentism (in Musicology) (V2).” *Near Eastern Musicology Online* 3, no. 5 (November 2016): 53–275.

<sup>16</sup> The authors of this review first met J-F Goudesenne at a conference on Byzantine chant in Volos in the spring of 2018. A further visit – during the Fall of the same year – of J-F Goudesenne to Lebanon and a common interview with Amine Beyhom of the former Bishop of the Syrian-Catholics in Aleppo – which took place in the mountainous Bishopric of the (Lebanese) Syrian-Catholics in

Lastly (and unfortunately), some typesetting<sup>18</sup> and editing errors<sup>19</sup> appear in this otherwise superb edition and wide scope research.

Rosy and Amine Beyhom

CD recorded by MELPO MERLIER: ‘and let us sing in praise’ – *Byzantine Hymns recorded in 1930 by Melpo Merlier*, EDO (HERE) |Athens and Volos (Greece), March 2000|.



The CD has no serial number. It has a cardboard cover with a plastic CD holder. It includes a 27-pages 2-colors booklet in Greek and English.

Published as a limited (2 000 numbered copies) first edition by the Centre for Asia Minor Studies in Athens in 2000, this CD consists in a collection of hymns sung by the Bishop of Samos Irineos Papamichail (tracks 1, 2, 3, 4, 8, 10, 12, 14, 15, 17, 18, 19), Simon Karas and the Choir of the Society for Dissemination of National Music

Charfeh - Lebanon – convinced the writer of the review of the seriousness with which the author checked his sources, and of his wide interest in Eastern religious chant.

<sup>17</sup> As Goudesenne himself writes (p. 158): “There is an immense amount of work still remaining to be done to establish, in a systematic or exhaustive manner, the many variants of rewriting the music which are not only linked to the ornamental or the typological, but also to the cultural and linguistic divisions”. This could apply to the whole sub-discipline of musicology (and philology, and Music history) studying Liturgical chant.

<sup>18</sup> For example, the use of a colon instead of a point at the end of p. 154.

<sup>19</sup> For example, p. 30, 2<sup>nd</sup> column, 1<sup>st</sup> line.

(tracks 5, 6, 9, 11, 16, 20), Dimitris Papapostolis (tracks 7, 13) and Dimitris Karonis (track 21), recorded in 1930 by the well-known Greek-French musicologist Melpo Merlier. The contents are divided in two parts: I. Hymns of the Passion and the Resurrection (tracks 1-11), and II. Hymns of the daily Services and of the feasts of the year (tracks 12-21).

The two prefaces included in the booklet are self-explanatory and written by musicologist Markos F. Dragoumis and anthropologist Costis Drygianakis.

#### Preface (“I”) of the booklet:

“This album includes the majority of the recordings of Byzantine music, made in 1930 by Melpo Merlier and her collaborators, on 78 rpm records, for the ‘Society of Folk Songs’ (or the Folk Music Archives, as it is now called). The voices heard here are those of the Bishop of Samos Irineos Papamichail (1878-1963), of Simon Karas (1903-1999) with his, then new established, choir, and of two chanters from Megara, Dimitris Papapostolis (1869- 1933) and Dimitris Karonis (1891- 1955). In this small collection, not only the eight modes, but also the three ‘types’ of Byzantine music are represented: the syllabic, the intermediate and the me[l]ismatic one. All four chanters were chosen for their beautiful voices, but mainly for the respect they had for the oral tradition. As Merlier herself mentions, ‘good or bad, this tradition dominates till today, and it has to be studied, side by side with the printed music books of the Orthodox Church’.

She also believed that the Byzantine records of the Folk Music Archive could be used for lessons and lectures, but mainly for the examination of the differences existing ‘between the printed scores and the oral tradition’. Thus, it is already confirmed, that the way Irineos chants the Palm Sunday hymns (no. 1) is not wrong, but belongs to a traditional system of interpreting the ‘Legetos’ (a branch of mode IV), which is very common in Constantinople.

No need to explain why this album is of interest. Irineos’ voice is presented to a public for the first time, while these recordings of Simon Karas (and his choir) are the very first, by forty years earlier of his well[-]known ones. As for the humble, ‘anonymous’ chanters from Megara, any comment is useless. The crystal clear waters of the fountains, are always found away from the ‘nasty waters of the mooring sites’, at the mountains where the wild goats are grazing, as poet Andreas Empeirikos puts it forth”.<sup>20</sup>

<sup>20</sup> By Markos F. Dragoumis, p. 9 in the booklet.

<sup>21</sup> Indications appended to each track’s description are from the reviewers. They specify the performer(s): “– B.S. I.P.” for Bishop of Samos Irineos Papamichail, “– S.K.” For Simon Karas and the Choir



Bishop Irineos photographed in 1935. (From the booklet, p. 15.)

#### Details of the audio content:

##### I. Hymns of the Passion and the Resurrection

1. **The Lord is God ... let us keep the feast together -Why do ye rage, ye heathens?**, selections from the Kanon (ode nine) and **Come forth, ye nations**, stichero idiomelo at Lauds of the Palm Sunday Matins (mode IV “legetos”) – B.S. I.P.<sup>21</sup>
2. **Alleluia - Behold the Bridegroom**, dismissal hymn of the Service of the Bridegroom (mode IV plagal “triphonos”) – B.S. I.P.
3. **Shuddered the body of the benevolent children - With purified souls** (mode II), hirmoi of the Kanons of the Matins of Holy Monday and Holy Wednesday respectively, and **I see Thy bridal chamber**, exapostelaron of the Service of the Bridegroom (mode III) – B.S. I.P.
4. **Everything that hath breath - The Lord, as He camest**, stichero idiomelo at Lauds of Holy Monday Matins (mode I) – B.S. I.P.\*
5. **Let my prayer be directed** from the Divine Liturgy of the Presanctified (mode II plagal) – S.K.
6. **Glory be to the father - They stripped Me of my garments - Both now - I gave my back to scourging**, doxastikon at Lauds of the Holy Passion Service (mode II plagal) – S.K.
7. **Thy tomb, o Savior**, resurrectional kathisma of the Lamentation on the Tomb (“Epitaphios”) (mode I chromatic) – D.P.
8. The Praises (“Egcomia”) of Epitaphios: **Thou who art the life - It is meet to magnify Thee** (“Axion esti”) (mode I plagal) - **All generations - Myrrh-bearing women came** (mode III) and **When Thou didst descent unto death**, resurrectional dismissal hymn (mode II) – B.S. I.P.
9. **Lord, I have cried unto Thee - Let my prayer be directed** from the Divine Liturgy of the Presanctified (mode I plagal) – S.K.

of the Society for Dissemination of National Music, “– D.P.” for Dimitris Papapostolis and “– D.K.” for Dimitris Karonis.

10. **Come, receive ye light** (mode I plagal) - **Thy Resurrection, Christ** (mode II) - **Gospel of the Resurrection** (Mark 16: 1 - 8) - **Christ is arisen** ("Christos Anesti") (mode I plagal) - **The day of Resurrection - Let us purify our senses** (mode I) from the Matins of the Resurrection - B.S. I.P.
11. **Without the experience of corruption**, hirmos (ode nine, instead of "Axion Esti") of the Kanon of the Pentecost (mode Varys) - S.K.



Melpo Merlier around 1960. (From the booklet, p. 12.)

## II. Hymns of the daily Services and of the feasts of the year

12. **Most holy Mother of God - By many temptations am I distressed - Higher than the heavens - Speechless be the lips of the impious** (mode IV plagal "triphonos") - **O ye Apostles from afar** (mode III), troparia from the Small and the Great Supplicatory Kanon - B.S. I.P.
13. **The most pure shrine of the Savior** (mode IV chromatic) Kontakion of the Presentation of Virgin Mary - D.P.
14. **I will love thee** - "Axion Esti" from the "pontifical" Divine Liturgy (mode II) - B.S. I.P.
15. **Our Master and Bishop**, "chanted during the veneration of the holy icons by the bishop" from the Service of the Matins (mode Varys) - B.S. I.P.
16. **Blessed is the man** from the Vespers of Saturday and in feasts of Saints (mode IV plagal) - S.K.
17. **I shall open my mouth**, hirmos (ode one) from the Kanon of Akathistos Hymn (mode IV "legetos") - B.S. I.P.
18. **Awed by the beauty of Thy virginity**, Theotokion of Akathistos (mode III) - B.S. I.P.
19. **Glory to thee who hast shown forth the light**, selections from the slow Doxology of the Service of the Matins (mode Varys) - B.S. I.P.

20. **The renewal of mankind**, katavasia (ode four) of the Kanon of the Matins of Christmas (mode I) - S.K.
21. **Everything that hath breath - Make glad, o ye righteous**, stichero idiomelo at Lauds of the Matins of Christmas (mode IV "legetos") - D.K.

The "Second preface" is more centered on Merlier and the styles of the cantors, with further explanations and analyses:

"Merlier [...] regarded [the living tradition of the Ecumenical Patriarchate, represented here by Irineos as] the most important tradition, devoting to it the greater part of the recordings. The second is the research of the new musicologists, seeking the roots and the restoration of the church tradition - Karas is such a case. The third is the chanting art performed locally by chanters of regional Greece [which is here represented by Dimitris Papapostolis and Dimitris Karonis].

These three fields have their particularities. The tradition of the Patriarchate carries a formal education and a rather peculiar technique (of pronouncing, probably reciprocating to the demand for a higher volume (on an era when there were no microphones). In Karas, there is a flaming passion for the revival of old traditions. On the contrary, in Papapostolis and Karonis there are obvious influences from the folk tradition, even with some shades of the westernized 'light' music of the epoch, though not altering the overall style.

This album is a[n] anniversary, let's say, edition, for the second millen[n]ium of Christianity; and Christianity, especially Orthodox, has a particular relationship with the past and the traditions. The patina of time is an aesthetic element. So, we decided not to update completely the quality of the recordings, leaving a little of the feeling of a previous age".<sup>22</sup>

The booklet includes further explanations about the performers with a text by Lykourgos Angelopoulos entitled "Simon Karas: the first recording", stressing the importance of the performance - including the "the use of large choirs, and the application of some 'horizontal' harmony" - and its historical and didactical value.

The reviewers' impression after listening to the tracks - and partial analysis - is that all the audio contents are indeed most interesting, and give a unique example of Byzantine chant of this period. They are also a testimony to the zalzalian (Eastern, *maqām*) rooting of contemporary Byzantine chant in Greece.

Rosy and Amine Beyhom

<sup>22</sup> Excerpt from the booklet, p. 12-13, the text being signed by Costis Drygianakis who is also cited (on p. 27) as one of the supervisors of the project.