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Chapter 13

Singing the Lord's Song in a Foreign Land:

Teaching Orthodox Liturgical Music in Non-Orthodox Contexts

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Singing—generally called ecclesiastical *psalmodia* ('psalmody') or, less often, *asma* ('song') by Greek Church Fathers—has been ubiquitous in the public worship (*leitourgia*) of Eastern Christians since Late Antiquity, serving as a means both for the conveyance of sacred texts and to create what might be called 'sonic icons' of the perpetual angelic liturgy. Integral to the liturgical experience of the faithful, the musical repertoires and practices fostered historically within celebrations of the Byzantine rite constitute part of the *lex orandi* of Orthodox Christianity. Today, however, music from these traditions is experienced not only by millions of Orthodox and Greek Catholic faithful in worship, but also by the many non-Orthodox who attend concerts or purchase recordings variously categorised as "Classical Music," "Sacred Music," "Choral Music," or "World Music."

There are obvious parallels between the status of Orthodox singing in the modern Western world and that of Eastern Christian iconography within the same cultural sphere, but also some important differences, particularly when one considers their relative positions in Western European and North American academia. In both cases what were originally liturgical arts indigenous to Orthodox Christianity have been adopted for a variety of purposes—some explicitly Christian, others generically 'spiritual' or aesthetic—in the post-modern West.¹ Yet over the past fifty years iconography has attained what might be described as a narrow yet relatively secure place within the field of Art History, as well as in that of Medieval Studies broadly conceived. It has achieved and sustained this position in part

because icons are of signal importance to Byzantine Studies, as a browse through the publications and symposium programmes of Harvard University's Dumbarton Oaks Research Library and Collection is sufficient to reveal.² Academic teaching and scholarship relating to iconography are also nourished periodically by blockbuster exhibitions such as those held in recent years by the Metropolitan Museum of Art in New York, the Getty Center in Los Angeles, and the Royal Academy of Arts in London.

When (and if) music rooted in the worship of Eastern Christianity is introduced into the curricula of non-Orthodox institutions of tertiary education located outside Eastern Europe, its inclusion is usually justified through appeals to aesthetic, historical, or cultural criteria similar to those invoked for visual art. Among these are assertions of the importance of Eastern Christian precedents for the historical development of music in the Latin West and, less often, the perception of certain outstanding works as artistic masterpieces. Rachmaninoff's *All-Night Vigil*, op. 37, for example, has in recent years become a musical touchstone for the non-Orthodox comparable in its popularity to Andrei Rublev's famous icon of the Holy Trinity.³ Running in parallel to the addition of some older Orthodox vocal works to the canon of Western Art (=so-called 'Classical') Music during the last quarter of the twentieth century has been the emergence onto the world scene of composers writing vocal and instrumental works that draw in various ways on Orthodox traditions of music, liturgy and spirituality, notable amongst whom are Arvo Pärt of Estonia, Sir John Tavener and Ivan Moody of Great Britain, Sophia Gubaidulina of Russia, and Christos Hatzis of Canada.

Despite these gains, the music of Eastern Christianity remains far more peripheral to Western academia than its art, with a pitifully small number of scholars with permanent posts in Western European or North American universities currently publishing historical or ethnographic research on Orthodox liturgical singing. Although it is not the purpose of this

chapter to provide a comprehensive historiography of Orthodox liturgical music within Western academia, it is worth noting briefly some of the factors contributing to its marginality. First of all, as we shall see below, the academic study of music in Western Europe and North America has been governed by narratives that have, for reasons relating both to the state of the historical record and the ideological presuppositions of researchers, incorporated the repertoires of Orthodox song only with difficulty. This stands in marked contrast to the field of visual art, in which the visually apparent indebtedness of Western medieval artists to Byzantine prototypes has guaranteed the latter a place within historical surveys of the former.⁴ Indeed, the fact that icons are sonically mute images that may be (superficially) taken in at a glance, suggests that oft-cited distinctions between the visual and musical arts may also be at work presenting methodological or epistemological obstacles for the initiated. Song is a dynamic art that must, if it is to be apprehended, be rendered afresh in sound (whether live, or through electronic reproduction) and experienced through the medium of time. Examining icons is thus arguably a less invasive process than studying music, particularly when the latter requires listening to (or singing) culturally alien musical forms setting texts in languages that most students in Western Europe and North America are unlikely to know.

Having noted that growing popular interest in Orthodox musical traditions in the contemporary non-Orthodox West has barely affected their place on the periphery of scholarly discourse, I shall devote the remainder of this chapter to examining in greater detail the current status of Eastern Christian music in secular Anglo-American academia. A brief introduction to major historical currents within Eastern Orthodox liturgical music will provide the background necessary to address the three main approaches to its mediation provided by existing disciplinary frameworks for the academic study of music in

contemporary North America and Great Britain. The first treats the musically notated repertoires of Orthodox *psalmodia* primarily as historical texts reflecting particular stages in the development of Western Art Music suitable for investigation using the philological, analytical and hermeneutical tools of the field known in the USA as Historical Musicology, as well as (to a lesser extent) those of its younger sibling Music Theory (in the United Kingdom both may be identified together by the generic label of ‘Musicology’).⁵ The second is related to Ethnomusicology and shares with it a methodological breadth that may be seen in efforts to study Orthodox liturgical music variously as non-Western art music, oral tradition or social practice. The third is concerned with musical practice, namely the application of skills in musical performance and composition to render or write music from or related to Eastern Christian traditions of singing. I will follow this disciplinary survey by offering some reflections on my experiences of studying, teaching, and performing Orthodox musical traditions on both sides of the Atlantic that will lead to general conclusions about the relative priority of scholarship and performance when seeking to share these traditions within non-Orthodox academic contexts. Before I begin discussing the study of Eastern Christian music, however, I shall pause briefly to define the contents and historical scope of its traditions.

The Musical Traditions of Eastern Orthodoxy through History

Liturgical singing in Eastern Christian churches since Late Antiquity has fostered the creation of vast repertoires of psalmody and hymnody, with a legacy of over 60,000 hymns in printed sources and many others awaiting discovery in unpublished manuscripts.⁶ The forms and uses of these repertoires bear the marks of their origins in diverse geographic, cultural,

and ritual circumstances: urban cathedrals and village parishes of the ancient Mediterranean, the imperial chapels of Byzantium and Russia, and monastic communities both small and great. These historical musical practices and repertoires are the ancestors of the singing traditions attached to modern celebrations of the Byzantine rite, versions of which may found today in Eastern Orthodox and Greek Catholic churches across a broad geographic arc stretching from Corsica to Russia, as well as in those other places where they have been transplanted through migration or missionary work.

Musical diversity within the Byzantine rite arose over time through processes of development, cultural exchange and indigenisation. The received traditions of Byzantine chanting native to regions that once belonged to the Ottoman sphere of political and cultural influence, for example, are monophonic—that is, strictly melodic, adorned only by an optional vocal drone (*isokratema*)—and possess a system of eight musical modes ('Octoechos') that partially overlaps with the modal systems of Ottoman and Arabic music (*maqāmāt* and *makamlar*, respectively).⁷ Also monophonic are some ritually conservative (Old Believer) or peripheral (notably Carpatho-Rusyn) forms of Slavonic chant, as well as the Albano-Greek traditions of Southern Italy. Liturgical chanting in the Banat region of Romania, Georgia, the Ionian Islands, and Serbia encompasses practices of extemporaneous singing in multiple parts, whilst in Russia and Ukraine notated forms of polyphony in genres akin to those of Western art music have been cultivated since the Baroque era.⁸

Whereas the texts sung in Eastern Christian worship have routinely been recorded in manuscripts or printed books, the transmission of their music has relied on various combinations of literate and oral means. The repertoires and practices of living traditions in which music is learned almost exclusively by ear may be studied in detail with the aid of modern recording technology and ethnography, but specifically musical information about

their forebears can only be gleaned from rubrics and other literary witnesses to liturgical singing. A great deal more, however, may be learned about the history of liturgical singing in Eastern Christian traditions possessing systems of musical notation. With the aid of these notations historical repertoires of Orthodox liturgical music may be reconstructed with varying degrees of certainty—that is, to the extent allowed by the musical specificity of their notations and the availability of such complementary sources of information as treatises on music theory—for study, concert performance, or use in actual worship.⁹

The earliest systems of musical signs ('neumes') employed in Eastern and Western Christendom preserve only cryptic reminders of orally transmitted music, but since the eleventh century these have been supplemented or superseded in some traditions by notations that are 'diastematic', conveying with precision the musical intervals from which horizontal (melodic) or vertical (chordal) structures are constructed.¹⁰ Diastematic notations include Middle Byzantine Notation (the late eleventh-century successor to non-diastematic 'Palaeo-Byzantine notations'), the reformed 'New Method' of Byzantine neumes (in use since the early nineteenth century), Slavonic Znamenny neumes (diastematic forms appear ca. 1600), and Western staff notation (in both its modern and older Kievan variants).¹¹ Since the emergence of Middle Byzantine Notation, scribes and composers have employed Byzantine neumes for the composition of new hymns in standard forms, the invention of new musical genres, and the adaptation of entire repertoires to new liturgical, linguistic or cultural circumstances.¹² Slavonic neumes served as vehicles for musical creativity in medieval Russia and Ukraine, after which the adoption of staff notation fostered traditions of polyphonic singing ranging from utilitarian harmonisations of musical formulas for the chanting of hymns to large-scale choral masterworks of Tchaikovsky, Kastalsky, and Rachmaninoff.¹³

Not coincidentally, it has been in those Eastern Christian traditions in which notation has been employed for centuries both to transmit and to renew their respective repertoires of liturgical song that modern revivals of music and musical forms from the past have occurred. The 'New Russian Choral School' of the late nineteenth and early twentieth centuries represented by these latter composers was both facilitated and complemented by liturgical and musicological scholarship conducted by their compatriots, including the liturgiologists Dmitrievsky, Mansvetov and Skaballanovich and the musicologists Preobrazhenski, Razumovsky and Smolensky.¹⁴ After a relatively fallow period lasting through the middle of the twentieth century, the revival of monasticism and the collapse of Communist regimes in Eastern Europe and the Balkans have been accompanied by a resurgence of Orthodox and Greek Catholic liturgical music. State, church and private institutions in Russia, Finland, Greece, Bulgaria, Serbia, Romania, and Ukraine now sponsor research, teaching and performance relating to Eastern Christian singing traditions in both ecclesiastical and secular venues. In these countries financial support for these programmes may be justified as meeting the pastoral needs of state churches or the preserving of national cultural patrimonies, rationales that are inapplicable to Orthodox sacred music in Western Europe and North America.

Historical Musicology

Although music was integral to education in Classical Antiquity and later found a home in the medieval *Quadrivium* as a speculative subject allied with mathematics, modern academic approaches to its study ("musicology") emerged only during the nineteenth century. The sub-discipline of Music History or "Historical Musicology" arose in parallel with

processes shaping the formation of the modern canon of Western art music, among which was an unprecedented increase in concern for the notated music of the past (outside of churches, music more than a generation old had hitherto been rarely performed). In the light of Romantic aesthetics and notions of artistic genius, notated scores of compositions came to be perceived as representing musical works that were in some sense autonomous of their social, historical and performative contexts.¹⁵ This prompted efforts to employ the tools of philology with the goal of establishing notated texts reflecting what researchers perceived to be the intentions of their creators, a quest for authenticity that found its grandest expression in editions of the complete notated musical legacies of particular composers or peoples.¹⁶ At the same time musicologists developed tools for analysing musical form that could be deployed either at the level of the individual work or, with the aid of periodization schemes borrowed from other fields of humanistic study, across entire repertoires to write historical (and often intensely teleological) narratives of stylistic development.

Nascent musicology participated not only in the extension of nationalist agendas but also contributed to contemporary movements for the renewal of worship by facilitating the recovery for performance or imitation of old repertoires deemed to be exemplary musical expressions of desirable forms of liturgical piety. The alliance we have already mentioned above between musicology, liturgiology and composers of sacred choral music in pre-Revolutionary Russia was thus an Orthodox extension of this international trend, the archetypal Western expressions of which were the Lutheran revival of the music of Johann Sebastian Bach, the promotion of Renaissance polyphony by the Caecilian Movement, and the 'restoration' of medieval Gregorian chant by the monks of Solesmes (Pope Pius X eventually officially enshrined the latter two phenomena in his *Motu proprio* on liturgical music 'Tra le sollecitudini' of 22 November, 1903).¹⁷ This turn towards the liturgical music of

the past also helped to launch Western European research on liturgical singing in the Christian East during the late nineteenth century, a line of inquiry that seemed to offer the possibility of bridging the historical gap between the music of ancient Greece and the medieval Latin traditions of plainchant that were at that time being revived.¹⁸

In the case of Byzantine chant, palaeographical investigations of medieval manuscripts initially faced competition from attempts to locate survivals of ancient elements in received traditions of Greek ecclesiastical chanting and folk song.¹⁹ Musical philology eventually emerged victorious as the preferred method of inquiry and in 1931 Carsten Høeg, Egon Wellesz, H.J.W. Tillyard founded the *Monumenta Musicae Byzantine* in Copenhagen to spearhead what they hoped would be a restoration of medieval Byzantine chant comparable to that achieved for its Gregorian sibling by Solesmes.²⁰ The efforts of Wellesz, Tillyard and their younger American colleague Oliver Strunk in the field of Byzantine musicology did much to secure their reputations as leading musical scholars of their era as their research findings were enshrined in major reference works and textbooks, in which Byzantine chant was presented implicitly or explicitly as an historically important stepping stone on the path from Classical Antiquity to the establishment of a musical canon populated mainly by the works of Austrian and German composers.²¹ These overviews of the music of Byzantium in handbooks of Western music history rarely broached aesthetic matters and generally failed to convey the idea that Byzantine repertoires might be musically interesting, let alone beautiful or inspiring.

Given this notable lack of enthusiasm, it should not be surprising that Byzantine chant eventually fell from scholarly grace within the Western musicological establishment. This occurred gradually and without protest as the musical and methodological tastes of scholars changed, disciplinary shifts that were both chronicled and encouraged by Joseph Kerman in

his influential 1985 overview of academic musicology.²² In this book Kerman promoted the value of 'criticism'—essentially an engagement with hermeneutical questions—over and against what he judged to have been the addiction of 'positivist' musicology to arid exercises in philological prowess pursued without regard for musical substance. To prove his point, Kerman pointed to the work on Byzantine chant undertaken by his teacher Strunk as a particularly pure example of such misdirected energy.²³

Today North American undergraduates majoring in music are likely to learn of the existence of medieval Byzantine chant only if their obligatory survey of the history of Western art music uses a textbook that follows the mid-twentieth-century pattern of using the liturgical music of Byzantium to fill the chronological gap between Antiquity and the appearance of notated manuscripts of Gregorian chant in the Carolingian Empire. Unless the lecturer supplies significant quantities of supplementary materials, references to Byzantine chant in current textbooks are likely to pass unnoticed due to the pitifully small quantity of information now supplied.²⁴ Furthermore, in recent years there has been a growing tendency for surveys of Western Art Music, whether covering the entire chronological range of the tradition or only the Middle Ages, to start their narratives with Latin plainchant and omit anything more than a passing reference to the music of Byzantium.²⁵

Orthodox sacred music is also exceedingly rare in most university classes examining music since the Renaissance. Analyses of Russian operas or symphonic works of the nineteenth and early twentieth centuries may thus briefly note the presence of stylistic features derived from liturgical singing, whilst editors of historical anthologies of music for classroom study occasionally will include token choral settings of Slavonic liturgical texts written by composers active in Tsarist Moscow or St Petersburg.²⁶ It is only in treatments of the works of such contemporary composers as Sophia Gubaidulina, Arvo Pärt, and Sir John

Tavener that Orthodox Christianity occasionally approaches the foreground of mainstream musicology in specialised studies of their music.²⁷ In general surveys of recent Western art music their works containing sonic and textual references to Eastern Orthodox traditions tend to be located within the context of a (post)modern resurgence of attempts to reforge links between music and religion, other expressions of which may be found in the works of Roman Catholic composers Olivier Messaien, Krzysztof Penderecki, Henryk Gorecki, and James Macmillan.²⁸

Ethnomusicology

Ethnomusicology acquired its name only in the 1950s and its current practitioners continue to debate its boundaries and methodologies.²⁹ Its origins may be traced to nineteenth-century efforts to collect the repertoires of two types of musical traditions falling outside the borders of European art music: those of so-called ‘folk’ music that acquired significance in parallel with the rise of nationalist ideologies; and those of non-European peoples encountered through political or economic colonialism. By the early twentieth century research in these two areas had coalesced into the overlapping disciplines of musical folklore studies and comparative musicology (*vergleichende Musikwissenschaft*), the practitioners of which collected—at first on paper through transcriptions of performances into staff notation and later, thanks to the advent of new technologies, on sound recordings—musical artefacts from home or abroad. These were pressed into the service of European high culture both as sources of aboriginal authenticity and as living fossils, reckoned as such in the light of teleological schemes placing contemporary Western classical music at their evolutionary summit.

Curatorial approaches fell out of favour in during the middle of the twentieth century as musical researchers working under the recently adopted label of 'Ethnomusicology' increasingly aligned themselves with the Social Sciences. Whereas some scholars began to write ethnographies closely modelled on those of contemporary Anthropology, others led by Mantle Hood of UCLA sought to close gaps between internal ('emic') and external ('etic') understandings of (usually non-Western) musical traditions through the acquisition of "bi-musicality," a form of participant-observer research in which an ethnomusicologist acquires performance skills from indigenous teachers.³⁰ Over the past few decades Ethnomusicology has followed post-colonial trends in scholarship by becoming increasingly self-reflective and engaged with questions of identity, representation, difference and power. Having become concerned first and foremost with the holistic study of music—conceived of as both activity and sounding object, but often with greater emphasis on the former—in human culture, ethnomusicologists today are far less likely than their predecessors to limit themselves to studying repertoires that somehow embody notion of autochthonous purity. This conceptual shift has been marked by the proliferation of research on stylistically heterogeneous repertoires, including the commercially lucrative ones of Popular and World Music.

Western academic interest in living traditions of Eastern Christian singing has waxed and waned over the last two centuries. Two pioneering works of musical ethnography, the *Geschichte des transalpinen Daciens* of Franz Josef Sulzer (1727–1790) and *De l'état actuel de l'art musical en Egypte* by Guillaume Villoteau, the latter produced for the scholarly arm of the Napoleonic expedition to Egypt, contain extended discussions of post-Byzantine chant.³¹ Toward the end of the nineteenth century, as we have already noted, Bourgault-Ducoudray initiated a movement to recover elements of Ancient Greek and Early Christian Music from received traditions of Greek liturgical chanting and folk music.³² Following the

triumph of palaeography as the preferred method for seeking the origins of Christian song, research on received traditions of Byzantine chanting receded to the periphery of Western academia. Renewed interest in contemporary Greek Orthodox chanting was demonstrated by such researchers as Markos Dragoumis, Heinrich Husmann and Samuel Baud-Bovy during the final third of the twentieth century, but this seems to have done little to alter the consensus among musical scholars that Byzantine chant was a particularly recondite branch of historical musicology.³³

As interest in living traditions of Eastern Christian singing has continued to grow over last few decades, coverage of them in English has been far from even or statistically representative due to various forms of disciplinary inertia. In the monumental *Garland Encyclopedia of World Music*, for example, the musical traditions of the Oriental Orthodox receive far better coverage than those of far more numerous Eastern Orthodox and Greek Catholic Christians, whose Byzantine and Slavonic repertoires of chant and polyphonic choral singing are barely discussed. In this case one may safely assume that perceptions of boundaries between ethnomusicology and historical musicology once again play a role: whereas non-Chalcedonian churches have until modern times transmitted their musical repertoires primarily by oral means, musical notation has been used for over a millennium in worship conducted according to the Byzantine rite.³⁴

Another reason why living traditions of Eastern Christian singing are poorly represented in Anglophone ethnomusicology is neatly captured by the old adage that "at least half of the battle is showing up." Pioneering work on a musical culture may open doors for further research, but scholarly interest in a tradition tends to reach a self-sustaining level within ethnomusicology only if it has productive advocates disseminating information in prominent venues. If this occurs a previously ignored musical culture may then be adopted as

a quasi-canonical tradition within higher education, a status marked by its inclusion in introductory 'culture of the week' textbooks and/or the institutionalized performance of its repertoires in 'ethnic' or 'world music' ensembles.³⁵ It is thanks to the efforts of two prominent scholars publishing in English, Kay Kaufman Shelemay (Harvard University) and Peter Jeffery (until recently of Princeton University, now at the University of Notre Dame), for example, that information about Ethiopian Orthodox Christian chant is now readily accessible from major academic presses in both specialised publications and a widely used introductory textbook, where it appears as the longest of three case studies—the other two being Tibetan Buddhist chant and the music of Santería—in a chapter entitled "Music of Worship and Belief."³⁶

A 2009 article on Orthodox singing in post-Soviet Estonia in the flagship journal *Ethnomusicology* and a 2011 book on the contemporary revival of Byzantine chanting on Mount Athos offer some hope that the study of Eastern Christian music might in the near future be cultivated more widely within the field of ethnomusicology.³⁷ Interestingly, both of these publications draw attention to the negotiations of meaning and identity that occur in their respective communities at the intersection of living practice and historical memory, themes that have been profitably explored in recent studies of non-musical aspects of Orthodoxy.³⁸ At the same time their focus on questions of historical consciousness reflects the growing importance of history within the field ethnomusicology. Whereas some ethnomusicologists used to distinguish themselves proudly from historical musicologists by their espousal of synchronic (as opposed than diachronic) forms of study (this was proclaimed as an article of faith to me by my professor during the first meeting of an ethnomusicology seminar I attended as a postgraduate student), history is now integral to a significant percentage of contemporary ethnomusicological research.³⁹ When considered

together with the simultaneous turn of historical musicology towards cultural and social issues, this shift of focus within ethnomusicology may be seen as contributing to a methodological convergence that is particularly well suited for the study of Byzantine and Slavonic Orthodox traditions of liturgical singing in which it is ultimately impossible to separate the past from the present.

The Applied Musical Arts: Composition and Performance

Most modern Anglophone institutions of higher learning that grant degrees in music require their undergraduates to receive at least some tuition in the applied musical arts of composition and performance. The latter may include both participation in university ensembles (choirs, orchestras, jazz groups, gamelans, and so on) and private or group study in voice or on an instrument. The amount of such tuition and the expected levels of achievement in composition and performance, as well as the opportunities to pursue them at postgraduate levels, vary widely depending on the nature of the institution and its range of options for specialisation in musical study.⁴⁰

The applied musical arts understandably dominate the curricula of conservatories, the primary purpose of which is to provide professional training for performers and (generally to a lesser extent) composers.⁴¹ They are less prominent in music departments that are structured mainly to foster the academic study of music as one of the humanities, a model of organisation found in most older British universities offering degrees in music, as well in certain American research universities and undergraduate liberal arts colleges. Yet most of these traditional institutions will still teach composition, maintain performing ensembles (often open to students from outside the department), and offer private instrumental and vocal

tuition. In North America one also finds colleges and universities with departments or schools of music that combine intense professional training and humanistic scholarship under a single roof. Students pursuing postgraduate degrees in musical performance at such institutions routinely share academic classes with research students, whilst candidates for a Doctor of Musical Arts, the terminal degree for performers, are normally expected to complement their final recital(s) with a thesis or other extended research document (albeit one that is usually shorter than a Ph.D. dissertation).

Questions about the relative priority of applied and theoretical or historical approaches to music inevitably arise within educational institutions fostering both musical performance and scholarship. In these departments and schools the efforts of staff and students to promote what they perceive to be their own interests have a tendency, as Nettl has observed, to devolve into tribalistic rivalries between partisans of practical or academic approaches to music.⁴² Despite such difficulties and the fact that such marriages between creative practice and academic study are exceptional in tertiary education, open challenges to the status quo of combining musical scholarship and performance are surprisingly rare.⁴³

Manifestations of Eastern Christian traditions among the applied musical arts in contemporary secular higher education consist mainly of performances of vocal music taken directly from or inspired by the liturgical repertoires of the Orthodox Church. In this respect, the musical ensembles of non-Orthodox colleges and universities are mirroring the reportorial trends in professional and amateur performance that I mentioned in the introduction to this chapter. Thus most of the Orthodox music sung by collegiate choirs was written by Slavic composers of the nineteenth and early twentieth centuries, with outstanding examples being the first recordings of Rachmaninoff's *Divine Liturgy of St John Chrysostom*, op. 31 and *All-*

Night Vigil, op. 37 for their originally intended forces of men and boys by the choir of Kings College, Cambridge under the direction of Stephen Cleobury.⁴⁴

The dissemination of Slavic liturgical music amongst collegiate and university choirs has been greatly facilitated by the work of Musica Russica, a publishing house founded by Dr Vladimir Morosan in 1987 that supports those unable to read the Cyrillic alphabet with a sophisticated transliteration system into Latin characters and audio recordings of Slavonic liturgical texts.⁴⁵ Although it is difficult to obtain any precise statistics about historical trends in the performance of Orthodox liturgical music within secular universities, the publication this year of an anthology of *Russian Sacred Music for Choirs* by the Oxford University Press and the same publisher's inclusion of Russian Orthodox selections in its European choral anthologies suggest that the level of interest in these repertoires is now comparable to, if not greater than, that reached during the second quarter of the twentieth century when Slavic liturgical works (often with ridiculously periphrastic English translations) made their way into the catalogues of mainstream music publishers.⁴⁶

In the field of contemporary music, today one finds regular performances in universities of works drawing upon Eastern Orthodox traditions by such internationally prominent living composers as Arvo Pärt and John Tavener.⁴⁷ In addition, one occasionally finds secular universities effectively supporting particular members of their academic communities, both faculty and students, in their cultivation of Orthodox Christian musical traditions. Composers of liturgical or concert music drawing in various ways upon Eastern Christianity who now teach or in recent years have taught music in secular universities, for example, have included Christos Hatzis (University of Toronto), Kevin Lawrence (University of North Carolina School of the Arts), Peter Michaelides (University of Northern Iowa, emeritus), Nikola Resanović (University of Akron), Kurt Sander (Northern Kentucky

University), Richard Toensing (University of Colorado, emeritus), and Tikey Zes (San Jose State University). From time to time one also finds students composers in secular institutions submitting vocal or instrumental works based on Eastern Christian music as theses to satisfy degree requirements.⁴⁸

Excursus: Some Personal Reflections on Singing the Lord's Song in a Foreign Land

The preceding survey of the study, performance and creation of Eastern Orthodox music in Anglophone higher education has generally confirmed the picture of marginality within academia sphere that I had sketched in the introduction to this chapter. Although efforts to integrate medieval Byzantine chant into the grand narratives of the history of Western art music achieved a modicum of success during the middle of the twentieth century, the subject has almost entirely vanished from twenty-first-century textbooks of pre-modern music. In ethnomusicology today one finds signs of growing interest in the living musical traditions of Eastern Christianity, but their treatment in standard overviews of the field remain—with the notable exception of Ethiopian Christian chant—spotty at best. It is therefore in the realm of performance that the students and staff of colleges and universities in English-speaking countries are most likely to encounter music taken from or inspired by the worship of the Orthodox Church. In the general conclusions to this chapter I will discuss why it may be advantageous for university students to encounter this music through its performance. First, however, I thought it might be helpful to the reader to offer some brief reflections on the role that the performance of Orthodox sacred music has played in my own academic odyssey.

My decision to switch the subject of my undergraduate degree from Physics to Music and Russian in the early 1980s was primarily motivated by experiences of singing in Orthodox worship, with a diocesan choir conference hosted in 1981 by home parish of Holy Trinity Greek Orthodox Church in Portland, Oregon being the pivotal event. This inspired me to immerse myself in the study and performance of liturgical music, first and foremost of the Orthodox Church in which I had been raised, but also of the Christian West, especially its traditions of plainchant and sacred polyphony. Performing in liturgical and concert settings has remained a fixture of my life ever since. In addition to singing in the churches where my family and I have worshipped, for the last two decades I have been Artistic Director of Cappella Romana, a vocal ensemble that I founded in 1991 whilst preparing for my doctoral comprehensive examinations. With my guidance and the generous support of its artists, staff and patrons, the group has from its inception concentrated on presenting programmes of Orthodox music to what have usually been predominantly non-Orthodox audiences. Initially this meant primarily the people who attended its annual seasons of concerts in the Pacific Northwest cities of Portland, Oregon and Seattle, Washington, but the growth of its reputation has allowed Cappella Romana to extend beyond its regional base to reach new audiences through broadcasts, concert tours, and recordings. In so doing, the ensemble has been drawn regularly over the past decade into the orbits of non-Orthodox educational institutions, collaborating in various ways with universities, scholarly societies, and museums.⁴⁹

I have experienced much satisfaction at these incursions of my work as Artistic Director of Cappella Romana because they have allowed me to align closely my aims and interests as a researcher, musician, scholar and Orthodox Christian. At the same time, their relative rarity have reminded me that efforts to cultivate and disseminate the musical

traditions of Eastern Christianity in Anglo-American academia sooner are more likely to bring to mind the complaint of the psalmist: "How could we sing the Lord's song in a foreign land?"⁵⁰ Indeed, my transatlantic peregrinations have largely been a search to find environments within academia that are as hospitable as possible to the study and cultivation of Orthodox musical traditions, especially those of the Byzantine *oikoumene*.

Encounters with musicologists from Eastern Europe periodically reinforce my sense of disciplinary isolation. Often not fully aware of the marginality of Orthodox musical traditions in Western Europe and North America, these colleagues frequently assume that my teaching has been closely aligned with my research in Byzantine chant. To their surprise, I have had to inform them that only once in my career have I been able to offer a module devoted entirely to my primary research area: an elective postgraduate survey of "Eastern Christian Music" that I presented to five students at Arizona State in the autumn of 2002. I have otherwise been obliged to supply the universities that have employed me on both sides of the Atlantic with instruction in the areas of Western art music that had dominated my undergraduate education at Portland State University and my postgraduate coursework at the University of British Columbia.

Finding opportunities to work Orthodox musical traditions into my postdoctoral career as a lecturer in British and American universities has required both patience and ingenuity. Having been hired in 2001 by the Arizona State University School of Music as a specialist in Western European Early Music with subsidiary competencies in choral and Slavic music, one of my duties was to teach the first half of a historical survey required of all undergraduate music majors. Working under the constraints of having to go from Ancient Greece to Johann Sebastian Bach in a single sixteen-week semester, I found time to devote a single lecture to medieval Byzantine chant and slightly more time to Christian Antiquity and

the writings of the Church Fathers than might otherwise be customary. At City University London, on the other hand, I currently teach an analogous module entitled "Investigating Western Music I: Western Art Music from 1500 to 1850" that includes only the briefest of references to Eastern Christianity due to its shorter chronological range and ten-week teaching schedule. These have consisted of playing excerpts of John Tavener's bilingual (Greek-English) and bi-musical (Byzantine-English choral) setting of the vesper hymn *Phos hilaron* ('O Gentle Light') in an introductory lecture on the idea of tradition in music, discussing citations by Luther and Calvin of patristic and ancient Greek writings on musical ethos, and noting when later authors on music revisit these foundational theological and philosophical ideas.⁵¹

Elective undergraduate and post-graduate classes have provided me with greater latitude to address musical aspects of Byzantine or Slavic Christianity. In some cases I have broadened the focus of modules formerly devoted exclusively to Western European music by incorporating complementary repertoires from the Christian East, an approach that is broadly in line with contemporary efforts to broaden the canon of music taught in higher education.⁵² Operating under the banner of multiculturalism has enabled me to include substantive discussions of Byzantine chant in modules on medieval music that I have taught in Arizona and London, to address the modern reception of Orthodox traditions in a seminar on "Music and Nationalism" at Arizona State, and to treat in some depth both Russian liturgical music and the works of contemporary Orthodox composers when teaching a "History of Choral Music" that was obligatory for postgraduate choral conductors.⁵³

In addition to supervising the occasional undergraduate or postgraduate dissertation on sacred music, I have been able to engage students at Oxford, Arizona State and City University London with the academic study of Orthodox liturgical music in classes have

somehow overlapped in their methodologies or repertoires with the domains of ethnomusicology. Modules devoted to Greek or Eastern Mediterranean musical traditions have allowed me address Byzantine chant as a phenomenon to be located culturally and musically within its social and historical contexts, an approach that often involves the comparative study of secular or non-Christian traditions. This has led me to situate living and historical forms of Orthodox liturgical singing within discourses of Ottomanism, Orientalism, Neo-Hellenism, modernisation, globalisation, and Mediterraneanism. In so doing, I have balanced discussions of theoretical issues with a modicum of listening and applied musicianship, including teaching students how to sing and transcribe into Western staff notation some simple chants in Byzantine neumes.

Although, as noted above, I have remained active as singer and conductor outside of academia, over twenty years elapsed between my directorship of a student Early Music ensemble at Portland State University in the later 1980s and the next time that I was invested with significant responsibilities as a teacher of performance. Late in the summer of 2007 the conductor of the Chamber Choir at City University London decided not to return, causing a void that was filled by my appointment to the post. I then served for eighteen months as director of the Chamber Choir, which had a fairly open admission policy and consisted of 41 singers during my final semester as its leader, and another year as director of Civitas, a more select fourteen-voice vocal chamber ensemble that I formed in response to student demand in 2010.

With a fair amount of freedom to programme according to my strengths and interests as a researcher and conductor, I was able to integrate a substantial amount of Orthodox sacred music into the repertoires of the two ensembles even as I worked to satisfy other curricular imperatives.⁵⁴ In a manner similar to but more extensive than my efforts to broaden

the canon of Western art music in my academic classes, I embraced the music of the Christian East in thematically programmed concerts dedicated to Christmas and the Mother of God. My goal for each concert was to create a conceptually unified and musically coherent sequence of sacred works from the traditions of Eastern and Western Christianity.⁵⁵ In the Chamber Choir programme entitled "'All Generations Shall Call Me Blessed': One Thousand Years of Marian Music" (Figure 1), for example, I juxtaposed the music of such canonical figures as Hildegard of Bingen, Josquin des Pres and Johannes Brahms with settings by that were likely to be unfamiliar to Western Europeans due either to the provenance of their composers or, as in the case of the *Dogmatikon* by Rimsky-Korsakov, their liturgical origins. On Remembrance Day (11 November) in 2008 I took the Chamber Choir deeper into the world of Orthodox music with a liturgical celebration of John Tavener's *Panikhida*, followed after a brief interval by a short programme of thematically complementary choral works.⁵⁶

PROGRAMME

I – Medieval Chant and Polyphony

<i>Gabriel, fram Heven King/Angelus ad virginem</i>	Anonymous (13th/14th c.)
Trio: Martha Benyunes-Nockolds, Hannah Allchin-Kolyszka & Alexandra Rogers	
<i>Ἀπεστάλη ἄγγελος (Sticheron for Annunciation)</i>	Kasia (9th c.)
MS Ambrosianus A 139 sup. (early 14th c.), edited by Ioannis Arvanitis	
<i>Alleluia: O Virga mediatrix</i>	St Hildegard of Bingen (1098–1179)
Verse: Martha Benyunes-Nockolds	
<i>Sainte Marie virgine</i>	St Godric (c. 1069–1170)
Solo tenor: Robert Walker	
<i>Edi be thu, heven-queene</i>	Anonymous
Hannah Allchin-Kolyszka & Celeste Cronje-Richardson	
<i>Crist and Sainte Marie</i>	St Godric
Angeli: Caroline O'Connor & Francesca Gash, Soror: Celeste Cronje-Richardson	
<i>Ave Maria, virgo serena</i>	Josquin DesPres (c. 1450–1521)

—Interval (20 Minutes)—

II — Choral Music of the 19th and 20th Centuries

<i>Достойно есть</i> (<i>Megalynarion for the Liturgy of St John Chrysostom</i>)	Dmitry Stepanovich Bortnyansky (1751–1825)
<i>Богородице Дево (Virgin Mother of God)</i>	Igor Stravinsky (1882–1971)
<i>Всемирную славу (Dogmatikon, Mode 1)</i>	Nikolai Rimsky-Korsakov (1844–1908)
<i>Τῇ ὑπερμάχῳ (Annunciation Kontakion)</i>	Manolis Kalomiris (1883–1962)
<i>Ἐξελέξατο Κύριος (Communion for Annunciation)</i>	Tikey Zes (b. 1927)
<i>From the Marienlieder, op. 22</i> Der Jäger (No. 4) Ruf zur Maria (No. 5)	Johannes Brahms (1833–97)
<i>Totus tuus sum, Maria, op. 60</i>	Henryk Mikołaj Górecki (b. 1933)

Table 1. City University London Chamber Choir Concert Programme:

"All Generations Shall Call Me Blessed': One Thousand Years of Marian Music,"
given on 10 April 2008 at the Anglican Church of St Clement, King Square, London.

Since the singers for these programmes possessed little or no previous experience of Eastern Orthodox music as either performers or listeners, I was not surprised to encounter some minor resistance from a few students who were sceptical about diverging from what they perceived to be standard choral repertoire. Evident mainly in the early stages of the rehearsal process, this resistance slowly dissipated as the groups surmounted the technical obstacles of singing in unfamiliar musical styles and languages (Greek and Slavonic), allowing their members to concentrate more on matters of ensemble and expression. Performances left the singers with a powerful sense of accomplishment, some of which was no doubt attributable to challenges successfully overcome, as well as the sonic and communal aspects of making music together. Yet no appeals on my part to the historical significance of particular pieces or the fashions of contemporary multiculturalism would have been sufficient to foster acceptance of this music had the performers and their listeners not ultimately found it to be attractive as they evidently did. The aesthetic and emotional reactions of student singers and their audiences to performances of Orthodox repertoire ranged from simple expressions of musical enjoyment to intimations of spiritual profundity, with the latter having been publicly noted by the Anglican priest of the hosting church one evening in his post-concert remarks.

Concluding Thoughts on the Study and Performance of Orthodox Music in Universities

The account of my efforts to study and cultivate Eastern Christian musical traditions within Anglo-American higher education generally corroborates the preceding sketch I made of the institutional landscape. The challenges I faced when seeking places to discuss Orthodox liturgical music within historical modules confirmed its peripheral status within

North American and Western European musicology, although appeals to contemporary multiculturalism allowed me to compensate somewhat for the diminished stature of Byzantine chant within narratives of pre-modern Western art music.⁵⁷ Recent trends in ethnomusicology, including a renewal of interest in the living musical traditions of Eastern Christianity, provided me with additional opportunities to teach material representing ethnographic and historiographic strands of my research. Notwithstanding my ingenuity at finding ways to work Orthodox music into my academic teaching, it was ultimately as director of two university vocal ensembles that I was able to immerse a relatively large number of students in significant quantities of Orthodox sacred music.

The fact that students of music in Anglophone tertiary education are even able to encounter Eastern Christian musical traditions not only as objects of academic study but also as repertoires to be performed is due to a feature of musical curricula that, as I noted above, is relatively unusual within academia, namely the partnering of humanistic scholarship and artistic practice. Balancing scholarship and practice is, of course, also a perpetual concern in theological education, where one today finds a range of solutions to their relative prioritisation marked variously by the percentage of time within a degree programme allotted to academic study, the attention paid to the spiritual formation of individuals, the role (or lack of it) of corporate worship, and the extent to which 'pastoral theology' is cultivated as an autonomous discipline.⁵⁸ Orthodox Christians are guided in their own search for balance between intellectual and practical approaches to faith by the historical traditions of Byzantine theology, according to which, writes John Meyendorff, '[t]he true theologian was the one who saw and experienced the content of his theology; and this experience was considered to belong not to the intellect alone (although the intellect was not excluded from its perception), but to the "eyes of the Spirit," which place the whole man—intellect, emotions, and even

senses—in contact with divine existence'.⁵⁹ John McGuckin describes this experience of the content of theology as "a vision of the highest beauty that begins in the processes of bodily orientation, forms of prayer, and even eating habits" that is at the same time "very much a communal ecclesial affair."⁶⁰ Furthermore, notes McGuckin, the definitive ecclesial expression of this vision within Orthodox Christianity is to be found in the long and solemn services of its liturgy, during which "the body is as much involved as the mind" as texts with "high theological content" are embedded within a profusion of sights, smells, objects offered for touch, tastes, and sounds.⁶¹

Singing, as I noted at the beginning of this chapter, has arguably been the most significant sonic element contributing to the soundscape of worship throughout the long historical development of the Byzantine rite. Song has served the Orthodox Church for over a millennium as the primary vehicle for the aural transmission and exegesis (in the form of hymnography) of Holy Scripture. In the urban basilicas of late antiquity, antiphonal and responsorial psalmody expressed diversity within ecclesial unity through the hierarchically ordered participation in song of higher clergy, ordained singers, and congregations. Furthermore, it has provided Byzantine worship with what is essentially a form of sonic iconography that renders present through music the celestial harmonies of the perpetual angelic liturgy.⁶²

One of the reasons why singing became such a prominent feature of Byzantine worship was its active promotion by such Church Fathers as Saints Basil and John Chrysostom, who maintained that the cultivation of melodious psalmody both inside and outside liturgical assemblies bestowed a host of didactic and ethical benefits. Basil, for example, writes the following in his *Homily on Psalm 1*:

What did the Holy Spirit do when he saw that the human race was not led easily to virtue, and that due to our penchant for pleasure we gave little heed to an upright life? He mixed melody with doctrine so that inadvertently we would absorb the benefit of the words through gentleness and ease of hearing, just as clever physicians frequently smear the cup with honey when giving the fastidious some rather bitter medicine to drink. Thus he contrived for us these harmonious psalm tunes, so that those who are children in actual age as well as those who are young in behavior, while appearing only to sing would in reality be training their souls. For not one of these many indifferent people ever leaves church easily retaining in memory some maxim of either the Apostles or the Prophets, but they do sing the texts of the Psalms at home and circulate them in the marketplace.⁶³

When reading such passages, it is important to recognise that patristic writers schooled in ancient science and philosophy believed that the ethical effects of musical habituation were not produced solely by the texts being sung. On the contrary, Basil makes clear in his *Exhortation to Youths as the How They Shall Best Profit by the Writings of Pagan Authors* that such purely sonic attributes as musical mode (*harmonia*) are sufficient to render particular tunes "wholesome or wicked."⁶⁴ It is this line of thinking that led had Plato and Aristotle to argue that training in the performance of particular kinds of music that they viewed as ethically beneficial should be integral to education.

A number of these themes resurface in a recent book by James K. A. Smith exploring relationships between cultural formation, liturgy and education.⁶⁵ Acknowledging his debt to

Alexander Schmemmann (and his disagreements with him), Smith reflects on the ways in which cultural and educational formation in modern society employ essentially liturgical patterns of habituation. As he turns to discuss Christian worship in greater detail, without directly citing any Church Fathers he ends up restating a number of their positions regarding the functions of liturgical singing. Smith notes that "song gets absorbed into our imagination in a way that mere texts rarely do" even as the act of singing together manifests our "interdependence and intersubjectivity," suggesting that it is perhaps through "hymns, songs, and choruses that the word of Christ "dwells in us richly" and we are filled by the Holy Spirit."⁶⁶ He concludes his book by proposing that liturgical techniques of habituation should once again be consciously adopted by Christian education, which he maintains has, "for too long, been concerned with information rather than formation."⁶⁷

We should keep in mind these ancient and modern views on music, formation and education when considering how the musical traditions of Eastern Christianity can be most effectively presented to the non-Orthodox within a contemporary university setting. For those without a vested confessional or ethnic interest in moving the disciplinary boundaries of Western musical scholarship, the usual justifications for including Orthodox music in the academic curriculum—demonstrating influence on the West, widening the historical or ethnographic canon in an era of multiculturalism, serving 'heritage' constituencies, and so on—pale in comparison to the impact of live performances. Possibly scandalous to those with pietistic sensibilities, the potential for spiritual transformation that Orthodox liturgical music evidently retains for some of its performers and audiences in colleges and universities is, for reasons we have noted above, a phenomenon that many Church Fathers surely would have understood despite any qualms they might have had about its heterodox contexts. For this reason it is indeed fortuitous that there is currently greater openness to Orthodox music

within the applied musical arts, for if Eastern Christian music is ever to find secure bases of study within Western academia, it will surely be because enough people have learned to cherish its repertoires by experiencing their beauty and affective power.

¹ At the Christian end of the spectrum one finds such transplantations of Orthodox forms into Anglican contexts as the writings on the devotional use of icons by Archbishop Rowan Williams or the settings of Orthodox hymns for Anglican choirs produced by Sir John Tavener during the 1980s and 1990s (i.e. before his turn toward Perennialism, after which he began producing works in which Orthodox music is often found rubbing shoulders with material drawn from Sufi or Hindu sources). An example of the aesthetic use of Byzantine chant is the recurrence of a recording of the short melody of the Lenten Alleluia in Mode Plagal 4 by the Maronite nun Soeur Marie Keyrouz in the 1992 French-Canadian film *Léolo* directed by Jean-Claude Lauzon, the eclectic soundtrack of which also features *Spem in alium* by Thomas Tallis performed by the Tallis Scholars, as well as songs by Tom Waits and the Rolling Stones. Somewhere in between are the many books and recordings of texts and music from Western Christendom published with Byzantine or Russian icons on their covers.

² <http://doaks.org>. Back issues of its periodical *Dumbarton Oaks Papers* may be accessed through the JSTOR archive at <http://www.jstor.org/action/showPublication?journalCode=dumboakspape> (accessed 23 November 2012).

³ An indicator that Orthodox icons are still more popular than Orthodox music among the non-Orthodox is the fact Rachmaninoff, unlike Rublev, has yet to be given his own feast day by the Episcopal Church of the USA. Rublev is commemorated by American Episcopalians on 29 January (*Holy Women, Holy Men – Celebrating the Saints. Conforming to the General Convention 2009*, (New York: Church Publishing, 2010). 7).

⁴ Recent scholarship has also extended the historical span within which Byzantine is understood to have influenced Western medieval art to the later Middle Ages. See the chapters by Anne Derbes and Amy Neff ("Italy, the Mendicant Orders, and the Byzantine Sphere," 449–87), Robert S. Nelson ("Byzantium and the Rebirth of Art and Learning in Italy and France," 515–23), and Maryan W. Ainsworth ("À la façon grèce': The Encounter of Northern Renaissance Artists with Byzantine Icons," 545–55) in Helen C. Evans, ed. *Byzantium: Faith and Power (1261-1557)* (New York, New Haven and London: Metropolitan Museum of Art and Yale University Press, 2004).

⁵ Vincent Duckles and Jann Pasler, 'Musicology I: The nature of musicology', *Grove Music Online*, *Grove Music Online*. *Oxford Music Online*. Oxford University Press (accessed October 24, 2013).

⁶ This number was derived from the incipits in Enrica Follieri, *Initia Hymnorum Ecclesiae Graecae*, 6 vols. (Rome: Biblioteca Apostolica Vaticana, 1960–66) by Kenneth Levy and Christian Troelsgård, "Byzantine Chant," in *The New Grove Dictionary of Music and Musicians*, vol. 4, ed. Stanley Sadie and John Tyrell (London: Macmillan, 2001), 743.

⁷ Comparative studies situating received forms of Byzantine chanting amongst other musical traditions of the Eastern Mediterranean are Marios D. Mavroidis, *Οἱ μουσικοὶ τρόποι στήν Ἀνατολική Μεσόγειο: Ὁ βυζαντινὸς ἦχος, τὸ ἀραβικὸ μακάμ, τὸ τουρκικὸ μακάμ* (Athens:

Fagotto, 1999); Eugenia Popescu-Judetzu and Adriana Ababi Şirli, *Sources of 18th-century music: Panayiotis Chalatzoglou [i.e. Chalatzoglou] and Kyrrillos Marmarinos' comparative treatises on secular music* (Beşiktaş, İstanbul: Pan Yayıncılık, 2000); Ioannis Zannos, *Ichos und Makam. Vergleichende Untersuchungen zum Tonsystem der griechisch-orthodoxen Kirchenmusik und der türkischen Kunstmusik* (Bonn: Orpheus-Verlag GmbH, Verlag für systematische Musikwissenschaft GmbH., 1994).

⁸ For an historical overview of the most prominent traditions of singing in Chalcedonian churches of the Christian East, see Alexander Lingas, "Musica e liturgia nelle tradizioni ortodosse," in *Enciclopedia della musica 4. Storia della musica europea*, ed. Jean Jacques Nattiez (Turin: Giulio Einaudi, 2004), 68–93

⁹ Continued reliance on aural transmission for information not fully recorded in musical notation, the amount of which may differ according to time and place, places limits on the attainment of historical verisimilitude in reconstructions of pre-modern music. These limits and their relationship to ideologically charged notions of 'authenticity' in the modern revival of Western European 'Early Music' have been debated extensively by scholars and performers, the standard overview being Richard Taruskin, *Text and Act: Essays on Music and Performance* (New York: Oxford University Press, 1995). For an introduction to related issues surrounding the interpretation of historical repertoires of Byzantine chant, see Alexander Lingas, "Performance Practice and the Politics of Transcribing Byzantine Chant," *Acta Musicae Byzantinae* 6(2003): 56–76.

¹⁰ Defunct Eastern Christian systems of non-diastematic neumes from the Middle Ages include the so-called 'Ekphonic Notation' of Byzantine lectionaries and the systems found in medieval Armenian and Georgian chantbooks. Ethiopian Christians today continue to

employ non-diastematic notations in the training of cantors. See Sysse Gudrun Engberg, "Greek Ekphonic Notation. The Classical and the Pre-Classical Systems," in *Palaeobyzantine Notations II: Acta of the Congress held at Hernen Castle, The Netherlands, in October 1996*, ed. Christian Troelsgård and Gerda Wolfram (Hernen: Brediusstichting, 1999), 33–55; R. A. At'ayan, *The Armenian Neume System of Notation*, Caucasus World (Richmond, Surrey: Curzon, 1999); Christian Hannick and Dali Dolidze, "Georgia. II. Orthodox Church Music," Grove Music Online. Oxford Music Online (Oxford University Press, accessed 3 November 2012), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/42156> ; and Kay Kaufman Shelemay, Peter Jeffery, and Ingrid Monson, "Oral and Written Transmission in Ethiopian Christian Chant," *Early Music History* 12(1993): 55–117.

¹¹ Constantin Floros, *Introduction to Early Medieval Notation (with an illustrated chapter on cheironomy by Neil K. Moran)*, trans. Neil K. Moran, Enlarged 2nd ed., Detroit Monographs in Musicology 45 (Warren, Mich.: Harmonie Park Press, 2005); Christian Troelsgård, *Byzantine Neumes: A New Introduction to the Middle Byzantine Musical Notation*, Monumenta Musicae Byzantinae Subsidia 9 (Copenhagen: Museum Tusculanum Press, 2010); and Dimitri Giannelos, *La musique byzantine: Le chant ecclésiastique grec, sa notation et sa pratique actuelle* (Paris: L'Harmattan, 1996).

¹² Kenneth Levy, "Le "Tournant Décisif" dans l'histoire de la musique Byzantine 1071-1261," in *XV^e Congrès International d'études byzantines, Vol. 1* (Athens: 1979), 473–80; and Alexander Lingas, "Tradition and Renewal in Greek Orthodox Psalmody," in *The Psalms in Community: Jewish and Christian Textual, Liturgical and Artistic Traditions*, ed. Harold W. Attridge and Margot Elsbeth Fassler (Atlanta: Society of Biblical Literature, 2003), 341–56.

¹³ The simpler forms of harmonized singing in Russian churches have preserved many characteristics of an oral tradition, about which now see Jopi Harri, "St. Petersburg Court Chant and the Tradition of Eastern Slavic Church Singing" (Ph.D. diss., University of Turku, 2011).

¹⁴ On this so-called 'Silver Age' of Russian church singing, see Vladimir Morosan, *Choral Performance in Pre-revolutionary Russia*, reprint ed., revised and corrected ed. (Madison, Conn.: Musica Russica, 1994) 205–307. The alliance between musicology and liturgiology in late Tsarist Russia is covered briefly in Johann von Gardner, *Russian Church Singing*, trans. Vladimir Morosan, vol. 1 (Crestwood, N.Y.: St. Vladimir's Seminary Press, 1980) 16–18. Recent studies of liturgy in Western European languages with detailed treatments of pre-revolutionary Russian liturgiology are Peter Galadza, "Liturgy and Life: The Appropriation of the 'Personalization of Cult' in East-Slavic Orthodox Liturgiology, 1869–1996," *Studia Liturgica* 28(1998): 210–31 ; and Job Getcha, *Le typikon décrypté: Manuel de liturgie byzantine*, vol. 18, Liturgie (Paris: Cerf, 2009).

¹⁵ The literature on the ontological status of musical works and the history of their reification as such is vast. Important perspectives are offered by Carl Dahlhaus, *Foundations of Music History*, trans. J. Bradford Robinson (Cambridge and New York: Cambridge University Press, 1983); Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford and New York: Oxford University Press, 2007); Taruskin, *Text and Act*: 3–47; Leo Treitler, "History and the Ontology of the Musical Work," *The Journal of Aesthetics and Art Criticism* 51, no. 3 (1993): 483–97; and the contributors to Michael Talbot, ed. *The Musical Work: Reality or Invention?*, Liverpool Music Symposium 1 (Liverpool: Liverpool University Press, 2000).

¹⁶ Duckles, "Musicology," II: 3, "Textual Scholarship"; and Sydney Robinson Charles, et al. "Editions, historical," I "Overview" in *Grove Music Online*. *Oxford Music Online* (Oxford University Press, accessed October 24, 2013).

¹⁷ For brief general treatments of trends in Protestant and Roman Catholic church music during the nineteenth century, see "V. The 19th century" in Joseph Dyer, "Roman Catholic Church Music," *Grove Music Online*. *Oxford Music Online* (Oxford University Press, accessed 6 December 2012),

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/46758>; and "5.

Restoration and conservation (1800–1914)" in Robin A. Leaver, "Lutheran Church Music," *Grove Music Online*. *Oxford Music Online* (Oxford University Press, accessed 6 December 2012), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/46760>. Detailed studies of the three revivals are Celia Applegate, *Bach in Berlin: Nation and Culture in Mendelssohn's Revival of the St. Matthew Passion* (Ithaca, N.Y.: Cornell University Press, 2005); Katherine Bergeron, *Decadent Enchantments: The Revival of Gregorian Chant at Solesmes*, *California Studies in 19th-Century Music* 10 (Berkeley: University of California Press, 1998); and James Garratt, *Palestrina and the German Romantic Imagination: Interpreting Historicism in Nineteenth-century Music*, *Musical performance and reception* (Cambridge: Cambridge University Press, 2002)

¹⁸ Egon Wellesz, *A History of Byzantine Music and Hymnography*, 2nd ed. (Oxford: Clarendon Press, 1961), 11–23.

¹⁹ Notably L. A. Bourgault-Ducoudray, *Études sur la musique ecclésiastique grecque: Mission musicale en Grèce et en Orient janvier-mai 1875* (Paris: Hachette et Cie, 1877); and L.A. Bourgault-Ducoudray, ed. *Conférence sur la modalité dans la musique grecque*, vol. 2,

Exposition universelle internationale de 1978 (Paris: Imprimerie Nationale, 1879); about which see Samuel Baud-Bovy, "Bourgault-Ducoudray et la musique grecque ecclésiastique et profane," *Revue de Musicologie* 68, no. 1/2 (1982): 153–63.

²⁰ Lingas, "Performance Practice," 59–61 and 69–73.

²¹ The two editions of the *New Oxford History of Music* included treatments of Eastern Christian chant in their volumes dedicated to the Middle Ages: Egon Wellesz ("Music of the Eastern Churches," pp. 14–52) and Alfred J. Swan ("Russian Chant," 52–57) in Dom Anselm Hughes, *II. Early Medieval Music up to 1300*, The New Oxford History of Music (Oxford: Oxford University Press, 1954); and Miloš M. Velimirović ("Christian Chant in Syria, Armenia, Egypt, and Ethiopia," pp. 3–25; and "Byzantine Chant," 26–66 in Richard L. Crocker and David Hiley, eds., *II. The Early Middle Ages to 1300 (revised edition)*, New Oxford History of Music (Oxford: Oxford University Press, 1990). One finds a similar a similar proportion of space being allotted to these traditions in Gustave Reese, *Music in the Middle ages, with an Introduction on the Music of Ancient Times* (New York: Norton, 1968). Donald Jay Grout, *A History of Western Music*, 3rd ed. (New York: W. W. Norton and Co., 1980), the one-volume history textbook that I used as an undergraduate in the early 1980s included several pages (13–15) surveying Byzantine chant as a stepping stone to its discussion of Gregorian chant.

²² Joseph Kerman, *Contemplating Music: Challenges to Musicology* (Cambridge, Mass.: Harvard University Press, 1985). For a more recent assessment, see Nicholas Cook, *Music: A Very Short Introduction* (Oxford and New York: Oxford University Press, 1998), 85–101.

²³ Kerman, *Contemplating Music*: 44–45

²⁴ The decline in the perceived significance of Byzantine chant to the early history of Western art music is illustrated by its fate in successive editions of Grout's *A History of Western Music*. Although the Fourth Edition (1988) revised by Claude Palisca devotes as much space to the subject (pp. 28–28) as the Third Edition discussed above, in the Fifth (1996) and Sixth Editions (2001) Palisca left only a single paragraph on Byzantine chant in the main narrative, supplemented now by a separate "Byzantine Music in Depth" excursus (pages 21–22 in the Sixth Edition). In the Seventh Edition (2006) revised by Peter J. Burkholder the main narrative includes two short paragraphs on medieval Byzantine chant (pages 30–31), but the "Byzantine Music in Depth" section has disappeared.

²⁵ Two general surveys of Western art music that discuss Christian antiquity but effectively skip over Byzantium in their narratives are Mark Evan Bonds, *A History of Music in Western Culture*, 2nd ed. (Upper Saddle River, NJ: Prentice Hall, 2006) [Byzantine chant is not discussed, although there is a reference to the survival of the Eastern Roman Empire until 1453 on page 11 and a quotation from St Basil on page 29]; and Craig M. Wright and Bryan R. Simms, *Music in Western Civilization* (Belmont, CA: Thomson Schirmer, 2006) [contains a single paragraph on page 15 covering the Coptic and Byzantine traditions].

Several years after the Oxford University Press appeared to abandon its effort to complete a revised version of its New Oxford History of Music it released Richard Taruskin, *The Oxford History of Western Music*, 6 vols. (Oxford and New York: Oxford University Press, 2005), which begins its main narrative with the Carolingians and includes only sporadic mentions of Byzantine chant, almost all of them occurring when discussing Frankish borrowings from its repertoires and modal theory. Also following this pattern of mentioning Byzantine chant primarily when it is necessary to explain Western European developments are Richard H.

Hoppin, *Medieval Music*, 1st ed., The Norton Introduction to Music History (New York: W.W. Norton, 1978); David Fenwick Wilson, *Music of the Middle Ages: Style and Structure* (New York: Schirmer Books, 1990); and Jeremy Yudkin, *Music in Medieval Europe*, Prentice-Hall History of Music Series (Englewood Cliffs, N.J.: Prentice Hall, 1989). Finally, it is indicative that neither of the essays dealing with medieval music in a recent volume on the teaching of music history in American higher education mention Byzantine chant: Patrick Macey, "Providing Context: Teaching Medieval and Renaissance music," in *Teaching Music History*, ed. Mary Natvig (Aldershot and Burlington, Vermont: Ashgate, 2002), 3–11; and Russell E. Murray, Jr., "Creating Anthologies for the Middle Ages and Renaissance," in *Teaching Music History*, ed. Mary Natvig (Aldershot and Burlington, Vermont: Ashgate, 2002).

²⁶ The Sixth Edition (2001) of the Grout/Palisca *A History of Western Music* includes a brief mention of Dmitry Bortynansky in a discussion of nineteenth-century choral music. The Seventh Edition revised by Burkholder contains three references to post-medieval Orthodox Christian music: a subsection on "Church Music" has a two-sentence paragraph on "Russian Orthodox music" (page 654); a discussion of nationalism in music states that the Russian Easter Overture of Nikolai Rimsky-Korsakov "is nationalist, incorporating Russian Orthodox liturgical melodies" (page 744); and on page 963 the conversion of Sir John Tavener to Orthodoxy is mentioned, after which he began to incorporate "elements from its liturgical music."

Ray Robinson, ed. *Choral Music: A Norton Historical Anthology* (New York: W. W. Norton, 1978) includes two examples of Russian Orthodox liturgical music: a setting of the Polyeleos (opus 11, No. 5) by Pavel Chesnokov on pages 720–25 and the *Cherubic Hymn No. 7* by

Bortyansky on pages 726–28. The commentary on the liturgical place of the Cherubic Hymn in the Byzantine is almost comically inaccurate: "The Cherubic Hymn holds the same relative place in the liturgy of the Graeco-Slavonic Church as the Agnus Dei serves in the Roman Catholic Mass: it is sung during the blessing of the elements in the Communion service. The slow opening section is repeated three times, once each time the priest elevates the chalice containing the water and the wine. At the conclusion of the third statement, the choir sings the Amen while the priest partakes of the elements" (page 1080).

²⁷ For example Paul Hillier, *Arvo Pärt* (Oxford: Oxford University Press, 1997); and the essays devoted discussing the music of Michael Adamis, Moody, Pärt, and Tavener and in Ivan Moody, ed. *Contemporary Music and Religion*, vol. 12, Part 2, Contemporary Music Review (Harwood Academic Publishers, 1995).

²⁸ Richard Taruskin, "Closing the Spiritual Circle," *The Oxford History of Western Music*, Vol. 5 Music in the Late Twentieth Century (Oxford University Press, accessed 28 Nov. 2012), <http://www.oxfordwesternmusic.com/Volume5/actrade-9780195384857-div1-008013.xml>; and, for a theological perspective, Jeremy Begbie, *Resounding Truth: Christian Wisdom in the World of Music* (Grand Rapids, Michigan: Baker Academic, 2007), 18, 163–82 and *passim*.

²⁹ Surveys of the history, disciplinary scope and current theoretical concerns of Ethnomusicology are Carole Pegg et al., "Ethnomusicology," *Grove Music Online*. Oxford Music Online (Oxford University Press, accessed 13 December 2012), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/52178>; and Bruno Nettl, *The Study of Ethnomusicology: Thirty-one Issues and Concepts*, New ed. (Urbana: University of Illinois Press, 2005). Past and present methodologies employed within the field are also

discussed in Philip V. Bohlman, *World Music: A Very Short Introduction*, Very Short Introductions 65 (Oxford and New York: Oxford University Press, 2002); and Henry Stobart, ed. *The new (ethno)musicologies*, *Europea 8* (Lanham, Md.: Scarecrow Press, 2008).

³⁰ A recent overview of the place of bi-musicality within ethnomusicological study is John Baily, "Ethnomusicology, Intermusability, and Performance Practice," in *The new (ethno)musicologies*, ed. Henry Stobart, *Europea 8* (Lanham, Md.: Scarecrow Press, 2008), 117–34. For case studies and a retrospective interview with Mantle Hood, see Ted Solís, ed. *Performing Ethnomusicology: Teaching and Representation in World Music Ensembles* (Berkeley: University of California Press, 2004).

³¹ Franz Joseph Sulzer, *Geschichte des transalpinischen Daciens, das ist: der Walachey, Moldau und Bessarabiens, im Zusammenhange der Geschichte des übrigen Daciens als ein Versuch einer allgemeinen dacischen Geschichte*, vol. 2 (Vienna: Rudolph Gräffer, 1782) 454–547; and Guillaume André Villoteau, *De l'état actuel de l'art musical en Egypte, ou Relation historique et descriptive des recherches et observations faites sur la musique en ce pays* (Paris: Impr. impériale, 1812) . See also Eustathios Makris, "Καταγραφὲς ἐλληνικῶν ἐκκλησιαστικῶν μελῶν ἀπὸ τὸν F.J. Sulzer," [Transcriptions by F.J. Sulzer of Greek Orthodox chants.] *Μουσικὸς Λόγος* 5(2003): 3–11 ; and Alexander Vovk, "A European in Egypt: Late Byzantino-Sinaitic Singing Tradition in Works by Guillaume-André Villoteau," in *Cantus Planus: Papers read at the 12th meeting of the IMS Study Group, Lillafüred/Hungary, 2004. Aug. 23-28*, ed. László Dobszay (Budapest: Institute of Musicology of the Hungarian Academy of Sciences, 2006), 907–15.

³² See footnote 19, *supra*.

³³ For example: Mark Ph. Dragoumis, "The Survival of Byzantine Chant in the Monophonic Music of the Modern Greek Church," in *Studies in Eastern Chant*, ed. Miloš M. Velimirović (Oxford: Oxford University Press, 1966), 9–36; Heinrich Husmann, "Interpretation und Ornamentierung in der nachbyzantinischen Musik," *Acta Musicologica* 52(1980): 101–21; and Samuel Baud-Bovy, "L'ornementation dans le chant de l'église grecque et la chanson populaire grecque moderne," *Studia Musicologica Academiae Scientiarum Hungaricae* 21(1979): 281–93.

³⁴ The geographic spread of practitioners of Byzantine chant may also have contributed to its poor coverage in this ethnomusicological reference work, which divides Europe and the Middle East into separate volumes: Virginia Danielson, Scott Lloyd Marcus, and Dwight Reynolds, eds., *The Garland Encyclopedia of World Music. Volume 6, The Middle East* (New York: Routledge, 2002); and Timothy Rice, James Porter, and Chris Goertzen, eds., *The Garland Encyclopedia of World Music. Volume 8, Europe* (New York: Garland, 2000).

³⁵ Simone Kruger, *Experiencing Ethnomusicology: Teaching and Learning in European Universities* (Farnham, England and Burlington, VT: Ashgate, 2009) 35–36. For reflections on the formation of canons in ethnomusicology, see Philip V. Bohlman, "Ethnomusicology's Challenge to the Canon; the Canon's Challenge to Ethnomusicology " in *Disciplining Music: Musicology and Its Canons*, ed. Katherine Bergeron and Philip V. Bohlman (Chicago: University of Chicago Press, 1992), 116–36 ; Virginia Danielson, "The Canon of Ethnomusicology: Is There One?," *Notes* 64, no. 2 (2007): 223–31. The status of world music ensembles in American universities is addressed in Solís, *Performing Ethnomusicology*, .

³⁶ Kay Kaufman Shelemay and Peter Jeffery, eds., *Ethiopian Christian Liturgical Chant: An Anthology*, 3 vols. (Madison, Wisconsin: A-R Editions, 1993); Shelemay, Jeffery, and

Monson, "Oral and Written Transmission," 55–117; and Kay Kaufman Shelemay, *Soundscapes: Exploring Music in a Changing World* (New York and London: W.W. Norton, 2006) 155–80.

Elsewhere Jeffery has drawn attention to the full spectrum of living Eastern Christian musical traditions in a much-discussed book that revisits their potential for shedding light on the origins of Latin plainchant. Rather than seeing them as repositories of musical fossils to be plundered for medieval melodies or modes, he explores their potential as functioning systems of oral composition and transmission to shed light on the operation of the oral traditions undergirding the earliest notated sources of Roman chant. See Peter Jeffery, *Re-envisioning Past Musical Cultures: Ethnomusicology in the study of Gregorian chant* (Chicago and London: University of Chicago Press, 1992).

³⁷ Jeffers Engelhardt, "Right Singing in Estonian Orthodox Christianity: A Study of Music, Theology and Religious Ideology," *Ethnomusicology* 53, no. 1 (2009): 32–57; and Tore Tvarnø Lind, *The Past is Always Present : The Revival of the Byzantine Musical Tradition at Mount Athos*, *Europea: Ethnomusicologies and Modernities* 13 (Lanham, MD?: Scarecrow Press, 2011).

³⁸ See, for example, Amy Slagle, *The Eastern Church in the Spiritual Marketplace: American Conversions to Orthodox Christianity* (DeKalb: Northern Illinois University Press, 2011); and the essays collected in Victor Roudometof and Vasilios Makrides, eds., *Orthodox Christianity in 21st century Greece: The Role of Religion in Culture, Ethnicity, and Politics* (Farnham, Surrey and Burlington, VT: Ashgate, 2010)

³⁹ Philip Bohlman has been a particularly notable champion within ethnomusicology for engagement with history, especially for European communities past and present. See, for

example, Philip V. Bohlman, *The Music of European Nationalism: Cultural Identity and Modern History*, ABC-CLIO World Music Series (Santa Barbara, Calif., Denver and Oxford: ABC-CLIO, 2004); and ———, "Returning to the Ethnomusicological Past," in *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, ed. Gregory F. Barz and Timothy J. Cooley (Oxford and New York: Oxford University Press, 2008), 246–70. A treatment of the recent methodological convergence with ethnomusicology told from the perspective of historical musicology is Nicholas Cook, "We Are all (Ethno)musicologists Now," in *The new (ethno)musicologies*, ed. Henry Stobart (Lanham, Md.: Scarecrow Press, 2008), 48–70.

⁴⁰ A general, historical and international overview of music in tertiary education is Christopher Page et al., "Universities," *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/42492>. For the curricula of specialisations recognised by the National Association of Schools of Music, the primary accrediting agency for music degrees in the USA, see *NASM Handbook 2012–13*, (Reston, Virginia: National Association of Schools of Music, 2013), http://nasm.arts-accredit.org/site/docs/Handbook/NASM_HANDBOOK_2012-13.pdf, 75–139.

⁴¹ An introduction to the history and curricula of conservatories is William Weber et al., "Conservatories," *Grove Music Online*.

⁴² A perceptive and often amusing study of the educational ecosystem of a prototypical mid-Western American School of Music is Bruno Nettl, *Heartland Excursions: Ethnomusicological Reflections on Schools of Music*, Music in American life (Urbana: University of Illinois Press, 1995), with relations between scholars and performers directly addressed on pages 55–59. For a Canadian perspective, see Murray Dineen, "Separation,"

Intersections: Canadian Journal of Music / Intersections : revue canadienne de musique 28, no. 2 (2008): 4–5.

⁴³ ———, "Separation," 3.

⁴⁴ Released by EMI Classics in, respectively, 1999 and 2004.

⁴⁵ <http://www.musicarussica.com>. In a private communication Dr Morosan estimated that between 60–70% of Musica Russica's sales are to colleges and universities.

⁴⁶ Amongst the fifty-four titles of the choral anthology *European Sacred Music*, ed. John Rutter (Oxford and New York: Oxford University Press, 1996) there are four Russian Orthodox liturgical items, each supplied with the original Slavonic and an English adaption, with some of the latter more fanciful than others: one each by Arensky (*Отче наш*, pp. 25–27), Glinka (*Cherubic Hymn*, pp. 134–39), Rachmaninoff (*Богородице дево*, pp. 278–80) and Tchaikovsky (*Достойно есть*, pp. 333–36). The shorter collection of *Christmas Motets* from the same editor (Oxford and New York: Oxford University Press, 1999) consists of sixteen titles, one of which is César Cui's setting of the Magnificat (pp. 16–32) as normally sung at Orthros in the Byzantine rite with the original Slavonic and an English paraphrase in which "More honourable than the cherubim and more glorious beyond the compare than the seraphim" is rendered as "Above all the cherubim, more glorious than the seraphim in the realm of light."

⁴⁷ The choirs of Oxford and Cambridge have been particularly active in this regard, not only performing but also commissioning (e.g. the *Богородице дево* of Pärt and the *Magnificat and Nunc Dimittis* (*Collegium Regale* by King's College, Cambridge) and recording works by these two composers.

⁴⁸ Two examples of settings of liturgical texts offered as doctoral composition theses are Chris John Granias, "The Divine Liturgy of Saint John Chrysostom" (Ph.D., University of Minnesota, 1993); and Tikey A. Zes, "Concert Liturgy for the Greek Orthodox Church for Chorus and Orchestra" (D.M.A., University of Southern California, 1969). The final project for my own undergraduate degree in composition at Portland State University was a choral setting of Great Vespers.

⁴⁹ Non-Orthodox institutions of higher learning that have hosted Cappella Romana concerts or educational presentations over the last ten years have included Brown University, City University London, Dumbarton Oaks, Kings College of the University of London, Princeton University, Queen's University Belfast, Stanford University (with participation in its Icons of Sound research project), the University of Limerick, the University of Oregon, the University of Oxford, and Whitman College. The group has also presented events associated with exhibitions at the Getty Center, the Metropolitan Museum of Art, the National Gallery of Art, the Royal Academy of Arts, and the Smithsonian Institution.

⁵⁰ Ps. 136: 4, trans. Archimandrite Ephrem Lash <http://www.anastasis.org.uk/mat-sun.htm> (accessed 18 October 2013).

⁵¹ The resonance through the centuries of classical Greek and Late Antique views on the cosmological significance of music is a rich topic for scholarly exploration. See, for example, Marjorie Roth, "The "Why" of Music: Variations on a Cosmic Theme," in *Teaching Music History*, ed. Mary Natvig (Aldershot and Burlington, Vermont: Ashgate, 2002), 69.; the "Music and God's Cosmic Order: The Great Tradition," chap. in Begbie, *Resounding Truth*: 77–94; John Hollander, *The Untuning of the Sky: Ideas of Music in English Poetry, 1500–1700* (New York: W.W. Norton, 1970); Catherine Pickstock, "MUSIC Soul, City and

Cosmos after Augustine," in *Radical Orthodoxy: A New Theology*, ed. John Milbank, Graham Ward, and Catherine Pickstock (London: Routledge, 1999), 243–68; and Gary Tomlinson, *Metaphysical Song: An Essay on Opera* Princeton studies in opera (Princeton, N.J.: Princeton University Press, 1999).

⁵² Bruno Nettl likens the structure of the musical canon taught in American higher education to concentric circles formed around "classical Western music (almost exclusively European music) composed roughly between 1720 and 1930" (*Heartland Excursions*: 84. Problems related to the integration and mediation of music from outside the Western art canon within university curricula are addressed in Ralph P. Locke, "What Chopin (and Mozart and Others) Heard: Folk, Popular, "Functional," and Non-Western Music in the Classic/Romantic Survey Course," in *Teaching Music History*, ed. Mary Natvig (Aldershot and Burlington, Vermont: Ashgate, 2002), 25–42; and Nettl, *Heartland Excursions*: 82–111.

⁵³ Prior to my arrival at Arizona State, with the encouragement of the editor I had pursued a similar strategy of treating the Christian West and East in holistic manner when writing or revising articles on sacred music and liturgy for Alison Latham, ed. *The Oxford Companion to Music* (Oxford and New York: Oxford University Press, 2002).

⁵⁴ I needed, for example, to prepare the Chamber Choir for choral-orchestral works ultimately performed under the direction of another conductor. As director of Civitas I programmed a concert of sacred and secular works by Claudio Monteverdi to complement what students were learning in an academic module entitled "The Age of Monteverdi" that I was teaching during the same term.

⁵⁵ It is worth noting that when programming concerts, I have found it necessary to approach the 'hit-parade' of sentimental favourites among Eastern Christians with extreme caution. It

has been my experience that unless a piece of Orthodox liturgical music is crafted in its Platonic totality of harmonia, rhythmos and logos with sufficient rigour to bear comparison with works from the mainstream of Western art music, it may be apprehended by the uninitiated as somehow trite. Another principle of concert programming that applies equally to the Christian liturgical music of the West and East is that some settings that might be perfectly matched to their function in worship may not transfer well to the quasi-contemplative world of classical music concerts.

⁵⁶ O quam gloriosum by Tomás Luis de Victoria (1548–1611); the kontakion Μετὰ τῶν ἁγίων by Theodore Bogdanos (b. 1932); a setting of the Kyrie of the Roman mass by Huw Catchpole-Davies, a student and member of the ensemble; Justorum animae (Op. 38, No. 1) by Charles Villiers Stanford (1852–1924); the Song of St Symeon by Fr Sergei Glagolev (b. 1927); and chant two antiphons from the Roman burial service, "In paradisum" and "Chorus angelorum."

⁵⁷ A situation no doubt exacerbated by the gradual retreat since the 1960s of medieval and Renaissance music within the postgraduate curricula of many music departments. On the dropping of required courses in early Western notations as (allegedly) "a first step in the liberation of musicology," see Kerman, *Contemplating Music*: 40–46.

⁵⁸ Along these lines, Dineen ("Separation," 3) notes that it was the administrative division of 'religious and pastoral studies' that had prompted his own musings on the desirability of separating musical scholarship and performance. For an Orthodox Christian perspective on this split, see John Behr, "What Are We Doing, Talking about God? The Discipline of Theology," in *Thinking through Faith: New Perspectives from Orthodox Christian Scholars*,

ed. Aristotle Papanikolaou and Elizabeth H. Prodromou (Crestwood, New York: St Vladimir's Seminary Press, 2008), 78–86.

⁵⁹ John Meyendorff, *Byzantine Theology: Historical Trends and Doctrinal Themes*, 2nd with revisions ed. (New York: Fordham University Press, 1987) 9. The early Christian roots and modern application of this view are explored in Behr, "What Are We Doing?," 67–86.

⁶⁰ John Anthony McGuckin, *Standing in God's Holy Fire: The Byzantine Tradition*, Traditions of Christian Spirituality Series (London: Darton Longman & Todd, 2001) 34 and 152

⁶¹ Ibid., 132.

⁶² (Lingas 2013)

⁶³ PG 39: 212, trans. James W. McKinnon, ed. *Music in Early Christian Literature*, Cambridge Readings in the Literature of Music (Cambridge: Cambridge University Press, 1989), 65. For a detailed exposition of patristic thought on the didactic and ethical benefits of liturgical song, see Athanasios Theod. Vourles, *Δογματικοθητικαὶ ὁψεις τῆς Ὁρθοδόξου ψαλμωδίας* (Athens: Πανεπιστήμιον Ἀθηνῶν, Θεολογικὴ Σχολή, 1994); and, in brief, ———, *Ἡ ἱερὰ ψαλμωδία ὡς μέσον ἀγωγῆς (Ἡθικομουσικολογικὴ μελέτη)* (Athens: [n.p.], 1995).

⁶⁴ PG 31: 581–4, trans. in McKinnon, *MECL*, 69.

⁶⁵ James K. A. Smith, *Desiring the Kingdom: Worship, Worldview, and Cultural formation*, Volume 1 of Cultural liturgies (Grand Rapids, Mich.: Baker Academic, 2009)

⁶⁶ Ibid., 170.

⁶⁷ Ibid., 219.