

Foreword

Christian Troelsgård

Byzantine chant is inevitably associated with the word 'tradition'. Even if this concept in itself is vague and imprecise, we cannot avoid using it when we speak about the history of the chant so closely connected with the Byzantine rite. It seems that this tradition was maintained through a continuous and complex interplay between two different modes of transmission, written and oral, the pen and the memory, but many aspects of these processes still deserve a closer examination. How was the education of the singers? How was the notation used? How stable can an oral tradition stay over a long period? And which were the reasons behind developments and reforms of both the musical notation and the chanted repertoires?

This volume includes papers read at a Dano-Hellenic Symposium held at the Danish Institute at Athens, November 11-14, 1993, under the main theme 'Byzantine Chant - Tradition and Reform'. The individual papers do not only present studies on various aspects of the transmission of Byzantine and Post-byzantine chant from the 11th-20th centuries, but they also demonstrate a wide range of various approaches, drawing on disciplines as different as ethnomusicology, palaeography, codicology, philology, neumatic and formulaic analysis.

In many respects, it is the merit of Dr. phil. Jørgen Raasted (1927-1995) that this meeting could be held and brought to a successful conclusion. Jørgen Raasted was a person who, more than anyone else, linked Greek and Danish scholars of Byzantine music together, and he was the teacher of a significant num-

ber of both Greek and Danish scholars in the field. His open-minded attitude as a scholar established new perspectives of combining a thorough knowledge of the medieval musical manuscripts with the experiences of Greek scholars and their being at home with the living chant tradition. Now, we have a firm basis for a continuation of the collaboration along this line, and, therefore, this volume is dedicated to his memory. Also another contributor to this volume, prof. Marios Mauroïdis, is no longer among the living; both these inspiring colleagues are severely missed.

The different dates and styles of the Greek quotations and texts included in this volume have called for the use of different conventions in accentuation and orthography, and following no single style has been applied throughout. Due to technical problems in the very last phase of the production of the book, the modal signatures, neumes, and great hypostaseis in the table on pages 192-94 have been drawn by hand by the editor, who is responsible for any error that might have resulted thereby.

I would like here to express my gratitude to the then director of the Danish Institute at Athens, Dr. phil. Søren Dietz, who supported the idea of a 'medieval' double-symposium right from the beginning (a symposium on Byzantine and Latin philosophy in the Middle Ages was held along with the one on Byzantine music). Without his help, and the assistance of the staff of the Danish Institute at Athens, the practical performance of the meeting would not have been possible.

I also thank prof. Gregorios Stathes,

who enriched the symposium with a live performance of Byzantine chant. In the great hall of the University of Athens, designed by the Danish architect Chr. Hansen (1803-1883), a concert sponsored by the Athenian University and the Institute of Byzantine Musicology of the Greek Church took place. Prof. Stathes delivered a brief account on the life of the Byzantine composer Parthenios Meteorites (last quarter of the 18th cent.) and with the Χορός Ψαλτών Βυζαντινής και Μεταβυζαντινής Μουσικ-

κής he performed a selection of Parthenios' works.

Finally, I would like to thank the Carlsberg Foundation for its financial support, without which the symposium could not have been held. We are most grateful to the Danish Research Council for the Humanities, the Carlsberg Foundation and the Eleni Nakou Foundation for supporting the production of the publication.

Copenhagen, August 26, 1997

