

Ninth International Conference on Orthodox Church Music:

## “Church Music and Topography: City, Village, and Monastery”

Virtual / 7–11 June 2021

Organizers:

The International Society of Orthodox Church Music  
School of Theology, University of Eastern Finland

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2021 Conference

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### Conference Programme

The Ninth International Conference on Orthodox Church Music will be held online.

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Changes to the programme are possible! *Last updated 31 May 2021*

### Monday 7 June

#### 10.00–10.45 **Opening ceremony**

Opening addresses

Dr Maria Takala-Roszczenko, Assistant Professor of Church Music, UEF

Very Rev. Dr Ivan Moody, Chairman of ISOCM

Opening of the Poster Exhibition

Posters:

Nataliia Kostiuk: Some aspects of the singing practice of cathedral churches in monasteries of the Eastern

Rite in Ukraine (XIX - early 20th century)

Technical introduction to sessions and coffee breaks

10.45–11.00 Break

#### 11.00–13.00 **First Session** / Chair: Maria Alexandru

11.00–11.30 Serafim Seppälä: Centre of the Earth in Patristic and Liturgical Understanding

11.30–12.00 Fr Damaskinos (Olkinuora) of Xenophontos: Moral Allegories in Byzantine Hymnography on

Temples and Churches

12.00–12.30 Dimitrios Balageorgos: Coming from the Psaltic Tradition of Jerusalem: aghiographites composers

and codicographers

12.30–13.00 Harri Huovinen: Participation in Psalmody and Church Membership in Cyril of Jerusalem

13.00–14.00 Break

#### 14.00–15.30 **Second Session** / Chair: Costin Moisil

14.00–14.30 Nina-Maria Wanek: Geography in Psalms: Hagiosophitikon Settings of Psalms 1 and 3

14.30–15.00 Catalin Cernatescu: The musical tradition of the Epitaphios Threnos in the Byzantine and Post-

Byzantine Era

15.00–15.30 Vasileios Salteris: The Service of the Ten Martyrs of Crete: Local Repertory and Stylistic Identity

#### 15.30–16.00 **Virtual Coffee Break**

#### 16.00–16.45 **Keynote Presentation I** / Host: Fr Ivan Moody

Daniel Galadza: Sacred Topography and Hymnography for Holy Week in Jerusalem in Codex Hagios Stavros gr. 43 (AD 1122)

#### 18.00–19.15 **Concert** (Joensuu)

Ilkka Heinonen and Vladimir Belov: Echoes of Karelian Saints

### Tuesday 8 June

10.00–11.30 **Third Session** / Chair: Ruth Alison Kolosova

10.00–10.30 Gregory Myers: The Ritual Comings and Goings of the Medieval Slavs: Stational Liturgical Action and Music

10.30–11.00 Victoria Legkikh: Rejoice the City of Murom

11.00–11.30 Study Group for Byzantine Musical Palaeography "Chrysorrhemon" (School of Music Studies of the Aristotle University of Thessaloniki): 'The Place' of the 'Uncircumscribed': Thoughts on Hymns and Troparia for the Most Holy Theotokos from Various Local Traditions through the Centuries

11.30–12.00 Break

12.00–13.30 **Fourth Session** / Chair: Svetlana Zvereva

12.00–12.30 Aleksandr Andreev: Sources for the Study of the Reform of Hierarchical Services in Moscow in the 17th Century

12.30–13.00 Robert Galbraith and James Cook: Novgorod as a Major Singing City and Stochny Polyphony

13.00–13.30 Elena Chernova: The All-Night Vigil in Early Russian Demestvenny Polyphony. Presentation of the Edition Project

13.30–14.30 Break

14.30–15.30 **Fifth Session** / Chair: Alexander Khalil

14.30–15.00 Tuuli Lukkala: Place and locality in the soundscapes of participants of Orthodox worship in Finland

15.00–15.30 Vinay Thomas: Musicking and Chorality in the Malankara Orthodox Church

15.30–16.00 **Virtual Coffee Break**16.00–16.45 **Keynote Presentation II** / Host: Fr Ivan Moody

Bissera V. Pentcheva: The Dynamics of Prayer at Hosios Loukas

18.00 **Vespers** (Church of St John the Theologian, Joensuu)**Wednesday 9 June**10.00–11.30 **Sixth Session** / Chair: Flora Kritikou

10.00–10.30 Panteleimon Zafiris: The Chanting Tradition of the Theological School of Halki. An Unknown Music Tradition of Constantinople and Ecumenical Patriarchate

10.30–11.00 Girolamo Garofalo: Father Lorenzo Tardo (1883-1967) and the "re-discovery" of Byzantine chant in the Monastery "San Nilo" of Grottaferrata (Rome, Italy)

11.00–11.30 Evangelia Spyrakou: On the Historically Informed Performance of Psaltic Art: Old Believers' rituals as source material for understanding functions of byzantine chorós

11.30–12.00 Break

12.00–13.30 **Seventh Session** / Chair: James Chater

12.00–12.30 Pavlos Kordis: A Musical Ikon in New York City: Dino Anagnost conducts John Tavener. Tavener's unknown concert in the Greek Orthodox Archdiocese of America and Anagnost's musical legacy

12.30–13.00 Fr Ivan Moody: Exile: Space and Memory in the Music of Giya Kancheli

13.00–13.30 Ivana Medić: Music Inspired by Serbian Orthodox Monasteries

13.30–14.30 Break

14.30–15.00 **Virtual Coffee Break**15.00–17.00 **Workshop** / Host: Maria Takala-Roszczenko

John A. Graham: Georgian Chant

18.00 **Vespers****The International Society for Orthodox Church Music**[Conferences](#)[Publications](#)[News](#)[Resources](#)[About](#)[Home](#)[Contact](#)

12.30–13.30 Break

13.30–15.00 **Ninth Session** / Chair: Fr Damaskinos (Olkinuora) of Xenophontos

13.30–14.00 Nadezhda Shchepkina and Ekaterina Pletneva: Theta Combinations in the Stichera of the Transfiguration (Case Study of 10-12th Century Greek and Russian Manuscripts)

14.00–14.30 Maria Rizzuto: From Monasteries in Jerusalem and Nazareth to the Ethnomusicological Archive of the National Academy of Santa Cecilia in Rome: the Melkite Liturgical Chant in Leo Levi's research

14.30–15.00 Ekaterine Oniani: On the Preliminary Musical Paleographic Analysis of Greek Codices with Late Byzantine Notation (According to Greek Manuscripts Preserved at the Georgian National Center of Manuscripts)

15.00–15.30 Break

15.30–16.00 **Virtual Coffee Break**

16.00–16.45 **Keynote Presentation III** / Host: Fr Ivan Moody  
Alexander Khalil: The Chanting of Rev. Hanna Sakkab: a musical topography of time

17.30 **Annual meeting of ISOCM**

## Friday 11 June

10.00–11.30 **Tenth Session** / Chair: Ivana Medić

10.00–10.30 Ștefan Aurel Ștefan: The presence of Doxastarion of Iacovos Protopsaltes in the Romanian Principalities in the 19th century

10.30–11.00 Maria Takala-Roszczenko: Time of Silence: Reactions of Finnish Orthodox Church Singers to COVID-19

11.00–11.30 Ionuț-Gabriel Nastasă: "Elevation of the Holy Cross" Heirmoi in Romanian Services

11.30–12.00 Break

12.00–13.30 **Eleventh Session** / Chair: Nina-Maria Wanek

12.00–12.30 Elitza Hristova: Some aspects of the development and promotion of Bulgarian liturgical music (comparative study of the processes in the capital, the village of Novi Han, Saint Panteleimon monastery in Patleina)

12.30–13.00 Tamaz Gabisonia: Christian Themes in Georgian Folk Music

13.00–13.30 Flora Kritikou: Cretan idiosyncrasies in the liturgical chant of the Ionian Islands: tradition, transmission and adaptation

13.30–14.30 Break

14.30–15.30 **Twelfth Session** / Chair: Fr Ivan Moody

14.30–15.00 Margaret Haig: The sacred encampment: the experiences of young people learning musical tradition

15.00–15.30 Nataša Marjanović: Sound recordings of Serbian church chant in the 20th century: Tangible traces of intangible cultural heritage

15.30–16.00 **Virtual Coffee Break**

16.00–17.00 **Thirteenth Session** / Chair: TBA

16.00–16.30 Chad Houk: Toward an Understanding of the Role of Digital Technology In Orthodox Life and Practice

16.30–17.00 Jacob Frimenko: Let us attend... Let us commend ourselves, and each other, and all our life unto Christ our God

17.00–17.15 **Concluding words** / Fr Ivan Moody

18.00 **Vespers**

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also be drawn with the work of other composers, notably the Armenian Avert Terterian (1929-94) and the Ukrainian Valentin Silvestrov (1937-) and with the film-maker Andrei Tarkovsky (1932-86).

### Ivana Medić: Music Inspired by Serbian Orthodox Monasteries

For many centuries, Serbian Orthodox monasteries were centres of culture and education, and the development of Serbian music also began in them, because the first known Serbian composers worked in the monasteries (in the 14th and 15th centuries).

Although many Serbian art music composers from the 19th, 20th and even 21st centuries were inspired by church chants and other genres of church music, in this paper I want to present composers who were inspired by the monasteries themselves, with special appreciation for the role that monasteries played in preserving Serbian identity, culture and spirituality during the centuries of Ottoman rule and other historical circumstances during which the country was occupied and/or divided. Contemporary composers thus sought inspiration in the monasteries' architecture, fresco paintings and icons, literary works written in them (such as hagiographies, biographies, annals, genealogies, praises), as well as preserved relics and other precious remnants of the past. In addition, many composers were inspired by the sound of monastery bells, which they tried to evoke in their compositions of instrumental music. After a brief overview of the history of Serbian monasteries and the artistic styles nurtured in them over the centuries, I will analyse the works by Aleksandar Damjanović, Svetislav Božić, Vuk Kulenović and other contemporary composers, inspired by the monasteries of Hilandar, Mileševa, Sopoćani, Gračanica, Visoki Dečani and others.

### Jenni-Tuuli Hakkarainen: The Localization of Orthodox Spiritual Songs: Finnish Translations of lyrics

The paper explores how the lyrics of some Finnish Orthodox spiritual songs reflect their localization process during the first half of the 20th century. When spiritual songs were adopted from Estonian and Russian collections and translated into Finnish, certain significant thematic changes were made. For example, the songs focusing on the Resurrection of Christ were given a new topic, Christmas, in the Finnish translation. The reasons for the changes can be suggested in the Lutheran-dominated Finnish society, to which the Orthodox local Church was trying to adapt. What kind of Orthodoxy was promoted through these songs? Did the same ideas find support in other Church activity, for example, the sermons delivered by the clergy? Were there other ways in which the songs reflected the time and circumstances of their adoption?

### Šimon Marinčák: The Zobor Monastery: Early Witness of the Slavonic Music

The early Slavonic music had been documented in the territory of Slovakia already for the early 9th century. Although the sources do not specify concrete types of chant, we can try to detect some details using information from the state policy agenda, liturgical situation and references in the sources, but also archeological evidence from the site, especially the latest findings.

### Svetlana Zvereva and George Lapshynov: Pechory and Valaam: Spiritual Oases of the Russia Abroad

Two of Russia's inextinguishable and most ancient spiritual centres, the Valaam and Pechory monasteries, which found themselves outside the USSR after 1917, became a buttress for thousands of refugees who on occasion overcame the impediment of huge distances to be near their sacred objects and to steep themselves in the primordial environment of their native Russian church. Born and brought up in Russia and at that time living in the USA, the musician Swan had recently discovered for himself the world of ancient Russian chant and made determinedly for Valaam. The letters of the librarian of Valaam Fr. Iuvian, are also a rich mine for the present-day reader who seeks to experience the atmosphere of the Valaam monastery and find out about the life of its inhabitants.

Swan's visit in 1936 to the Pechory monastery, then on Estonian territory, exerted an equal influence on him. The matter was not confined, however, to studying music manuscripts: Swan and his wife were captivated by the folksongs of that region.