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The Doxastikon of the Aposticha of St. John Damascus
“Λαμπρῶς πανηγυρίσωμεν σήμερον ὦ φιλέορτοι”,
a Composition of Panayiotis Chrysafis

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Abstract
This paper examines some aspects of the so-called Sticherarion of the New Embellishment (Neos Kallopismos) as it has been written down during the second half of the 17th century by Panayiotis Chrysafis the Younger. After a brief presentation of the life and works of this author, the paper concentrates on a multi-level musicological analysis of the Doxastikon of the Aposticha for the feast of St. John of Damascus “Λαμπρῶς πανηγυρίσωμεν σήμερον ὦ φιλέορτοι” (Let’s celebrate brightly today, oh friends of the feasts) which was set to music by Panayiotis Chrysafis, firstly in the original composition according to the manuscript MS87 of Duke University, North Carolina, USA, and secondly, by comparing the old notation to its slow exegesis in new-Byzantine notation by Chourmouzios Chartophylax, according to the manuscript Sancti Sepulcri MPT 762. The analysis comprises several approaches, such as textual, music-architectural, modal, micro-syntactical, rhetorical, macro-syntactical, generative, and comparative. Through these analyses we aim at understanding the main idea of the musical composition of the Old Sticherarion at the era which we are examining.

Keywords
Panayiotis Chrysafis, doxastikon, New Embellishment, Sticherarion, St. John Damascene

1. Introduction
The time period between the mid 17th and early 18th centuries is characterized as the great golden age of post Byzantine music. It’s distinctively known as the period of the “New Embellishment” (Neos Kallopismos). A prominent figure during this time, amongst other important composers, is Panayiotis Chrysafis the Younger.

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1 The photographing of the manuscript was done by Michael Lagoudakis; the description by Emmanuel Giannopoulos (2005: 84–85).
Not much is known about the life of Panayiotis Chrysafis, for the evidence is not very clear. What is known to us from sources is that the melodist flourished between 1650–1685 (Chatziyiakoumis 1999: 41). His birth is estimated by researchers to be around 1620–1625, while the last attestation mentioning him as Protopsaltes of the Patriarchal Church in Constantinople dates back to the year 1682. Fact is though, that in a manuscript of the Monastery of Great Lavra in Mount Athos (I 172), written in 1700 A.D. by Arsenios Kydonias, Chrysafis is referred to as deceased “makarites” (Stathis 1996: 10).

He was a student of Georgios Raidestinos, a Protopsaltes of The Great Church (Patrinelis 1973: 150), whereas from the year 1655 until at least 1682, he served as Protopsaltes himself at the Patriarchal Church. Amongst his students were Germanos Neon Patron, hieromonk Dionysios, Ioannis Kampazournas, and others. Moreover, Dionysios in one of his autographs (Iviron 961) from the end of the 17th century, records his teachers’ chants inscribing in many parts his name as “Panayiototou” (Stathis 1996: 12).

The work of Chrysafis the Younger is multifarious and voluminous. His most important contribution consists in the development and the dissemination of a new style of composition, based always on the tradition’s old standards that the great composers used, for the Sticherarion and Anastasimatarion. The value of this contribution is supported by the fact that the Anastasimatarion of Chrysafis was in use even after its new musical setting by Petros Peloponnesios, a century later (Chatziyiakoumis 1999: 41–43).

Chrysafis dealt with all the genres of Byzantine composition. He wrote the New embellished Sticherarion, the New embellished Anastasimatarion, heirmologic compositions, papadic melodies (Theotokia, Polyeleos, Cherubic Hymns, Communion Hymns, Amomos, Pasapnoaria of Mattins etc.), whilst important was also his codicographic activity, with 8 autograph codices. He was the Protopsaltes and melodist who managed to enforce the renewal of the traditional melody and to facilitate the release and expression of musical concerns of his time, as is stated by musicologist Manolis Chatziyiakoumis (1999: 41–43).

2. The Doxastikon Λαμπρῶς πανηγυρίσωμεν σήμερον ὦ φιλέορτοι

In this article we deal with the doxastikon of the aposticha of the feast of St. John Damascene Λαμπρῶς πανηγυρίσωμεν σήμερον ὦ φιλέορτοι, who is commemorated by the Orthodox Church on the 4th of December, in a musical setting by
Panayiotis Chrysafis. The reason for our preoccupation with this composition was, first and foremost, to honor a great saint of our church, and on the other hand an important hymnographer-melodist, who is one of the founders of our church’s poetry and music.

Another important reason we dealt with the examination of this doxastikon is its text, which is not included in the service of the saint that is found in the Menaia of modern times, nor is it included in the Standard Abridged Version of the Sticherarion (SAV) (Troelsgård 2003: 3–20), but is encountered in handwritten codices of the time of Manuel Chrysafis (Flourished ca. 1440–1463) (Conomos 1985: 11) and is a poem of his, as testified in the Manuscript Sancti Sepulcri 729, where at folio 107r we read the following: *First sticheron to this saint; text and melody by Manuel Chrysafis*² (Stathis 2003: 174). The text runs as follows³:

[1] Λαμπρῶς πανηγυρίσωμεν σήμερον ὦ φιλέορτοι· πάλιν καὶ λαμπρῶς πανηγυρίσωμεν σήμερον ὦ φιλέορτοι·
[2] χορεύσωμεν ἐν ὑμνοῖς καὶ σκιρτήσωμεν ἀγαλλόμενοι λέγε
[3] ἐπὶ τῇ πανενδόξῳ πανηγύρει

Laμπρῶς πανηγυρίσωμεν καὶ χορεύσωμεν ἐπὶ τῇ πανενδόξῳ πανηγύρει τοῦ χαριτωνύμου Ἰωάννου τοτε τερε τερε τερε τερε αἰαῡεῑαῡε τερε τερερε ἐπὶ τῇ πανενδόξῳ πανηγύρει τοῦ χαριτωνύμου Ἰωάννου.

Oὕτος γὰρ ἀνεδείχθη μουσικώτατος κύκνος, πάλιν, οὕτος γὰρ ἀνεδείχθη μουσικώτατος κύκνος, λέγε,
[7] λύρα παναρμόνιος καὶ εὐκελάδητος κιθάρα,
[8] ὄργανον κρουόμενον ταῖς θεϊκαῖς ἐπιπνοῖαις
[9] τοῦ Άγίου Πνεύματος·
[10] καὶ σάλπιγξ χρυσόφωνος καὶ χελιδὼν ὁραιοτάτη
[11] καὶ εὐάλος ἀηδόν, δαυιτικὴ κιννύρα,
[12] καὶ ψαλτήριον δεκάχορδον
[13] καὶ σηρήνιος γλώσσα πολύφθογγος,
[14] στόμα χρυσοστόλιστον καὶ πυρίτπνον

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² In the Manuscript *Vlatadon 46*, f. 177v (A.D. 1551), we can read: “Μηνὶ Δεκεμβρίῳ δ’. Τοῦ ὁσίου πατρὸς ἡμῶν καὶ ὀμολογητοῦ Ἰωάννου τοῦ δαμασκηνοῦ. Στίχοι κυροῦ Μανουήλ μαύστορος τοῦ χρυσάφου” (Fig. 1).
³ Punctuation marks added by the author of this article.
καταφλέγων ἅπασαν τῶν αἱρετικῶν κακόνοιαν,
καταφωτίζων δὲ πᾶσαν τὴν ἐκκλησίαν τοῦ Θεοῦ
tοῖς μελιρρύτοις καὶ χρυσοφαέσιν ἁσμασί – τιτι τιρριτιὶ τιρρι τιτι…
tερερε... – χρυσοφαέσιν ἁσμασί.

Αὐτὸν καθικετεύσομεν
πρεσβεύειν ἀπαίστως τῷ πανοικτίρμοι Θεῶ,
ὑπὲρ τῶν πίστει τελούντων τὴν πάνσεπτον μνήμην αὐτοῦ⁴.

In the musical setting that Panayiotis Chrysafis the Younger has delivered, one can observe some small differentiation in certain words of the original text. Verses [3–4] have undergone a differentiation from “ἐπὶ τῇ πανενδόξῃ πανηγύρει τοῦ χαριτωνύμου Ἰωάννου” to “ἐπὶ τῇ ἐτησίῳ πανηγύρει τοῦ χαριτωνύμου ύμνογράφου”. Also, verses [18–19] “Αὐτὸν καθικετεύσομεν πρεσβεύειν ἀπαίστως τῷ πανοικτίρμοι Θεῶ” of the text of Manuel Chrysafis the Elder have been changed to “Ὅν καθικετεύσομεν πρεσβεύειν ἀπαίστως τῷ ἐλεήμονι Θεῶ” by Panayiotis Chrysafis the Younger.

3. Analysis of the Doxastikon⁵

Due to the limited extent of the article it is not possible to present the entire collations and analyses that have been done for the whole doxastikon. As an example, we present the first colon and we indicate different approaches of analysis, with the hope to give rise for further study on the matter of examining the melodies of the New embellished Sticherarion.

Figure 2a-b contains a transnotation of the doxastikon by Panayiotis Chrysafis the Younger, and also a transcription of the slow exegesis by Chourmouzios

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⁵ We considered the Alexandru’s articles (2006/2013) as models of our multi-level analyses.
Chartophylax in New Byzantine notation\(^6\). In the context of a micro-syntactical analysis, indicated above the neumatic text, one can find the characteristic melodic formulas (*theseis*) that are suggested by the combination of interval signs (*emphona*) with big signs (*megala semadia*). Afterwards, we propose a reductional analysis of the exegesis, with the indication of the number of beats per syllable, followed by the inquiry of the melodic range per syllable, as well as the indication of contour of the melodic flow and the structural notes of the composition (notes without filling on the staff).

**Table 1** includes a structural and metric analysis based on the poetic text divided into periods according to the meaning of the text. These periods are further divided into verses and into colons. The colon represents the smallest unit of poetical-musical division and elaboration. The number of syllables for each colon is indicated, in order to explore the metrics of the doxastikon. On a second level, we attempt at a modal analysis, noting the mode in which every musical phrase flows, the signature or the cadential note, as well as the type of cadence used. In the context of syntactical analysis of the piece, the different melodic formulas are indicated by their Byzantine names, in order to easily note the formulaic character of the melodic lines and the most favorite theseis.

On **Table 2**, a similar process is done on the exegesis in new-Byzantine music notation by Chourmouzios Chartophylax. In the text the *anagrammatisms* are intercalated and the colons are separated also taking into consideration musicological criteria. In the counting of the numbers of syllables the *anagrammatisms* are included within parenthesis. The column which follows with the number of beats per syllable indicates the slow melodic elaboration of the musical text. The second half of the table indicates the cadences with the corresponding signatures or cadential tones, and also their type, while in the last column we present the melodic contours.

### 3.1 Brief Commentary of the Composition of Panayiotis Chrysafis the Younger

During the study of the musical setting by Panayiotis Chrysafis the Younger, the following conclusions were drawn:

- The melodist is fond of repeating the same melodic formulas relatively frequently.
- The composition flows primarily in the first *pentachord* of the plagal of the fourth mode, with a brief modulation to the *tetrachord* of *agia* (Di-d tone). Its lowest

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\(^6\) Bassed on Alexandru (2010).
points are located at the words “τερετίζων ἄσματα” and “δὲν καθικετεύσομεν”, on the second verse of the second period, and on the first of the third, while its highest notes are found on the melodic formula (thesis) of ouranisma on the word “χρυσόφωνος”.

- Most imperfect cadences are made at the note ananes (Pa-a tone). Twice an imperfect cadence occurs at the antiphonos agia (low Di-D tone), and twice at the note agia (Di-d tone). The perfect cadences are made on neagie (Ni-G tone), as it is in the case of the final cadence.

- At the word “χορεύσομεν” we note the extensive thesis of kolafisimos, while at the word “καταφλέγων” we locate the thesis of the xiron klasma. The thesis of ouranisma appears apart from the word “χρυσόφωνος” also at the word “Θεῷ” in verse [19]. Also appearing in great frequency is the thesis of paraklitiki.

- No alteration sign (fthora) is used in the entire composition, even though it’s an extensive musical piece. The composer utilizes masterfully the melodic formulas of the plagal of the fourth mode and its relative modes, consequently resulting to the absence of the use and need of further alterations to enrich the melody. The exegete does not use fthorai at any point of the piece, even though the elaboration of the melody is melis-matic. Indicatively we mention that for every note of the original composition of Panayiotis Chrysafis the Younger, approximately 8 beats correspond in the exegesis of Chourmouzios, as is seen on Table 2.

4. Conclusions

Dealing with this specific musical composition in different styles, such as the Kalophonia (Manouel Chrysafis the Elder), the New-Embellishment (Panayiotis Chrysafis the Younger), and also with the exegesis in new-Byzantine notation (Chourmouzios Chartophylax) we observe many similarities in the elaboration of the melody, but also some differences. During the period of Kalophonia the technique of repetition is extensively used for the development of the melody. Entire colons, or even verses are repeated, while some brief kratimata are intercalated. During the period of the New-Embellishment, development of melody is not noticed with the extension of the poetic text, but with extensive use of the big signs (megales hypostaseis), while in the exegesis by Chourmouzios, several anagrammatisms are interpolated in verses of the text that reinforce the slow development of the melody. Another impressive element is the respect the composers of later periods show when elaborating on the original composition. The original idea of the composition is maintained as the primary material, while every composer
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simply captures in the piece the musical tradition of his time, introducing some new elements, respecting always however the rules of musical setting of each period. The melodist manages to musically clothe the poetic text masterfully and to present a composition that undoubtedly is characterized as classic.

References


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