



Dionysios Foteinos: a Greek melourgos in Romania. Nektarios Vlachos: a Romanian melourgos on Mount Athos. Their enchanted Doxologies

IOANNIS LIAKOS, SEVI MAZERA*

Higher Ecclesiastical Academy of Vella of Ioannina; Municipal Conservatory of Volos
GREECE

Abstract: After the first blossom period of Psaltic art during the post-Byzantine period, the melopoitiko kind of Doxologies presents great development and wide acceptance. Certainly, such rise does not appear suddenly but draws its affect from the famous 17th century group of four: Balasios the priest, Petros Bereketes, Panagiotis Chrysafis the new and Germanos of New Patras. Along with these, a significant number of prominent musicians - melourgoi deliver a series of Doxologies composed in all eight echoi (modes). Daniel Protopsaltes, Petros Lambadarios, Iakovos Protopsaltes and Petros Byzantios are some of the last composers – melourgoi of Doxologies of the period between 18th and 19th centuries. To them we owe on one hand the creation and recording on musical manuscripts of the so-called slow (αργή) and brief (σύντομη) tradition on psaltic compositions according to the new kind of melopeoia and on the other the introduction of this Psaltic tradition to the Danubian Principalities and Black Sea territories at this period.

Dionisios Fotinos, a great Greek scholar, poet, painter, writer, famous Psalt (chanter) and melourgos (composer) follower of the Psaltic tradition of Constantinople (as a student of Iakovos Protopsaltes and Petros Byzantios) and Ieromonachos Nektarios Prodromitis Vlachos, experienced melourgos who came from Wallachia in his way to Mount Athos, they both constitute the link to the continuity of the Psaltic tradition at Mount Athos and the Danubian Principalities.

Two musical manuscripts at the Library of the Romanian Academy in Bucharest as well as one at the University of Thessaloniki and the printed version of Christodoulos Georgiades Kessaniaios (1856), preserve the Doxologies of Dionisios Fotinos. On the other hand, the Doxologies of Nektarios Vlachos, both his own as well as his adaptations of Doxologies of Greek melourgoi in the Romanian language, are displayed in many Mount Athos musical manuscripts.

Keywords: Doxologia, greek-romanian manuscripts, byzantine modes (ήχοι) - ottoman maqam.

* sevi@sevi.gr

1 Introduction

From the middle of the 18th century a major new period of prosperity and booming begins for ecclesiastical music. The new style of chanting in all kinds of Psaltic Art was designed to reduce ritual time and the maintenance of the existing of the chanting praxis. Shorter versions of older compositions, efforts to write in an analytical way and create new short-syllabic compositions, are the characteristic in that period. The patriarchal church represents the standard of the Act and style of Constantinople people, with influence to other musical and non-musical centers. In early 19th century, a large number of musicians are active in Constantinople, but many famous and anonymous copyists of musical manuscripts as well, who record and disseminate new music material.

The invention and introduction of the New Method of analytical notation in 1814 and the invention of music printing in 1820, were two important events that firmly established the future course of Psaltic Art. The first printed book of chant (*Anastasimatarion* of Petros Peloponnese) becomes a reality in Bucharest, Romania in 1820, under the printing supervision of the student of the three teachers – inventors of the new method of analytical writing (Grigorios Protopsaltis, Chourmouzios Chartofylax and Chryssanthos from Madytos), Petros Ephessios.

The Psaltic art was cultivated systematically in the area of modern Romania, in the Romanian language along with the Greek. In the music codes there are many testimonies about compositions being composed or scripts that were written in Hungarovlachia and Moldovlachia. Also compositions were recorded known as “Vlachica”, and ‘Polychronismoι’ in rulers in the region. There are also composers and chanters in the area who teach music and copy manuscripts.

2 Dionysios Foteinos: a Greek melourgos in Romania

Dionisios Foteinos, scholar, historian, poet and musician was born in Palaies Patres in Achaia in the Peloponnese¹ in 1777 (Papacostea, 1944, p. 316). He lived in Romania in the early 19th century and died on 10 October 1821 in Bucharest at the age of 44.

¹ Dionysios Foteinos, presents himself as «ελάχιστος ομογενής Διονύσιος Φωτεινός, ο εκ Παλαιών Πατρών της εν Πελοποννήσω Αχαΐας»— in the preface of his own work «Νέος Ερωτόκριτος», *Νέος Ερωτόκριτος*, Βιέννη 1818, vol. Α', p. η' and Δημήτριος Β. Οικονομίδης, «Διονυσίου Φωτεινού βίος και έργον», *Μνημοσύνη*, vol. 11, 1988-1990, p. 85. – and also in a specific musical manuscript: «Παρ' εμού Διονυσίου Βατάχου του εκ Παλαιών Πατρών της εν Πελοποννήσω Αχαΐας», «Δοξαστικάριον Νέον». See Victor Papacostea, «Date noi despre viața și opera lui Dionisie Fotino», *Balkanica*, vol. VII, 2, Βουκουρέστι 1944, pp. 314-315 and Δημήτριος Οικονομίδης, «Διονυσίου Φωτεινού βίος και έργον», *Μνημοσύνη*, vol. 11, 1988-1990, p. 109.

Dionysios went to Constantinople for broader studies. Being initiated already in chanting art from his father, Athanasios Foteinos (physician, scribe and domestikos in Patriarchal Church), he studied under the great teachers Iakovos Protopsaltes and Petros Byzantios. He traveled to Wallachia in 1797, where he worked as a chanter and teacher of ecclesiastical music and especially Constantinopolitan chant tradition. Students of his are Anton Pan and Bishop Bouzeou of Caesarea, who in turn taught many and published many books.

The musical work of Dionysios Foteinos is recorded in various codes.

1. A code which falls in the library of Dr Elias Foteinos, offspring of Dionysios and his nephew Elias, at his residence in Bucharest. The code is an autograph of Dionysios Foteinos, written in 1809, according to the title of the 1th composition, when Dionysios was 32 years old, as he informs us in some handwritten note². The code includes the following works:

❖ *“Doxastikarion Neon*, containing the complete works of annual cycle of feasts doxastika. Synthesized throughout ‘ennoimatikon style, orderly and fthorikon”. Dionysios dedicates *Doxastikarion* to The Lord Great Vestiarion Lord Constantine Filippeskou.

❖ *Triodion*,

❖ *Anastasimatarion Neon* and in the end the “Eleven Idiomela eothina”.

2. In the manuscripts Section of the Library of the Romanian Academy in Bucharest there are three other manuscripts containing compositions of Dionysios Foteinos, dating all the 19th century.

❖ *Psaltiki*, “*Αναστασιματάριον συντεθέν υπό του σερδάρη Διονυσίου Φωτεινού και διασκευασθέν υπό Anton Pann*”.

❖ *Anthologion*, collection which contains various ecclesiastical compositions.

❖ *Cherouvika* “synthesized under Dionysios Foteinos”.

The most important of his pupils, Anton Pann³ informs us about the existence of a “Music Grammar”, i.e. a theoretical in the music of Dionysios Foteinos, which was not found after his death.

4. Another source of knowledge of the musical work of Dionysios Foteinos is manuscript N.64 which falls in the Central Library of the

² “*Τω α’ω’θ’ Μην: Σεπτέμβριος εις την α-ην*” p. 15. See also the note “*Τω λβ’ έτος της εμής ηλικίας*” p. 32 of the code Δημήτριος Οικονομίδης, *Διονυσίου Φωτεινού βίος και έργον, Μνημοσύνη*, vol. 11, 1988-1990, p. 109 and Victor Papacostea, *Date noi despre viața și opera lui Dionisie Fotino*, in Balcania, vol. VII, 2, Bucharest, 1944, pp. 314-315).

³ Anton Pann describes himself as “*μαθητής του πολυμαθούς Έλληνα ρουμανοποιημένου (românizat) συγγραφέα Διονυσίου Φωτεινού, μεγάλου συνθέτη και δεξιότηχνη πιανίστα*” (see a footnote of Anton Pann in Nicolae Severeanu, *Liturghierul Ritmic*, Buzău, 1928, σ. 70).

Aristotle University of Thessaloniki. It is a bilingual - two column musical manuscript, written in the new method of analytical notation by the student of Foteinos, Anton Pann (entitled as Anthonios “Pantoleon”).

2.1 The enchanted Doxologies of Dionysios Foteinos

Dionysios Foteinos composes at a time when the Doxology as melopoiitiko kind knows a new bloom: at the end of the 18th century extensive Doxologies are composed by Ioannis Protopsaltes, Daniel Protopsaltes, Petros Peloponnisios, Iakovos Protopsaltes, Anastasios Rapsaniotis, Meletios Sinaitis, Petros Byzantios Protopsaltes. In early 19th century, Manuel, Protopsaltes of the patriarchal church (from year 1808) gives us short-syllabic doxologies, thus paving the way for a new melopoiitiko kind of doxologies.

Foteinos in Romania following the synthetic potential of the 19th century, delivers extensive and mid-extensive doxologies. A second component derived from the compositions of Doxologies of Dionysios, is the use of Ottoman makam, while reporting the Byzantine modes (Ἡχοί), practice that occurs mainly after the second half of the nineteenth century, evoked in musical manuscripts as well as music book publication⁴. He set to music three extensive and a series of short-syllabic doxologies in all 8 modes, where we find the indication of each mode to the corresponding terminologies mentioning maqams.

❖ Doxologies of Dionysios Foteinos in Romanian manuscript B.A.R. 767

The manuscript of the Library of the Romanian Academy BAR 767 is one of the autograph codes of Dionysios Foteinos, dated by the same scribe in 1809. It is a collection of ten Doxologies, long and short. The composer lists, besides the mode in Byzantine terminology, also the name of the maqam as known in Ottoman music. In page 24r, there is a handwritten note by the scribe: «*Doxology composed from me Dionysios in mode pl.a' (given only the arctic martyrria) Huseyini asiran namely, in the year 1809 March 10*».

p. 24r, «*Δοξολογία συντεθείσα παρ εμού Διονυσίου, εις ήχον πρώτον, ήτοι χουσεϊνί ασιράν, εν έτος 1809 μαρτίου 10*».

⁴ At the *Δοκίμιον Εκκλησιαστικόν Μελών*, published by Christodoulos Georgiades Kessanieus (Χριστόδουλος Γεωργιάδης ο Κεσσανιεύς) in 1856, are included also five (5) Doxologies of Dionysios Foteinos with the indication: “*ΔΟΞΟΛΟΓΙΑΙ ΑΡΓΟΣΥΝΤΟΜΟΙ, Φωτεινού Διονυσάκη, εκ Παλαιών Πατρών*”. Published Doxologies of Dionysios are also at the *Η καλλίφωνος αηδών*, of Zafeiropoulos (Ζαφειρόπουλος), were the composer lists, besides the mode in Byzantine terminology, also the name of the maqam as known in Ottoman music.

p. 25v, «ετέρα Δοξολογία συντεθειμένη εις ήχον δεύτερον ήτοι, ζετ αραπάν»

p. 27r, «ετέρα σύντομος εις ήχον τρίτον, ήτοι ατζέμ ασιράν»

p. 28v, «ετέρα Δοξολογία μεγάλη εις ήχον [τρίτον] αντζέμ ασιράν»

p. 30v, «ετέρα δοξολογία σύντομος εις ήχον λέγετο ήτοι σεγκιάχ»

p. 32r, «ετέρα δοξολογία σύντομος εις ήχον πλ.α' ήτοι, ατζέμ κιουρδί»

p. 33v, «ετέρα δοξολογία μεγάλη εις ήχον πλ.α' ήτοι, ατζέμ κιουρδί»

p. 35v, «ετέρα δοξολογία σύντομος εις ήχον πλ.β' ήτοι σεχνάζ»

p. 37v, «ετέρα δοξολογία σύντομος εις ήχον βαρύ, ήτοι έβιτζ»

p. 38v, «ετέρα δοξολογία σύντομος, εις ήχον μεχούρ, ήτοι πλ.δ' (επτάφωνος)»

❖ Doxologies of Dionysios Foteinos in Romanian manuscript BAR1322

A second Romanian manuscript containing 7 Doxologies of Dionysios, is of the Romanian Academy BAR1322 anthology, where we meet the following:

p. 224r, «δοξολογία σύντομος εις ήχον πλ.α' ατζέμ κιουρδί ποιηθήσα παρά διονυσίου του εκ παλιαών πατρών»

p. 226 r, «ετέρα [δοξολογία] σύντομος, εις ήχον β', σετ αραπάν»

p. 228r, «ετέρα [δοξολογία] εις ήχον τρίτον, ατζέμ ασιράν»

p. 230r, «ετέρα εις ήχον έγετος, ήτοι σεγκιάχ, του αυτού»

p. 232r, «ετέρα εις ήχον πλ.α', χουσεϊνί ασιράν»

p. 234v, «ετέρα εις ήχον πλ.β', ήτοι σεχνάζ, του αυτού»

p. 235v, «ετέρα σύντομος, εις ήχον βαρύ, ήτοι εβίτζ, του αυτού διονυσίου»

❖ Doxologies of Dionysios Foteinos in Code A.U.TH. 64

It is a bilingual - two-column manuscript musical code, perhaps the sole surviving in Greece. It is written in the New Method of analytical notation. The compositions of Foteinos - who in the inscriptions of the code is referred to, as “Dionysios Vatachos” – are written in the new analytical notation by his student, Anton Pann. In the code, the doxologies are mentioned as follows: (left in Greek and right in Romanian). The letters are scrawled and misspelled.

(Number of notebook 56)

p. 253, «δοξολογία μεγάλη ποιηθήσα παρά Διονυσίου, εξηγήθη δε παρά Αντονίου, ατζέμ γιουρδί»

p. 263, «έτερη δοξολογία του αυτού Διονυσίου, ήχος τρίτος, ήτοι μακάμ ατζέμ ασιράν»

p. 273, «του αυτού Διονυσίου, εξηγήθη δε παρά Αντονίου Παν μακαμ σουζινακ, ήχος πλ.δ'»

p. 282, «έτερες Δοξολογιές συντομότερες (κατ') ήχον του αυτού Διονυσίου, εξηγήθησαν δε παρά Αντονίου Παν εν έτη 1826, διά [...] ήχος πρώτος, ήτοι χουσεϊνί [the word ασιράν here is missing]»

- p. 287v, «ετέρα [δοξολογία] ήχος σετ αραμπαν (δεύτερος)»
 p. 293, «ετέρα [δοξολογία] σύντομος, ήχος τρίτος, ήτοι ατζέμ ασιράν»
 p. 298, «ετέρα δοξολογία σύντομος εις ήχον λέγετος, ήτοι σεχνάζ» [by mistake he write σεχνάζ, than the correct name σεγκιάχ]»
 p. 303v, «ετέρα δοξολογία ήχος πλ.α΄, ήτοι ατζέμ κιουρδί»
 p. 308v, «ετέρα δοξολογία σύντομος, εις ήχον πλ.β΄, ήτοι σιχνάζ»
 p. 314, «ετέρα δοξολογία εις ήχον βαρύ, ήτοι εβίτζ»
 p. 319, «ετέρα δοξολογία εις ήχον πλ.δ΄, ήτοι ραστ»
 p. 324v, «ετέρα δοξολογία σύντομος, ήχος πλ.δ΄, ήτοι μακάμ σουζινάκ».

❖ The published Doxologies of Dionysios Foteinos

In the “*Δοκίμιον Εκκλησιαστικών Μελών*” issued by Christodoulos Georgiadis Kessaniefs in 1856 (Γεωργιάδης Κεσσανιεύς 1856), are included five doxologies of Foteinos, with the indication ‘DOXOLOGIAI ARGOSYNTOMOI’, by Foteinos Dionysakis, of Old Patras. According to his autographic course codes, Foteinos wrote short doxologies for all eight modes, but Kessaniefs elaborates on just the first five perhaps the most prevalent:

p. 24, «ΔΟΞΟΛΟΓΙΑΙ ΑΡΓΟΣΥΝΤΟΜΟΙ, ΦΩΤΕΙΝΟΥ ΔΙΟΝΥΣΑΚΗ, εκ Παλαιών Πατρών. Ήχος α΄, άρχεται εκ του κε και καταλήγει εις τον χαμηλόν κε. Και τούτο εστί το παρ’ Οθωμανοίς, χουσεϊνί ασιράν».

p. 31, «ήχος β΄ άρχεται εκ του Δι και καταλήγει εις τον χαμηλόν Δι και τούτο εστί το παρ’ Οθωμανοίς, σετ αραμπάν»

p. 37, «Ήχος τρίτος, άρχεται εκ του ζω και καταλήγει εις τον χαμηλόν Ζω, και τούτο εστί το παρ’ Οθωμανοίς ατζέμ ασιράν»

p. 44, «Του αυτού, ήχος λέγετος βου και τούτου είναι το παρ’ Οθωμανοίς Σεγκιάχ»

p. 50, «Ήχος πλ.α΄, Πα, ατζέμ Γκιουρδί»

These five anthologies are praised also by the Athonite monk Andreas Theofilopoulos, when preparing the third volume of *Ταμείον Ανθολογίας*, issued by the publishing house of Vasileios Rigopoulos in Thessaloniki in 1979. This publication includes the Doxologies of Foteinos, exactly as they are published in the *Δοκίμιον Εκκλησιαστικών Μελών* by Christodoulos Georgiades Kessanieos. It is particularly important that the famous and late teacher Constantine Panas, in the *Ανθοδέσμη Εκκλησιαστικών Μελών*, issued in 1979, includes the mid-extensive Doxologia of Foteinos in mode plagal a΄ of Κε, rearranging slightly the asmatikon of the doxology. This doxology with different variations is being chanted up to our days by chanters in Patras.

In the *Ταμείον Ανθολογίας*, issued by Rigopoulos in 1979⁵, are included two doxologies of Foteinos, with the indication «by Foteinos Dionysakis, of Old Patras»:

p. 147 «Δοξολογία υπό Φωτεινού Διονυσάκη (εκ Παλαιών Πατρών), ήχος πρώτος άρχεται εκ του κε και καταλήγει εις στον χαμηληλόν κε, και τούτο εστί το παρ' Οθωμανοίς χουσεϊνί ασιράν»

p. 154 «Δοξολογία υπό Φωτεινού Διονυσάκη, ήχος πλάγιος του πρώτου, ατζέμ κιουρντί»

❖ Identification of Doxologies of Dionysios Foteinos

The recording of the Doxologies of Dionysios Foteinos is reported through four aforementioned sources. At first sight, there is a variation in the number of Doxology from book to book. Also there is a repetition in modes of some doxologies. In a more thorough approach we observe an integrated modes series of short-syllabic doxologies, as well as three additional major doxologies.

So we have:

In code BAR767 autographic of Dionysios, eight Doxologies in all eight modes, by adding two extensive Doxologies in 3rd and plagal a' modes.

In code B.A.R. 1322, copy, we have seven doxologies, missing the extensive ones and the short-syllabic of plagal d' to complete the oktaichia.

In code AUTH 64, autographic of Anton Pan, we have the most complete inventory of Doxologies of Dionysios. He delivers twelve Doxologies: Eight of which one in every mode, three extensive in plagal a' and 3rd ' and plagal d' Souzinak, and a short-syllabic extra in plagal d' Souzinak.

In the autographic Code of Dionysios, the major and the short-syllabic doxologies in plagal d' Souzinak, projects likely composed later, are not recorded by him.

❖ Morphological evidence of Doxologies

Certainly, the presentation of all morphological elements of the Doxologies of Foteinos is difficult. For this reason we will stand in general characterizations.

Another feature that should be mentioned is that the notation used by Dionysios is that, just before the new method. In the perspective of writing, this consists a great case study in of the explanation delivered by his pupil

⁵ *Ταμείον Ανθολογίας περιέχον άπασαν την εκκλησιαστικήν ενιαύσιον ακολουθίαν Εσπερινού, Όρθρου, Λειτουργίας, μεγάλης Τεσσαρακοστής και της λαμπροφόρου Αναστάσεως, μετά τινών Καλοφωνικών Ειρμών, Τόμος Β', Ακολουθία του Όρθρου, τεύχος Γ', εκδόσεις Ρηγόπουλου, Θεσσαλονίκη 1979.*

Anton Pan, who obviously during his apprenticeship in psalmody was taught this in the new notation system.

The use of the Ottoman terminology in the composed Doxologies, is inconsistent with the movement given by Kiltzanidis describing maqam at his theoretical treatment (Κηλιτζανίδης 1881, p. 55). Let us, however, come to the morphological evidence, based in the AUTH code 64.

1. The first Doxology is composed in mode plagal a' (πλ. α'), i.e. Atzem Giourdi. This is a very beautiful, extensive doxology which referring to the melos, records the same movement in all the verses following the movement given by Kiltzanidis describing maqam Atzem Giourdi, i.e. πλ. α' harmonized. This is the characteristic movement of the maqam and verses of the doxology of Foteinos. The melodies are clearly mostly conclusive 'thesis' of the third and plagal a' modes.

2. The second Doxology is composed in 3th mode (γ' ήχος), i.e. maqam Atzem Asiran. Another doxology with Musical Arches and musical development in accordance with the rules of maqam.

3. The third Doxology is composed in mode plagal d' (πλ.δ'), i.e. maqam Souzinak. Dionysios gives the melody as a garment of speech. With colorful movements in sharp and low yielding pentachord accurately displaying the meaning of the psalm verses alongside the motion defined by the rules of folk music.

4. Fourth Doxology, short-syllabic as far as the musical setting is concerned, as all the rest of Dionysios, delivered by Anton Pann is in mode plagal a' (πλ. α'), characterized as maqam Hussein (missing the notation that it is plagal and not a mane mode, as well that it is Asiran and not simply Hussein). The melody does not follow the detailed musical development of *maqam* Hussein Asiran. But here occurs a little difficulty in correctly following the full motion of maqam. This is logical as the Melody growth is small enough for each verse. Yet maintaining the basic movement.

Fifth Doxology is in second mode (ηχ. β'), i.e. maqam Set Araban. It shows a permanent melodic movement in all the verses which begin with Δι, wanders in the acute tetrachord, and descends chromatically pentachordly until the lower Δι where it concludes. The melody does not develop all the detailed musical characteristics of *maqam*.

5. The sixth Doxology is in third mode, i.e. Atzem Asiran. It follows exactly the movement of the maqam. All the verses start by Ζω harmonic and short movements on the upper Πα, concluding with downward movements in Πα.

6. The Seventh Doxology is in mode legetos, i.e. segkiach (wrongly mentioned as sechnaz).

7. The Eighth Doxology is in mode plagal a', i.e. Atzem kiourdi (the theory of the modes is described above in extensive Doxology at the same maqam).

8. The Ninth is in mode plagal b' (ηχ.πλ.β'), i.e. maqam Sechnaz. It shows downward movement, starting at the upper Πα till the Πα chromatically, with a sometimes piercing diatonic tetrachord.

9. The Tenth Doxology emphasized in mode Barys (ηχ.βαρύς επτάφωνος), i.e. maqam Evitz. Movement from the upper Ζω and downward movement to the lower Ζω.

10. The Eleventh is in mode plagal d' (ηχ.πλ.δ'), i.e. maqam Rast, showing the verses a movement starting at the upper Νη' and downward spiral ends in Νη.

11. Last Doxology is written again in mode plagal d' (ηχ.πλ.δ'), i.e. Souzinak with soft color in sharp pentachord. The theory has been reported in the presentation of extensive Doxology.

3 Nektarios Vlachos: a Romanian melourgos on Mount Athos

Nicolae Kretsou is born in Husi Romania in 1808. Between 1840-1842 he learns typicon and chanting near the Bishop Sophronios. He chanted in a church in Galatsi and Monastery Tsiolanou. He tonsured a monk with the name Nektarios at the famous Monastery Neamts in Moldova.

At the same time, in Mount Athos in 1854 the cell of Timios Prodromos overseen by the monastery of Megisti Lavra was manned by monks native of Chios. The Monastery of Megisti Lavra by law allowed the conversion of the cell into Hermitage (Σκήτη). With patriarchic Sigilio in 1856, Patriarch Cyril Z (Κύριλλος Ζ') finally ratified the establishment and communal organization of the cloister by Moldovan monks. The Kyriako (the main church) of the cloister St. John the Baptist was founded in 1857.

Nektarios monk comes and settles on Mount Athos in 1845. After 17 years of hermit life, since 1862, he joined the brotherhood of the Skete of Timios Prodromos. In his time but even now the great Romanian chanter was called: Neos Koukouzeles, second Koukouzeles, Mousikologiotatos, Protopsaltes Nektarios the Agiopolitis the nightingale of Mount Athos. Died (over 90 years old) in 1899. He wrote music for many melopeemata (such as *Axion estin*, *Eirmous*, Musical treasure of the Divine Liturgy and Vespers) some of which are issued in *Καλλίφωνος αηδών* (Νεκτάριος μοναχός ιεροψάλτης 1984) and other anthologies. Many of his musical creations and explanations are now found in the libraries of the monasteries Xenophon, St. Panteleimon, Gregoriou, St. Paul, St. John the Baptist. Clear evidence for his chanting apprenticeship at Mount Athos does not exist, but certainly his participation in the various fairs of the Monasteries and his mingling with famous chanters of Mount Athos of that period is rather obvious. Reportedly,

however, his classmates seem to be: Nicholaos Vatopaidinos, Nicholaos Docheiaritis.

3.1 The enchanted Doxologies of Nektarios Vlachos

Georgios Papadopoulos informs us about Nektarios Prodromitis monk and how he wrote music, records, how he made explanations from the old to the new script, composed polyelaios, doxologies (of winter and summer) Doxastika of Vespers, Matins etc (Νεκτάριος μοναχός ιεροψάλτης 1890).

Regarding the kind of Doxologies, Nektarios seems, through the manuscripts of Mount Athos, to have composed two Doxologies. One, in mode legetos (λέγετος) and one in mode plagal b':

- ❖ Δοξολογία, σε ήχο λέγετο Βου⁶
- ❖ Δοξολογία, σε ήχο πλ.β', Πα⁷

These compositions are found also in printed books as the *Καλλίφωνος αηδών* of Nektarios monk (1984):

p. 166, «έτερον Νεκταρίου Μοναχού Βλάχου, ήχος πλ.β'»

And at the *Ταμείον Ανθολογίας* by V. Rigopoulos publications in Thessaloniki (1979):

p. 424, «Νεκταρίου μοναχού προδρομίτου, ήχος δ'λέγετος»

⁶Νεκτάριος Βλάχος [λέγετος, Βου]: Αγ. Παύλου 361, Κ' (1913), ΑΝΘΟΛΟΓΙΑ, σημ. Νέας Μεθόδου, εις την ρουμανικήν, γραφέας ιεροδιάκονος Θεοδόσιος Δούκας (το 1913), φ.401, [δοξολογία] Νεκταρίου [Βλάχου], ήχος λέγετος βου - Αγ. Παύλου 409, ΙΘ' (τέλη), ΑΝΘΟΛΟΓΙΑ, σημ. Νέας Μεθόδου, εις την ρουμανικήν, γραφέας Σέργιος ιερομόναχος (γράφει περί το τέλος του ΙΘ' αιώνας, πρβλ. και κώδικες Αγ. Παύλου 375 και 396), φ.245, Νεκταρίου [Βλάχου], ήχος λέγετος, Βου, ωραία δοξολογία - Αγ. Παύλου 433, Κ' (1903), ΑΝΘΟΛΟΓΙΑ, σημ. Νέας Μεθόδου, εις την ρουμανικήν, γραφέας ιεροδιάκονος Ονούφριος (εις τους 1903), φ.259r, [δοξολογία], Νεκταρίου αγιορείτου Ρουμάνου, ήχος λέγετος Βου - Αγ. Παύλου 504, Κ' (1908), ΑΝΘΟΛΟΓΙΑ, (κώδιξ αμιγής ρουμανικός), γραφέας Ευθύμιος μοναχός (:), γραμμένος εις την σκήτην του Λάκου το 1908, φ.183v, Δοξολογία παρά Νεκταρίου, ήχος λέγετος Βου - Αγ. Παύλου 541, Κ' (1916), ΣΥΛΛΟΓΗ ΔΙΑΦΟΡΩΝ, σημ. Νέας Μεθόδου, εις την ρουμανικήν, γραφέας άδηλος, εγράφη εις τους 1916 εις την σκήτην του Λάκου, σελ. pp. 114-121, δοξολογία Νεκταρίου, ήχος λέγετος Βου -

⁷ Νεκτάριος Βλάχος [πλ.β', Πα]: Αγ. Παύλου 361, Κ' (1913), ΑΝΘΟΛΟΓΙΑ, σημ. Νέας Μεθόδου, εις την ρουμανικήν, γραφέας ιεροδιάκονος Θεοδόσιος Δούκας (το 1913), φ.441, [δοξολογία], Νεκταρίου [Βλάχου], ήχος πλ.β' Πα - Αγ. Παύλου 375, ΙΘ' (1887), ΦΥΛΛΑΔΑ, σημ. Νέας Μεθόδου, εις την ρουμανικήν, γραφέας Σέργιος ιερομόναχος (εις τους 1887), φ.24v, Δοξολογία Νεκταρίου Προδρομίτου [Βλάχου], ήχος πλ.β' Πα, ωραία - Αγ. Παύλου 409, ΙΘ' (τέλη), ΑΝΘΟΛΟΓΙΑ, σημ. Νέας Μεθόδου, εις την ρουμανικήν, γραφέας Σέργιος ιερομόναχος (γράφει περί το τέλος του ΙΘ' αιώνας, πρβλ. και κώδικες Αγ. Παύλου 375 και 396), φ.266, Νεκταρίου [Βλάχου], ήχος πλ.β' Πα - Αγ. Παύλου 433, Κ' (1903), ΑΝΘΟΛΟΓΙΑ, σημ. Νέας Μεθόδου, εις την ρουμανικήν, γραφέας ιεροδιάκονος Ονούφριος (εις τους 1903), φ.267r, [δοξολογία], Νεκταρίου ιερομόναχου Πρωτοψάλτου, δασκάλου Ρουμάνου - Έλληνας, [ήχος] πλ.β' βαρύς επτάφωνος. - Αγ. Παύλου 541, Κ' (1916), ΣΥΛΛΟΓΗ ΔΙΑΦΟΡΩΝ, σημ. Νέας Μεθόδου, εις την ρουμανικήν, γραφέας άδηλος, εγράφη εις τους 1916 εις την σκήτην του Λάκου, σελ. pp. 121-129, Δοξολογία Νεκταρίου, ήχος πλ.β'

p. 604, «Νεκταρίου μοναχού προδρομίτου, ήχος πλ.β΄».

As morphological features observed in both Doxologies of Nektarios, we can mention the excellent knowledge of modes and ‘thesis’ of meli used during the melic process of the melos, in order to display the musical meaning of words and phrases. They are extensive Doxologies where the composer can be expressed musically expanding the various musical positions. In the case of mode plagal b΄ a diatonic passage interferes to entertain timbre.

Another very important preoccupation of Nektarios was adjusting to Romanian extensive doxologies well known in Mount Athos, by famous Constantinople Protopsaltes. In several musical manuscripts we find the adjustments of the Doxologies of: Petros Byzantios [first plagal mode, Πα] Iakovos Protopsaltes [third mode, mode d΄, mode grave tetrachord], Petros Lampadarios Peloponnesios [mode d΄], Gregorios Protopsaltes [mode βαρύς επτάφωνος], Theodoros Phokaeos [mode βαρύς], Onoufrios Byzantios [mode βαρύς νενανω].

4 Conclusion

Concluding the presentation of these two great musicians of Psaltic Art, Dionysios Foteinos from Patras found in Romania and who, as evidenced by his writings, much loved this country, but also by Nektarios Vlachos who lived as a monk on Mount Athos, the relations between the two peoples are inextricably linked. Certainly one link is art, and especially when it serves the search for the Divine, then we can talk about glorification of the Trinitarian God.

References

Music Codes

Manuscript of the Library of Aristotle University of Thessaloniki, A.Π.Θ. 64, (19th c.), autograph code of Anton Pann (Αντώνιος Παντολέων)

Manuscript of the Library of the Romanian Academy BAR 767 (1809), autograph code of Dionysios Foteinos.

Manuscript of the Library of the Romanian Academy BAR1322 (19th c.),

Catalogues of Manuscripts

Στάθης Γρηγόριος (1975). *Τα χειρόγραφα βυζαντινής μουσικής, Άγιον Όρος, Κατάλογος περιγραφικός των χειρογράφων κωδίκων βυζαντινής μουσικής των αποκειμένων εν ταις βιβλιοθήκαις των ιερών Μονών και Σκητών του Αγίου Όρους Α΄*. Αθήνα.

Στάθης Γρηγόριος (1976). *Τα χειρόγραφα βυζαντινής μουσικής, Άγιον Όρος, Κατάλογος περιγραφικός των χειρογράφων κωδίκων βυζαντινής μουσικής των*

αποκειμένων εν ταις βιβλιοθήκαις των ιερών Μονών και Σκητών του Αγίου Όρους Β', Αθήνα.

Στάθης Γρηγόριος (1993). *Τα χειρόγραφα βυζαντινής μουσικής, Άγιον Όρος, Κατάλογος περιγραφικός των χειρογράφων κωδίκων βυζαντινής μουσικής των αποκειμένων εν ταις βιβλιοθήκαις των ιερών Μονών και Σκητών του Αγίου Όρους Γ', Αθήνα.*

Anthologies

*** (1979). *Ταμείον Ανθολογίας περιέχον άπασαν την εκκλησιαστικήν ενιαύσιον ακολουθίαν Εσπερινού, Όρθρου, Λειτουργίας, μεγάλης Τεσσαρακοστής και της λαμπροφόρου Αναστάσεως, μετά τινών Καλοφωνικών Ειρμών, Τόμος Β', Ακολουθία του Όρθρου, τεύχος Γ', εκδόσεις Β. Ρηγόπουλου. Θεσσαλονίκη.*

Νεκτάριος μοναχός ιεροψάλτης (1984). *Η καλλίφωνος αηδών. Περιλαμβάνουσα σπουδαία μαθήματα της θείας Λειτουργίας, εν σπάνει ευρισκόμενα πολλά δε τούτων και ανέκδοτα. Υπό Νεκταρίου Μοναχού ιεροψάλτου. Άγιον Όρος,*

Γεωργιάδης Κεσσανιεύς Χριστόδουλος (1856). *Δοκίμιον Εκκλησιαστικών μελών, υπό Χριστόδουλου Γεωργιάδου Κεσσανιέως, Αθήνισι: Τύποις Χ.Νικολαΐδου Φιλαδελφέως.*

Bibliography

Παπαδόπουλος Γεώργιος (1890). *Συμβολαί εσι την ιστορίαν της παρ' ημίν εκκλησιαστικής μουσικής. Αθήνα.*

Στάθης Γρηγόριος (1992). *Οι Αναγραμματισμοί και τα μαθήματα της βυζαντινής μελοποιίας, IBM, Μελέται 3 ed. Γρ. Στάθης. Αθήνα.*

Στάθης Γρηγόριος (1978). *Η εξήγησις της παλαιάς βυζαντινής σημειογραφίας, IBM, Μελέται 2, ed. Γρ. Στάθης. Αθήνα.*

Στάθης Γρηγόριος (1982). «Δεινάί θέσεις» και «Εξηγήσεις», Συμπόσιο περί βυζαντινής μουσικής, Θεολογία ΝΓ' (σσ. 749-763).

Μπαλαγεώργος Δημήτρης (2008). *Εκκλησιαστική μουσική στην Κωνσταντινούπολη, άρθρο, Ίδρυμα Μείζονος Ελληνισμού 9/5 (Εγκυκλοπαίδεια στο ίντερνετ του Ι.Μ.Ε.)*

Οικονομίδης Δημήτριος (1944). Διονυσίου Φωτεινού βίος και έργον, περ. Μνημοσύνη, τ. 11, 1988-1990 Victor Papacostea, «Date noi despre viața și opera lui Dionisie Fotino», περ. Balcania, τ. VII, 2. Βουκουρέστι.

Κηλτζανίδης Π.Γ. (1881). *Μεθοδική διδασκαλία θεωρητική τε και πρακτική, προς εκμάθησιν και διάδοσιν του γνησίου εξωτερικού μέλους της Καθ' ημάς Ελληνικής Μουσικής κατ' αντιπαράθεσιν προς την Αραβοπερσικήν. Συναρμολογηθήσα υπό του μουσ. Π. Γ.Κηλτζανίδου Προυσσαέως, Αδεία του Αυτ. Υπουργείου της Δημοσίας Εκπαιδεύσεως υπ.αριθμ.24 (2 Ζιλχιδζε 98. 14 Τιςρίνι Εββέλ 97).*

- Ψάχος Κωνσταντίνος (1917). *Η παρασημαντική της Βυζαντινής Μουσικής*. Αθήνα.
- Χατζηγιακουμής Μανόλης (1999). *Η εκκλησιαστική μουσική του Ελληνισμού μετά την Άλωση (1453-1820)*. Σχεδιάγραμμα Ιστορίας. Athens: Κέντρον Ερευνών & Εκδόσεων.
- Μοναχού Μωυσέως Αγιορείτου (2011). *Μέγα Γεροντικό εναρέτων αγιορειτών του εικοστού αιώνας Τόμος Α΄ – 1900-1955*, Εκδόσεις Μυγδονία, Α΄ Έκδοσις, Σεπτέμβριος, <http://www.pemptousia.gr>, <http://agioritikesmnimes.blogspot.gr...1808-1903.html> (1/7/2013)
- Διονύσιος Φωτεινός εκ Παλαιών Πατρών: Λόγιος και μουσικός του 18ου αιώνας – Ανακοίνωση του Παναγιώτη Αντ. Ανδριόπουλου στο Αχαϊκό Πνευματικό Συμπόσιο που πραγματοποίησε η Εταιρεία Πελοποννησιακών Σπουδών το 2006 στο Αίγιο, at http://panagiotisandriopoulos.blogspot.gr/2008/12/blog-post_3900.html (ημερομηνία προσπέλασης στην ηλεκτρονική διεύθυνση 29/6/2013)
- Τριανταφύλλου Κώστας Ν. (1980). *Ιστορικών Λεξικών των Πατρών*. Πάτρα.
- Gheorghită Nicolae (2010). *Byzantine Chant between Constantinople and thw Danubioan Principalities*. Studies in Byzantine Musicology. Bucharest: Ed. Σοφία ,
- Balan Arh. Ioanichie (2013). Patericul românesc. In περιοδικό „Candela Moldovei”, Πηγή: <http://proskynitis.blogspot.com/> (1/7/2013)
- Mazera Sevi (2015). Bilingual Anthologies of Psaltic Art: written documentation of intrabalkan music and worship coexistence during the 18th and 19th century. The bilingual - Two column musical code A.U.TH.64. In *Beyond the East-West Divide: Rethinking Balkan Music's Poles of Attraction*, International Musicological Conference, Belgrade, 26-29 September 2013: Department of Fine Arts and Music of the Serbian Academy of Sciences and Arts, Institute of Musicology of the Serbian Academy of Sciences and Arts, BASEES Study Group for Russian and Eastern European Music (REEM), Proceedings volume.