

## A CATALOG OF THOSE ENGAGED IN THE ART OF BYZANTINE MUSIC ALONG TIME (MS '923/BAR)

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There are few instances of MS(S) of Byzantine music comprising a Catalog of those who, one way or another, dealt with this art. Among the hosts of old MS(S) texts in various collections, archives and libraries of Romania, there singles out the *Greek Manuscript 923* at the Library of the Romanian Academy in Bucharest; it comprises an alphabetical list of composers, psaltae, copyists, miniaturists, etc. Since it is most interesting in point of structure, there follows its minute description.

The *Greek Manuscript 923* is actually a "Papadichie" dating from the 18th century; it contains four works of musical theory and a Catalog. It has IV + 58 folios plus 85 white sheets appended at the end, which the copyist is likely to have destined for further theoretical works. It is a manuscript in cvarto, 240×180 mm in size, with pasteboard covers in dark green leather and floral inlays. Its paper is white, with filigrees of Italian origin (Toscolano), 238×173 mm in size. The lay-out of its pages is variable (c. 175×120 mm), with 32 lines written in black and red. The manuscript has survived unimpaired, with a distinct writing that is tiny and beautifully drawn. It has XVI fascicles in cvarto, with sheets that are paginated manually from I to IV and mechanically from 1 to 59. The mechanical pagination is unbroken; however two sheets are missing from fascicle XII, i.e. those which should have been paginated from 41 to 44. The white sheets forming fascicles XVII–XXVI are grouped in octavo, the paper having the same structure as in the first part of the manuscript. The last fascicle, i.e. XXVII, contains four white sheets too. The manual pagination of the sheets in fascicles XVII–XXI, i.e. leaves 60–99, is broken, so that the white sheets of the last fascicles are not paginated. On top of leaves 2 and 21<sup>v</sup> framings are beautifully drawn and coloured and the initials adorned with vegetal drawings, whereas the musical notation in the text is drawn in red ink. The musical examples in the fourth section of the MS are provided with initial capital letters coloured in red and green.

A note on the first leaf of the MS shows that it was bought from a "second-hand

bookseller called Marcu Polack in Bucharest, June 9, 1911". A Greek note on leaf 1<sup>v</sup> reads as follows: "Grammer of an all-wise and all-learned man in the art of music". The same scribe would write at the bottom of leaf 2: "This, along with the others, belong to me, Ioannes Bolenz, 1780, Constantinople".

The first section of the manuscript, i.e. leaves 2–21, contain a copied Grammar of Byzantine music headed as follows: "Introduction in the art of music by way of questions and answers ... made up by me, the humble bishop Kirillos of Marmarinos" (leaf 3). This grammar is preceded by a lengthy explanatory dedication to the "all-holy, all-wise metropolitan, by the almighty guarded, of the all-holy metropolitan church of Derk, Kir Samuil". In all likelihood, this dedication, which is also a foreword, belongs to the author himself, that is to Kirillos of Marmarinos, identified by Gregorios Stathis as active in the 18th century, at a time when he was writing *Old MS Texts 305: "A History of the Athenian Ethnological Society"* in 1749.<sup>1</sup> As an author of significant "polyoleos", "koinonikon", "cherubic hymns", "heirmos kalophonikon" a.o. hymns, Kirillos of Marmarinos' name appears in several musical manuscripts that may be found in the libraries of the monasteries from

si  
! de parer  
nu se stia o  
al pino le stia  
to 2  
1749  
701 Kwo dika  
305  
67

the Mount Athos, i.e. Xeropotamou, Dochiariou, etc.<sup>2</sup>

The second section of the *MS 923/BAR* (folios 21<sup>v</sup> – 23) contains a more than four page copy of a Catalog of Byzantine and post-Byzantine composers which is unique among the manuscripts in Romania.

The second (in order) Grammar (folios 23<sup>v</sup> – 29<sup>v</sup>) is a presentation of the “makams” of the so-called “outward music” (ἔξω μουσικῆς). Since it fails to set the appropriate examples for the comprehension of the “modes” specific of the Arabian, Turkish, or Persian music, this grammar can be only partially used.

The fourth section of the manuscript, i.e. folios 30–42, is comparatively more unified and explicit. It does not illustrate the relationship between the modes of the Byzantine music and the “makams” by use of scales and charts, but by way of specific melodic formulas, peculiar to the structure of the respective mode. All of them are notated in Byzantine neums.

The fourth section of the *MS 923*, i.e. folios 42–52, is actually the famous hermeneutics of music (ἐρμηνεία τῆς μουσικῆς), ascribed to the “all-wise Ioannes Plousiadinos”. Dating from the 15th century<sup>3</sup>, it is presented by way of questions and answers. It dwells upon the definition of music, the distinction between various kinds of music: it gives information on the “somata”, “pnevmata”, various modes, Koukouzeles” “paralaghii”, etc. Unfortunately, the lack of exemplifications renders the use of this theoretical compendium quite difficult, particularly in its final part.

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On sheets 21<sup>v</sup>–23, the copyist of the *Greek Manuscript 923/BAR* has written a *Catalog comprising in an alphabetical order all those who, at different periods of time, were engaged in the art of Byzantine music*<sup>4</sup>. The Catalog includes 119 names of composers, i.e. masters, protopsaltae, lampadarii, domestikoi, monks, hieromonks, a.o. who held offices in the great Byzantine and post-Byzantine centres and whose manuscript works were vehiculated and used for centuries in the liturgical practice of the Eastern Church.

An almost similar Catalog is to be found in a manuscript of the 19th century from

Mt. Athos, i.e., *MS 318* at the Xeropotamou Monastery (folios 140–143). It has been presented by Gr. Stathis in the first volume of his analytical Catalog<sup>5</sup>, No. 60, that will be dealt with in the sequel.<sup>6</sup>

In all likelihood, the *MS 923* dates back from the 1736–1769 period, at a time when Panayiotos Chalatzoglou's disciple was a protopsaltes at the Great Church in Constantinople. It is supposed to belong to this very period on account of the reference to “Ananias the Hierodicon, disciple of the present protopsaltes Ioannes”. And it is positive that Ioannes Trapezountios used to be a protopsaltes of the Great Church between 1736 and 1769<sup>7</sup>. The same mention appears with “Daniel, present lampadarios and disciple of the protopsaltes Panayiotos”. It is true that Daniel was lampadarios of the Great Church from 1740 to 1771 and then Ioannes Trapezountios' successor as a protopsaltes from 1771 to 1789<sup>8</sup>. Similar remarks related to the dating of the Catalog in the *MS 923* may be also noticed with “Zaharias, a protopsaltes of Cyzic, Ananias of Cyzic's nephew, Ioannes' disciple, the present protopsaltes” and also with “Ioannes, our master, a protopsaltes at the Great Church and Panayiotos Chalatzoglou's disciple”. Taking into account all these details, one may draw the conclusion that both the Catalog and the remainder of the *MS 923* belong to either the second or the third quarter of the 18th century. Everything was copied by a psaltes who was himself a copyist; he called himself a disciple of “Panayiotos Chalatzoglou, our master and a protopsaltes at the Great Church”. It is possible therefore, that one of Kirillos of Marmarinos' disciples might have been the very author of the first Grammar in the *MS 923* and of its two sequels in this old MS texts. As a matter of fact, the Catalog of the *MS 923* does not include composers of the subsequent periods, that is after 1770, like Gregorios Lampadarios (1813–1819), Iakov Peloponnesios Lampadarios (1784–1789) and then Protopsaltes (1805–1819), Nikeforos Kantouniaries of Chios who was to be in Jassy in the first two decades of the 19th century, Petros Peloponnesios Lampadarios (1771–1778), Chourmouzios, etc. All these names can be also found in the Catalog of the *MS 318/Xeropotamou* in the 19th century.

A comparative analysis of the contents of the Catalog in the *MS 923/BAR* and the one drawn up by Miloš Velimirović after the *MS 2406/Athens*<sup>9</sup>, dated 1453, that is the last year of the Byzantine Empire, is likely to lead to the following statements:

1. Out of the 119 composers in the *MS 923*, 46 are mentioned in Velimirović's Catalog. So, it is positive that they belong to the Byzantine epoch, that is to the 13th, 14th and 15th centuries. Their names are authoritative, i.e.: Ioannes Glykys, Ioannes Koukouzeles, Agathos, Agallianos, Dimitrios Dokeianos, Theodoulos monahos, Ioannes Kladas, Konstantinos Magoulas, Konstantinos Moschianos, Manouil Arghiropoulos, Xenos Korones, Chrisafes, etc. Few names of composers in the Byzantine epoch, that is before 1453, are missing in the Catalog of the *MS 923*, i.e.: Koukoumas, Dositeos monahos, Ioakim monahos, Ioasaf monahos. However, they are encountered quite often in the Romanian musical manuscripts of the 15th–18th centuries, above all, those at Putna. Therefore, the number of Byzantine composers ever mentioned in Romanian manuscripts amounts to 50. It is not the aim of this paper to insist upon the periods these Byzantine authors belong to, since they have been precisely delimited both by Miloš Velimirović and Gregorios Stathis in the Introduction to the first volume of the Catalog of the manuscripts of the Mount Athos<sup>10</sup>.

2. The other 73 names of composers mentioned in the Catalog of the *MS 923* belong to the so-called post-Byzantine epoch which covers the 1453–1770 period.

3. The Catalog does not include the names of Romanian composers in the 15th–18th centuries like Evstatie the Protopsaltes of Putna, Dometian Vlahu, Theodosie Zetica, Callist the Hieromonk, Filothei sin (son of) Aga Jipei, etc. Hence, one may conclude that the manuscripts comprising their works have been circulated solely within the Romanian Countries; the musical instances created by them were thoroughly Romanian, with a strong local specificity; they had been neither imported from the south of the Danube nor transplanted therein by foreign psaltae or copyists.

4. Although Ghermanos Neon Patron's name is to be found in the Catalog, his

disciple, Iovașcu Vlahu (Giobascus Vlachus), who lived in the same period, i.e. the latter part of the 17th century and held offices in various ecclesiastical centres south of the Danube, is not mentioned therein. Kirillos of Marmarinos, the undeniable author of the first musical Grammar in the *MS 923*, is not mentioned in the Catalog either.

5. With many names, the copyist added complementary information on their offices, i.e. protopsaltes, lampadarii or domestikoi in the great ecclesiastical centres. Likewise, in some cases, he added the place where they carried on their activity, i.e.: Mount Athos (Aghiorites—Kornilios, monahos Aghiorites), Constantinople (Athanasios, patriarch of Konstantinoupoleos), Redestos (Ioannes, protopsaltes of Redestos) or Cyprus (Chrisanthos, hieromonk of Kyprios), etc.

6. Another sort of information offered by the copyist includes some names of composers who used to be disciples of certain great masters. These specifications are highly significant since one may get a glimpse on the epoch they belonged to and also establish certain stylistic affiliations of creative work, i.e.: Antonios the priest, disciple (matitis) of Ieremia Chalkedonos; Dimitrios Dokeianos, Koukouzeles' disciple; Daniel Lampadarios, Panayiotos the protopsaltes' disciple; Nikolaos Trapezountios, disciple of the same protopsaltes (the information in the Catalog as to whom the copyist refers to is rather blurred); Chrisanthos, the hieromonk of Cyprus, disciple of the protopsaltes at that time, etc.

7. Not all these names are mentioned in a strictly alphabetical order as proved by entries of letters *A, D, K, M, N, P*, etc. Most probably, the copyist's notion of "alphabetical order" covered only the grouping of names within the letters of the alphabet in their sequence.

8. Some composers have been grouped according to the initial letter of their first name. Thus, Agallianos is mentioned under the letter *M* (Manouil Agallianos); Asan is mentioned under the letter *N* (Nikolaos Asan); Doukas is mentioned under the letter *I* (Ioannes Doukas), etc.

9. As shown by the photocopies enclosed, the copyist of the *MS 923* made certain spelling mistakes in some of the names, i.e.: Parakalou instead of Karakalou; Xathopoulos instead of Xan-

thopoulos; Planotou instead of Plaghio-  
tou; Lampazes instead of Alapazes; Hru-  
mouzis instead of Hourmouzos, etc.

Owing to the bulk of information it  
offers, the Catalog of the *MS 923/BAR*  
is highly significant for the historiography  
of ancient Byzantine music. The fact  
that it is to be found in a manuscript of  
Romania facilitates a thorough study of  
the composers of this kind of music. It  
is most probable that the ancient Byzan-  
tine music will arouse a steady interest

of researchers from now onwards. The  
dating of the manuscripts, the assigning  
of hymns to certain Byzantine or post-  
Byzantine authors, their belonging to a  
given period, their stylistical filiation,  
etc. are important aspects for the know-  
ledge and apprehension of this ancient  
and controversial art of Byzantine music.  
It is certain that the Catalog of the *MS*  
*923/BAR*<sup>11</sup> allows for a further step in  
the field of man's attempts to unravel  
the past.

## ΚΑΤΑΛΟΓΟΣ ΤΩΝ ΟΣΟΙ ΚΑΤΑ ΔΙΑΦΟΡΟΥΣ ΚΑΙΡΟΥΣ ΗΚΜΑΣΑΝ ΕΠΙ ΤΗ ΜΟΥΣΙΚῃ ΤΑΥΤῃ, ΚΑΤΑ ΑΛΦΑΒΗΤΟΝ

- A. Ἀγάθων, ἀδελφὸς Ξένου τοῦ Κορώνη  
Ἀμπελοκηπιώτης  
Ἀνδρέας Σιγηροῦ  
Ἀρκάδιος μοναχὸς  
Ἀνδρόνικος  
Ἀθανάσιος μοναχὸς  
Ἀργυρὸς Ῥόδιος  
Ἀνθιμος ἱερομόναχος  
Ἀρσένιος ἱερομόναχος ὁ μικρὸς  
Ἀθανάσιος π(ατ)ριάρχης Κωνσταντινου-  
πόλεως, μαθητὴς Μπαλασίου  
Ἀθανάσιος μοναχὸς Ἀγιωρείτης  
Ἀνανί(ας) ἱεροδιάκων, μαθητὴς τοῦ νῦν  
πρωτοψάλτου Ἰωάννου  
Ἀντώνιος ἱερεὺς καὶ μέγας οἰκονόμος,  
μαθητὴς Ἱερεμίου Χαλκηδῶνος
- B. Βενέδικτος δομέστικος Καρακάλλου  
Βαρθολομαῖος μοναχὸς
- Γ. Γρηγόριος Γλυκὺς  
Γεώργιος Κοντοπετρῆς  
Γεώργιος Παναρέτου  
Γαβριήλ ἐκ τῆς Μονῆς τῶν Ξανθοπούλων  
Γεώργιος Σγουροπούλου  
Γρηγόριος ἱερομόναχος, Μπούνης ὁ Ἀλιά-  
της  
Γεράσιμος ἱερομόναχος Χαλκεοπούλου  
Γαβριήλ ἱερομόναχος καὶ φιλόσοφος  
Γεννάδιος ὁ ἐξ Ἀγχιάλου  
Γαβριήλ ὁ ἐξ Ἀγχιάλου  
Γεώργιος Πλαγιώτου  
Γεώργιος πρωτοψάλτης Γάνου  
Γερμανὸς μοναχὸς  
Γεώργιος ὁ ἐκ Ραιδεστοῦ καὶ πρωτοψάλ-  
τῆς Μεγάλης Ἐκκλησίας  
Γερμανὸς ὁ Νέων Πατρῶν
- Δ. Δαβὶδ μοναχὸς  
Δημήτριος Δοκειανὸς, καὶ μαθητὴς Κου-  
κουζέλη  
Δούκας Λαοσυνάκτης  
Διονύσιος μοναχὸς  
Δανιήλ παλαιὸς
- Δούκας Συρόπουλος  
Δημήτριος ἐκ Ῥαιδεστοῦ  
Δαμιανὸς Βατοπεδινὸς  
Δανιήλ ὁ νῦν λαμπαδάριος, καὶ μαθητὴς  
τοῦ Παναγιώτου πρωτοψάλτου
- E. Εὐνοῦχος καὶ πρωτοψάλτης τοῦ Φιλαν-  
θρωπίνου
- Z. Ζαχαρίας πρωτοψάλτης Κυζίκου, ἀνε-  
ψιὸς μὲν Ἀνανία Κυζίκου, μαθητὴς  
τοῦ Ἰωάννου τοῦ νῦν πρωτοψάλτου
- Θ. Θεόδωρος Ἀγαλλιανὸς  
Θεόδωρος Θαλασσινὸς  
Θεόδουλος μοναχὸς  
Θεοφύλακτος Ἀργυρόπουλος  
Θεόδωρος Καλλικρατείας  
Θεόδωρος Γλαβᾶς  
Θωμᾶς ἱερεὺς  
Θεοφάνης Καρύκης π(ατ)ριάρχης Κων-  
σταντινουπόλεως
- I. Ἰωάννης ὁ ὄσιος καὶ πατὴρ ἡμῶν ὁ  
Δαμασκηνὸς  
Ἰωάννης ὁ Γλυκὺς  
Ἰωάννης ὁ Κουκουζέλης  
Ἰωάννης Βατάτζης  
Ἰωάννης Σγουροπούλου  
Ἰωάννης ὁ Φωκᾶς  
Ἰωάννης Οὐρανιώτης  
Ἰωάννης ὁ Κλαδᾶς  
Ἰωάννης ἱερεὺς Πλουσιαδινὸς  
Ἱερεμίας Χαλκηδόνος  
Ἰωακείμ Βυζίης ὁ Ἀλαμπάσης καὶ μα-  
θητὴς Μπαλασίου  
Ἰωάννης ὁ ἡμέτερος διδάσκαλος, πρω-  
τοψάλτης τέ τῆς Μεγάλης Ἐκκλησίας  
καὶ μαθητὴς Παναγιώτου Χαλάτσογλου  
Ἰωακείμ Ῥόδος ἱερομόναχος καὶ μαθη-  
τῆς τοῦ αὐτοῦ πρωτοψάλτου  
Ἰωάννης ὁ πρωτοψάλτης Ῥαιδεστοῦ,  
ἀνέψιος μὲν Ἡρακλείας Γερασίου  
μαθητῆς δὲ τοῦ αὐτοῦ πρωτοψάλτου
- K. Κοσμᾶς ὁ ὄσιος καὶ πατὴρ ἡμῶν



Καταλόγος τῶν ὄσων κατὰ διαφόρους καιροὺς ἤκμασαν ἐπὶ  
τῇ βασιλείᾳ αὐτῇ, καὶ αὐτῷ αὐτῷ.

- α. Ἀλῆθου ἀδελφὸς ξέμα κορώνης.  
ἀμπιλοκυπῶτης.  
ἀνδρέας σιγῆς.  
ἱρκαῖος μομαχός.  
ἀνδροῖκος.  
ἀθαμάσιος μομαχός.  
ἀρῖος ῥόδιος.  
ἀμῆμος ἱερομόναχος.  
ἀρσένιος ἱερομόναχος μικρός.  
ἀθαμάσιος πρίσχυς κομνηνῆς πόλεως μεσητῆς μπαλασῆς.  
ἀθαμάσιος μομαχός ἀλῆθινης.  
ἀρμῆς ἱεροδίακων, μεσητῆς τοῦ μαῦ πρωτοψάλτου ἰωάννου.  
ἀρτόμιος ἱερὰς, ἡ μέλας οἰκονόμος, μεσητῆς ἱερεμῆς χαλκιδόρος.
- β. Βερέδικτος δομέστιος πασακάλης.  
βαρθολομαῖος μομαχός.  
βηγγάριος ἡλυνός.  
Γεώργιος κορτοπέλης.  
Γεώργιος παπαρέτου.  
Γαβριήλ ἐκ τῆς κομῆς τῶν ξανθοπούλων.  
Γεώργιος σίγης πύλης.  
βηγγάριος ἱερομόναχος, μεσητῆς ὁ ἀλῆθινης.  
Γεωσίσιμος ἱερομόναχος χαλκιδεύης.  
Γαβριήλ ἱερομόναχος, ἡ ἀλῆθινης.  
Γεωργάδιος ὁ ἐξ ἀλῆθινης.  
Γαβριήλ ὁ ἐξ ἀλῆθινης.  
Γεώργιος παπαρέτου.  
Γεώργιος πρωτοψάλτης χαλκιδεύης.  
Γεωργάδιος μομαχός.

Γεώρ

Fig. 1. Gk MS 923/BAR, f. 21<sup>v</sup>



Ἡρώδης ὁ ἐλπίδ' ἐστὶν ὑπὲρ πρωτοφάλης τῆς μετ' αὐτῆς ἐκκλησίας.  
 Ἡρώδης ἡρώδης πωτρεῶν.  
 Δαβὶδ μορμαχός.  
 Δημήτριος δοκιμὸς, ἐμμεθῆτις κακὰ ζέλης.  
 Δούκας λαοσυμμάτης.  
 Διορύσιος μορμαχός.  
 Δαμῖν πολαιός.  
 Δόκας σποδ' πολυλός.  
 Δημήτριος ἐλπίδ' ἐστὶν.  
 Δαμῖνός βασιτοπεδιστός.  
 Δαμῖν ὁ μὲν λαμπεδάριος, ἐμμεθῆτις τῆς μετ' αὐτῆς πρωτοφάλης  
 ἐ ἐμμεθῆτις, ὑπὲρ πρωτοφάλης τοῦ φιδεῖν θροῦ πῆμα.  
 Ζαχαρίας πρωτοφάλης καὶ ζῆλος ἀρετῆς ἰδὲ ἀγαθῆς καὶ ζῆλος.  
 Ζητῆς δὲ ἰσοκῆτος τοῦ μὲν πρωτοφάλης.  
 Θεόδωρος ἀλλήλων.  
 Θεόδωρος θαλασσιμὸς.  
 Θεόδωρος μορμαχός.  
 Θεοφύλακτος ἀρτίστ' πολυλός.  
 Θεόδωρος καλλιγραφίας.  
 Θεόδωρος γλαβῶς.  
 Θωμᾶς ἱερὸς.  
 Θεοφάνης κερύνης πῆμαρχος κερματῆρας πόλεως.  
 Ἰωάννης ὁ ὅσιος ὑπὲρ πατὴρ ἡρώδης ὁ δαμασκημὸς.  
 Ἰωάννης γλυκὺς.  
 Ἰωάννης ὁ κακὰ ζέλης.  
 Ἰωάννης βασιτῆς.  
 Ἰωάννης σποδ' πολυλός.  
 Ἰωάννης φιδεῖν.  
 Ἰωάννης ζορματῆρας.  
 Ἰωάννης ὁ καλὸς.  
 Ἰωάννης ἱερὸς, πλυσταδινός.  
 Ἰωάννης καλλιγραφίας.

Fig. 2. Gk MS 923/BAR, f. 22



Ἰωακείμ βουζίνης ἀλαμπιάσης ὑμνασθῆναι ὑπαλαοσίτα.  
Ἰωάννης ὁ ἡμέτερος διδοάχαλος, πρωτοφάλης τε καὶ μετέλλης  
ἀρελυσίας, ὑμνασθῆναι παραγώτου χαλὰ τρέλα.  
Ἰωακείμ ῥόδος ἱερομόναχος ὑμνασθῆναι τοῦ αὐτοῦ πρωτοφάλης.  
Ἰωάννης ὁ πρωτοφάλης ῥαυδερεῖ. ἀρεφίος καὶ ἱεροκλείας χορα  
σίμας ὑμνασθῆναι δὲ τοῦ αὐτοῦ πρωτοφάλητος.

**Κ**κοσμάς ὁ ὁσίος, ἀπατήρ ἡμῶν.

Κωρταμτίμος μετέλλας.

Κομπαῖνης.

Κορμήλιος μετάρχος ἀβιωρίτης.

Κορθεμάνης.

Κάλλιος τελευτός.

Κωρταμτίμος ἐξέχχάλας.

Κλήμης λέσβιος.

Κάλλιος ἐμικαί.

**Λ**λέων ὁ ἀλμυρίωτης.

Λεόκταρς κηρωρίτης.

Λοίγιμος μοναχός.

**Μ**μαρκεῖλ ὁ κορυώτης.

μαρκεῖλ γαῖης.

μηχαῖλ ἀμαμεώτης.

μηχαῖλ ἱερὸς κηκελάς.

μοσχιαμός.

μαρκεῖλ ἀβιωρίτης.

μηχαῖλ φωκιαμός.

μαρκεῖλ ἀβιωρίτης.

μαρκεῖλ ὁ μετέλλης ῥήτωρ.

μαρκεῖλ ὁ ἐμικαί.

μαρκεῖλ κορυώτης.

μαρκεῖλ θηβαῖος.

μαρκεῖλ.

Μελχισέδης ὁ ῥαυδερεῖ.

Fig. 3. Gk MS 923/BAR, f. 22<sup>v</sup>.



μαρκῆλ χρυσάφης.  
 ελέπιος σωσίτης.  
 παλαισίος ἱερδῶς.  
 μαρκῆλ ἰχτίος.  
 ριχάφωρ δομέτικος.  
 ριχάφωρς ἱερομόναχος ὁ ἡθικός.  
 ριχάλαος δομέτικος.  
 ριχάλαος ἱερομόναχος.  
 ριχάλαος τεσσαρτημίαια, ὑπὲρ πρωτοψάλτου ῥόδα.  
 ριχάλαος αἰσὺν ὁκτώτηρος.  
 ριχάλαος ἀδριανῆς πολίτης, ὑμναστικῆς τοῦ βῆν πρωτοψάλτου.  
 ριχάλαος τεσσαρτημίαια μαθητικῆς τεσσάρτῃ πρωτοψάλτου.  
 33 εἰς ὁκτώτηρος.  
 πιαχρότιος ἱερομόναχος.  
 παῖσιος μοναχός.  
 πατρίδας ὁκτώτηρος.  
 πέτρος γλυκὺς ὁμπερικέτης.  
 πατριάρχης χαλκίτης, ὁ ἡμέτερος διδασκαλός, ὑπὲρ πρωτοψάλτης.  
 τῆς μετὰ τῆς ἐκκλησίας.  
 ὁ στυμνῶν, ἱερομοναχὸς.  
 σωφρόνιος ἱερομόναχος καφῶς.  
 στυμνῶν ἱερδῶς.  
 στυμνῶν, ψιρίτης.  
 τριχρόμιος.  
 4 ἰλίουππος γαβαλλῆς.  
 ἰωάννης δομέτικος.  
 Χ χαλκίτης.  
 χρυσοφώρας ἱερομόναχος.  
 χρυσάφης ἱερδῶς.  
 χρυσάφης ὁμέος ὑπὲρ πρωτοψάλτης τῆς μετὰ τῆς ἐκκλησίας.  
 χρυσάφης ἱερομόναχος κύριος μαθητικῆς τεσσάρτῃ πρωτοψάλτου.

Fig. 4. Gk MS 923/BAR, f. 23



- Κωνσταντίνος Μαγουλάς  
 Καμπάνης  
 Κορνήλιος μοναχός Ἀγιορείτης  
 Καρβουνάρης  
 Κάλλιστος παλαιός  
 Κωνσταντίνος ὁ ἐξ Ἀγχιάλου  
 Κλήμης Λέσβιος  
 Κάλλιστος ἐκ Νικαί(ας)  
 Α. Λέων ὁ Ἀλμυριώτης  
 Λάσκαρης Πηγωνίτης  
 Λογγῖνος μοναχός  
 Μ. Μανουήλ υἱὸς Κορώνης  
 Μανουήλ Γαζῆς  
 Μιχαήλ Ἀνανεώτης  
 Μιχαήλ ἱερεὺς ὁ Κουκουλάς  
 Μοσχιανός  
 Μανουήλ Ἀργυρόπουλος  
 Μανουήλ Φωκιανός  
 Μανουήλ ὁ Ἀγαλλιανός  
 Μανουήλ ὁ Μέγας Ῥήτωρ  
 Μάρκος ὁ Εὐγενικός  
 Μάρκος Κορίνθου  
 Μανουήλ Θηβαῖος  
 Μανουγρᾶς  
 Μελχισεδέκ ὁ ἐκ Ῥαιδεστού  
 Μανουήλ Χρυσάφης  
 Μελέτιος Συναΐτης  
 Μπαλάσιος ἱερεὺς  
 Μανουήλ Γούτας  
 Ν. Νήφων δομέστικος  
 Νικηφόρος ἱερομόναχος ὁ Ἡθικός

- Νικόλαος δομέστικος  
 Ναθαναήλ [ὁ ἐκ] Νικαίας  
 Νικόλαος Τραμουντάνης καὶ πρωτοψάλ-  
 τῆς Ῥόδου  
 Νικόλαος Ἀσάν ὁ Κύπριος  
 Νικόλαος Ἀ[ν]δριανουπόλιτης καὶ μαθη-  
 τῆς τοῦ νῦν πρωτοψάλτου  
 Νικόλαος Τραπεζούντιος μαθητῆς τοῦ  
 αὐτοῦ πρωτοψάλτου  
 Ξ. Ξένος ὁ Κορώνης  
 Π. Παγράτιος ἱερομόναχος  
 Παῖσιος μοναχός  
 Πατζάδας ὁ Πράσιος  
 Πέτρος Γλυκὺς ὁ Μπερεκέτης  
 Παναγιώτης Χαλάτζογλους ὁ ἡμέτερος  
 διδάσκαλος καὶ πρωτοψάλτης τῆς  
 Μεγάλης Ἐκκλησίας  
 Σ. Συμεὼν λαοσυνάπτης  
 Σωφρόνιος ἱερομόναχος ὁ Καφᾶς  
 Στυλιανός ἱερεὺς  
 Συμεὼν Ἰβηρίτης  
 Τ. Τζακνόπουλος  
 Φ. Φίλιππος Γαβαλάς  
 Φωκᾶς δομέστικος  
 Χ. Χαλιβούρης  
 Χριστόφορος ὁ Μυστάκων  
 Χουρμούζης ἱερεὺς  
 Χρυσάφης ὁ νέος καὶ πρωτοψάλτης  
 τῆς Μεγάλης Ἐκκλησίας  
 Χρῦσανθος ἱερομόναχος Κύπριος, μαθη-  
 τῆς τοῦ νῦν πρωτοψάλτου [Ἰωάννου]

<sup>1</sup> Stathis, Gregorios, *Les manuscrits de musique Byzantine — Mont Athos. Catalogue descriptif ... Volume I*. Athènes, 1975 (Introduction, p. 51).

<sup>2</sup> See: Stathis, Gr., *Quoted Works*, pp. 75, 96—97, 99—101, 190, 193, 196, 258, 448, 451, 457, 485, etc.

<sup>3</sup> Stathis, Gr., *Quoted Works*, Introduction, p. 59: Ἰωαννης ἱερεὺς Πλουσιαδηνός (1429—1500).

<sup>4</sup> Κατάλογος τῶν ὅσοι κατὰ διαφόρους, καιροὺς ἤκμασαν ἐπὶ τῇ μουσικῇ ταύτῃ κατὰ ἀλφάβητον

<sup>5</sup> Stathis, Gr., *Quoted Works*, pp. 146—150.

<sup>6</sup> One should take into account that MS 318 relates to the Romanian countries to a certain extent: it includes the so-called “Anoixantaria”, plagal mode 4 (folio 46), composed by Nikeforos, archdeacon from Chios, “at the request of His Holiness Veniamin, Bishop of Moldavia”. Nikeforos Kantouniars from Chios, archdeacon of the Patriarchate in Antiochia, who was to be found in Jassy, as a master of the School of Music from the Golia Monastery, at the beginning of the 19th century. It is again as Jassy, in 1818, that he made a large collection of Greek, Turkish, Arabic, French, Italian and “Wallachian” songs (βλάχικον μέλος), notated in various “makams”. It is to be found in the MS 1428/Vatopedi. (See: Stathis, Gr., *Neumatized Arabic, Gypsy's and Other Songs by Nikeforos Kantouniars*. In: “Musica Antiqua Europae Orientalis”, Folia Musica, Vol. I, No. 2, Bydgoszcz, Poland, 1983, pp. 2—7). In the Library of the Romanian Academy, there is the Greek Manuscript 784, dating from the 18th century and containing Greek and Turkish se-

cular popular songs in a neumatic notation. The author of most songs is Nikeforos from Chios. Reverting to Nikeforos Kantouniars, mention must be made that he composed a “Polyeleos” in the 4th plagal mode, again at the request of Veniamin, Bishop of Moldavia. It has been kept in the MS 299 of the Xeropotamou Abbey. (See: Stathis, Gr., *Catalogue descriptif ... quoted works*, p. 75)

<sup>7</sup> Patrinelis, Christos, *Protopsaltai, Lampadarii and Domestikoi of the Great Church during the post-Byzantine Period (1453—1821)*. In: “Studies in Eastern Chant”, General Editors Egon Wellesz and Miloš Velimirović, Volume III, London, Oxford University Press, 1973, p. 153.

<sup>8</sup> Patrinelis, Christos, *Quoted Works*, pp. 161, 155.

<sup>9</sup> Velimirović, Miloš, *Compozitori bizantini in Manuscrisul 2406 Atena*, in: “Studii de muzicologie”, Vol. XVIII, Bucharest, Editura Muzicală, 1984, Romanian translation by Iirisanta Trebici-Marin according to the original version: Miloš Velimirović — *Byzantine Composers in MS Athens 2406*, Oxford, Clarendon Press, 1966.

<sup>10</sup> See *supra*. Christos Patrinelis presents therein a useful chronological list of authors and their works, together with numerous bibliographical indications, while the foot-notes give several authors and their lexicographical works.

<sup>11</sup> The material enclosed presents in a facsimile, the Catalog of the MS 923/BAE (folios 21<sup>v</sup>—23) along with the correct transcription of names in Greek, following the alphabetical order of the manuscript.

## Notes