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YET ANOTHER CONTRIBUTOR TO THE EXEGESIS' ISSUE: GEORGIOS-EUTYCHIOS UGURLUS

A. Life and Work

1

Eutychios Ugurlus originated from Caesarea of Cappadocia, as it is clearly stated in the extant manuscript sources, where he is referred to as «Καίσαριεύς», an adjective which almost always accompanies his name¹. Ugurlus studied the art of chanting in Constantinople; his teachers were Georgios from Crete and Manuel the first chanter, who taught him the old chanting method, as well as Gregorios the first chanter, who initiated him to the new method². He served as a chanter in Constantinople, where, according to Georgios Papadopoulos³, «*he chanted for several years in the church of St. Kyriaki Kontoskaliou, and was so pious as to praise the Lord not only on Sundays and holidays, but also on the other days of the week, except on Fridays, when he used to go at the Church of Zoodochos Pigi in Baloukli, where he frequently chanted*». At the same time he was probably involved in teaching activities, since the same Georgios Papadopoulos⁴ affirms that Ugurlus was the musical teacher of a deacon named Parthenios Mikrostomos. Toward the end of his life he devoted himself completely to God and was ordained a monk⁵. It must have been then that he changed his name; it has to be noted that in extant manuscript sources he is either referred to by his last name (**Ugurlus**⁶ or **Ogurlus**⁷), or as **monk Eutychios**⁸ (and sometimes **Eutyches**⁹ or **Eutycheus**¹⁰); however, on page 71 of codex Dionysiou 596 (a manuscript written in 1834 by Joasaph Dionysiates), there is the following enlightening reference: *The present chant has been set to music by Georgios Ugurlus from Caesarea, who changed his name to Eutyches after having taken his monastic vows, and has been translated by Spyridon Anastasiou from Persia; fourth plagal mode Νη Ἐπὶ σοὶ χαίρει*¹¹. Therefore, Georgios must have been the “secular” name of Ugurlus¹². The place of his repentance was the monastery of St. Panteleimon in Mount Athos, since in the manuscript sources he is frequently referred to as «*Monk Eutychios from Caesarea, of the Russian coenobium*»¹³. Another tradition, transmit-

ted once again by Georgios Papadopoulos¹⁴, affirms that Ugurlus «*went to Chios, where he bought with his own money a private monastery and lived there praising the Lord till 1866, when he passed away*». The date of his birth is not recorded in the sources; it must probably be placed within the last twenty years of the 18th century.

2

In the year 1823 (on August the 20th) Georgios-Eutychios Ugurlus is mentioned as one of the two codicographers of two musical codices of an Anthology divided in two volumes¹⁵. The first volume bears the following supplementary title: *Anthology including selected lessons explained according to the new method of the new system of the general musical school in Constantinople; it has been copied from the General Anthology, in four volumes, and has been divided in two volumes by the musicians Chrysanthos and Eutychios, both from Caesarea, an enterprise funded by the reverend master Serapheim the musician, from the village Kaparia of the island of Andros. First volume, 20 August 1823*¹⁶.

3

Up to the present day, we know the following compositions of Georgios-Eutychios Ugurlus, all of which are hymns chanted in the frame of Divine Liturgy:

- Ἀξιὸν ἔστιν; modes: grave (varys) and fourth plagal¹⁷.
- The megalynarion Ἐπὶ σοὶ χαίρει, κεχαριτωμένη, chanted in the place of Ἀξιὸν ἔστιν in the Divine Liturgy of St. Basil the Great; fourth plagal mode¹⁸.
- Koinonikon (Communal chant) of Sundays Αἰνεῖτε τὸν Κύριον; grave (varys) mode¹⁹.
- Koinonikon of the Presanctified Divine Liturgy Γεύσασθε καὶ ἴδετε; fourth mode²⁰.
- Kalophonic Heirmoi; eight, by mode²¹.

Ugurlus also abridged the eight by mode Cherubika of Petros Byzantios²².

B. His contribution to exegesis

1

The exegetic work of Georgios-Eutychios Ugurlus is extremely important. Up to the present day research has identified a number of exegetic texts written by him on the following musical poems:

- Polyeleos Λόγον ἀγαθόν (fourth plagal mode) by Petros Bereketis²³.
- Cherubika of the week, by Petros Peloponnesios²⁴.
- Koinonika of the week, by Petros Peloponnesios²⁵.
- Koinonika of the whole year, by Daniel the first chanter²⁶.
- Liturgy of the Hours for Christmas, Epiphany and Good Friday, by Iakovos the first chanter²⁷.
- Doxastikon of the Resurrection Hymns, by Panagiotis Chrysafis the young²⁸.

Several other exegeseis should also be plausibly attributed to Ugurlus, among which I mention the following:

- Prokeimena (for the Liturgical period of Triodion or Pentekostarion)²⁹.
- Idiomela of Lent, by Iakovos the first chanter³⁰.
- Doxastikon of the aposticha of Good Wednesday, by Iakovos the first chanter and Petros Peloponnesios³¹.
- Doxastikon of the aposticha of Good Friday³².

2

Among the aforementioned and extremely interesting exegetic works of Georgios-Eutychios Ugurlus, I will refer here in particular to the well-known Doxastikon of the Hymns for the Resurrection, *Ἀναστάσεως ἡμέρα*, set to music by Panagiotis Chrysafis the young³³. In what follows, I will present and analyze that composition, divided in its particular musical phrases³⁴, both in its original notational version³⁵ and in its exegesis by Georgios-Eutychios Ugurlus³⁶, which I will compare to the subsequent well-known and published exegesis by Chourmouzios Chartofylax³⁷. Moreover, I will compare Ugurlus' exegesis to other (contemporary and posterior) exegetic texts written by eminent masters such as Apostolos Konstas from Chios³⁸, Antonios Lambadarios³⁹ and Chrysanthos from Madyta⁴⁰.

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As we have already seen, despite the fact that Georgios-Eutychios Ugurlus was known as a musician (chanter, master, codicographer and composer), his contribution to the exegesis of musical notation remained rather obscure. In the present paper, beside a complete presentation of his musical profile, the main endeavor was to refer precisely to this exegetic work of his, recording it exhaustingly and

attempting a first more specified musicological commentary on it, albeit in a concise form. I hope that from now on Ugurlus' name will be granted a more visible place in the long list of the master exegetes of the art of chanting.

ENDNOTES:

- ¹ See codices: Dionysiou 695 (year 1834, ms. of Joasaph Dionysiates). P. 71; Panteleimonos 1043 (19th cent.). Fol. 35^v; Panteleimonos 1313 (Typikarion B/II) (year 1852, ms. of monk Stephanos). P. 35; Prophet Elias of Hydra 610 (2nd half of 19th cent.). Fol. 81^v; Panteleimonos 971 (2nd half of 19th cent., ms. of monk Metrophanes). P. 64; Panteleimonos 1038 (2nd quarter of 19th cent., ms. of Joasaph Dionysiates). Fol. 84^r; Dionysiou 723 (2nd quarter of 19th cent., ms. of Nikolaos Docheiarites). Fol. 284^r; Panteleimonos 1308 (end of 19th cent.). Fol. 89^v.
- ² See: *Georgios I. Papadopoulos*. Συμβολαὶ εἰς τὴν ἱστορίαν τῆς παρ' ἡμῶν ἐκκλησιαστικῆς μουσικῆς καὶ οἱ ἀπὸ τῶν ἀποστολικῶν χρόνων ἄχρι τῶν ἡμερῶν ἡμῶν ἀκμάσαντες ἐπιφανέστεροι μελωδοί, ὕμνογράφοι, μουσικοὶ καὶ μουσικολόγοι [Contributions to the History of our ecclesiastic music. The most illustrious composers, hymnographers, musicians and musicologists from the times of the Apostles up to the present day]. Athens, 1890 [= 1977²]. P. 327; *Idem*. Ἱστορικὴ ἐπισκόπησις τῆς βυζαντινῆς ἐκκλησιαστικῆς μουσικῆς ἀπὸ τῶν ἀποστολικῶν χρόνων μέχρι τῶν καθ' ἡμᾶς (1–1900 μ.Χ.) [A historical survey of Byzantine ecclesiastic music from the times of the Apostles up to the present day (1–1900 AD)]. Athens, 1904 [= Katerini 1990²]. P. 204; *Idem*. Λεξικὸν τῆς Βυζαντινῆς Μουσικῆς [Dictionary of Byzantine Music]. Athens, 1995. P. 171; *Philippos Ath. Oikonomou*. Βυζαντινὴ Ἐκκλησιαστικὴ Μουσικὴ καὶ Ψαλμωδία. Ἱστοριομουσικολογικὴ Μελέτη [Byzantine Ecclesiastic Music and Psalmody. A Historical and Musicological Study], vol. I. Aegion, 1992. P. 80; *Angelos L. Voudouris*. Μουσικοκριτικά [Critical Essays on Music]. Athens, 1998. P. 224, 238.
- ³ See: *Georgios I. Papadopoulos*. Contributions to the History of our ecclesiastic music; *Idem*. A historical survey of Byzantine ecclesiastic music; *Idem*. Dictionary of Byzantine Music. P. 172; *Philippos Ath. Oikonomou*. Byzantine Ecclesiastic Music and Psalmody; *Angelos L. Voudouris*. Critical Essays on Music. P. 238.
- ⁴ See: *Georgios I. Papadopoulos*. Contributions to the History of our ecclesiastic music. P. 350.
- ⁵ See: *Georgios I. Papadopoulos*. Contributions to the History of our ecclesiastic music. P. 327; Cfr. *Idem*. A historical survey of Byzantine ecclesiastic music; *Idem*. Dictionary of Byzantine Music. P. 172; *Philippos Ath. Oikonomou*. Byzantine Ecclesiastic Music and Psalmody; *Angelos L. Voudouris*. Critical Essays on Music.
- ⁶ See codices: Docheiariou 343 (beginning of 19th). Fol. 123^r, 140^v; Merlier 14 (circa 1820). Fol. 60^r; Benaki TA 120 (first half of 19th cent.). Fol. 24^r, 68^r, 83^r, 109^r.
- ⁷ See codices: Merlier 14 (circa 1820). Fol. 1^r, 8^r, 66^r; Benaki TA 120 (first half of 19th cent.). Fol. 2^r, 95^r; Dionysiou 691 (mid-19th cent.). Fol. 106^v, 108^r; Simonos Petras 21 (year 1903). P. 13.

- ⁸ See codices: Panteleimonos 1043 (19th cent.). Fol. 35^v; Panteleimonos 1313 (Typikarion B/II) (year 1852, ms. of monk Stephanos). P. 35; Panteleimonos 971 (2nd half of 19th cent., ms. of monk Metrophanes). P. 64; Panteleimonos 1308 (end of 19th cent.). Fol. 89^v.
- ⁹ See codices: Dionysiou 695 (year 1834, ms. of Joasaph Dionysiates). P. 71; Dionysiou 723 (2nd quarter of 19th cent., ms. of Nikolaos Docheiarites). Fol. 284^r.
- ¹⁰ See codex Panteleimonos 1038 (2nd quarter of 19th cent., ms. of Joasaph Dionysiates). Fol. 84^r.
- ¹¹ It has to be noted that Ugurlus is referred to as Georgios, in connexion to the same composition of his, also in the codex of Prophet Elias of Hydra 610 (2nd half of 19th cent.). Fol. 81^v: Set to music by Georgios Ugurlus from Ceasarea and translated into the New Method by Spyrid[on] Anasta[sious] from Pisd[ia]; fourth plagal mode Ἐπὶ σοὶ χάρει, κεχαριτωμένη.
- ¹² *Georgios I. Papadopoulos*. Dictionary of Byzantine Music (P. 171) is the only one to support the thesis that Georgios was the father of Eutychios [: «Georgios Ugurlus from Ceasarea, experimented musician and lay vicar, gifted with ecclesiastical style, has dignified the most central churches of Constantinople. Born in 1790, he was a student of Georgios from Crete and of Iakovos the first chanter. He was the father of Eutychios Ugurlus, an equally talented musician. He died old and full of days in 1871, in the district of Hypsomatheia, Constantinople»].
- ¹³ See codices: Panteleimonos 1313 (Typikarion B/II) (year 1852, ms. of monk Stephanos). P. 35; Panteleimonos 971 (2nd half of 19th cent., ms. of monk Metrophanes). P. 64; Panteleimonos 1038 (2nd quarter of 19th cent., ms. of Joasaph Dionysiates), fol. 84^r; Dionysiou 723 (2nd quarter of 19th cent., ms. of Nikolaos Docheiarites). Fol. 284^r.
- ¹⁴ See: *Georgios I. Papadopoulos*. Contributions to the History of our ecclesiastic music, *ibid*. P. 327; *cfr. Idem*. A historical survey of Byzantine ecclesiastic music, *ibid*; *Idem*. Dictionary of Byzantine Music, *ibid*. P. 172; *Philippos Ath. Oikonomou*. Byzantine Ecclesiastic Music and Psalmody, *ibid*; *Angelos L. Voudouris*. Critical Essays on Music.
- ¹⁵ The codex is the one of Haghia of Andros 35, which is described in detail in the catalog of Emmanuel St. Giannopoulos — Τὰ χειρόγραφα ψαλτικῆς τέχνης τῆς νήσου Ἀνδρου. Αναλυτικὸς περιγραφικὸς κατάλογος [The manuscripts of the chanting art of the island of Andros. A detailed descriptive catalog], in Ἀνδριακὰ Χρονικὰ [Annals of Andros] 36. Andros, 2005. P. 211–216. In that catalog (P. 214–215) it is clearly stated that the present codex constitutes the first volume of the Anthology, whilst its second volume is preserved in codex of Tomplou of Crete 8.
- ¹⁶ It has to be noted that the other codicographer, Chrysanthos from Caesarea, has also written, according to a signature of his (on p. 47 of the manuscript), the codex of Karas Library 138 (an Anthology of the beginning of the 19th cent.), while the following codices are also attributed to him on the grounds of handwriting similarity: Panachrantos of Andros 28 (Anthology, beginning of 19th cent.), Haghia of Andros 39 (Kalophonic Heirmologion, beginning of 19th cent.). See on that topic: *Emmanuel St. Giannopoulos*. The manuscripts of the chanting art of the island of Andros. P. 215 (the testimony on the codex of the collection of Simon Karas 138). P. 106–108 (description of the codex of Panachrantos of Andros 28) and P. 229–231 (description of the codex of Haghia of Andros 39).

- ¹⁷ See codices: Panteleimonos 1043 (19th cent.). Fol. 42^r-43^r; Xenophontos 189 (year 1893, ms. of Kaisarios Xenophontinos).
- ¹⁸ See codices: Dionysiou 695 (year 1834, ms. of Joasaph Dionysiates). P. 71–72 [: Τὸ παρὸν ἐμελοποιήθη παρὰ Γεωργίου Ὁγουρλοῦ Καισαρέως, τοῦ μετονομασθέντος Εὐτυχῶς διὰ τοῦ ἀγγελικοῦ σχήματος, μετεφράσθη δὲ παρὰ Σπυρίδω[νος] Ἀναστασίου τοῦ ἐκ Περσίδος· ἦχος πλ. δ' Νη Ἐπὶ σοὶ χαίρει, κεχαριτωμένη]; Panteleimonos 1043 (19th cent.), fol. 38^v-42^r [: Τοῦ αὐτοῦ· ἦχος πλ. δ' Ἐπὶ σοὶ χαίρει, κεχαριτωμένη]; Prophet Elias of Hydra 610 (2nd half of 19th cent.). Fol. 81^v-83^v [: Ἐμελουργήθη παρὰ Οὐγουρλοῦ Γεωργίου τοῦ ἐκ Καισαρείας καὶ μετεφράσθη εἰς τὴν Νέαν Μέθοδον παρὰ Σπυρίδ[ωνος] Ἀναστα[σίου] τοῦ ἐκ Πισιδ[ίας]· ἦχος πλ. δ' Ἐπὶ σοὶ χαίρει, κεχαριτωμένη]. Koutloumousiou 606 (end of 19th cent.). Fol. 26^v; Simonos Petras 21 (year 1903). P. 13. The full musical text of that composition is published (transcribed from codex of Prophet Elias of Hydra 610. Fol. 81^v-83^v) at the end of the present paper [see: *example 1*].
- ¹⁹ See codices: Docheiariou 343 (beginning of 19th cent.). Fol. 123^r-124^r [: Ἦχος βαρὺς ποίημα τοῦ κῆρ Οὐγουρλοῦ Αἰνεῖτε τὸν Κύριον]; Panteleimonos 1043 (19th cent.). Fol. 35^v-37^v [: Κοινωνικόν, μελοποιηθὲν παρὰ Εὐτυχίου μοναχοῦ Καισαρέως· ἦχος βαρὺς Ζω Αἰνεῖτε τὸν Κύριον]; Panteleimonos 971 (2nd half of 19th cent., ms. of monk Metrophanes). P. 64–70 [: Κοινωνικόν, μελοποιηθὲν παρὰ Εὐτυχίου μοναχ. Καισαρέως τοῦ ἐκ τοῦ Ρωσικοῦ Κοινοβίου· ἦχος βαρὺς Ζω Αἰνεῖτε τὸν Κύριον]; Panteleimonos 1038 (2nd quarter of 19th cent., ms. of Joasaph Dionysiates). Fol. 84^v-86^v [: Κοινωνικόν μελοποιηθὲν παρὰ Εὐτυχίου μοναχοῦ Καισαριέως τοῦ ἐκ τοῦ Ρωσικοῦ κοινοβίου· ἦχος βαρὺς Αἰνεῖτε τὸν Κύριον]; Dionysiou 723 (2nd quarter of 19th cent., ms. of Nikolaos Docheiarites). Fol. 286^r-289^r [: Τοῦ αὐτοῦ· ἦχος βαρὺς Ζω Αἰνεῖτε τὸν Κύριον].
- ²⁰ See codices: Panteleimonos 1043 (19th cent.). Fol. 37^v-38^v [: Τοῦ αὐτοῦ· ἦχος δ' Γεύσασθε καὶ ἴδετε]; Panteleimonos 1313 (Typikarion B/II) (year 1852, ms. of monk Stephanos). P. 35–40 [: Κοινωνικόν τῆς Προηγιασμένης, μελοποιηθὲν παρὰ Εὐτυχίου μοναχοῦ Καισαρέως τοῦ ἐκ τοῦ Ρωσικοῦ Κοινοβίου· ἦχος δ' Δι Γεύσασθε καὶ ἴδετε]; Panteleimonos 971 (2nd half of 19th cent., ms. of monk Metrophanes). P. 70–75 [: Ἔτερον, τῆς Προηγιασμένης, τοῦ αὐτοῦ· ἦχος δ' Γεύσασθε καὶ ἴδετε]; Dionysiou 723, (2nd quarter of 19th cent., ms. of Nikolaos Docheiarites). Fol. 284^r-286^r [: Κοινωνικόν τῆς Προηγιασμένης, μελοποιηθὲν παρὰ Εὐτυχίου μοναχοῦ Καισαρέως τοῦ ἐκ τοῦ Ρωσικοῦ κοινοβίου· ἦχος δ' Δι Γεύσασθε καὶ ἴδετε]; Panteleimonos 1308 (end of 19th cent.). Fol. 89^v-91^r [: Εὐτυχίου Καισαρέως· ἦχος δ' Γεύσασθε καὶ ἴδετε].
- ²¹ The manuscript tradition has yielded so far only the following two Heirmoi, anthologized in the codex Dionysiou 691 (mid. 19th cent.). Fol. 106^v-108^r [: Ἔτερος παρὰ κυρίου Ὁγουρλοῦ, ἔντεχνος· ἦχος β' Βου Ἴνα τί με ἀπώσω ἀπὸ τοῦ προσώπου σου], 108^r-111^r [: Ἔτερος, παρὰ Ὁγουρλοῦ, ἔντεχνος· ἦχος πλ. β' Ἀπὸ τῶν πολλῶν μου ἁμαρτιῶν]). The complete eight Heirmoi [First mode: Πρὸς τίνα καταφύγω ἄλλην ἀγνή // Second mode: Ἴνα τί με ἀπώσω ἀπὸ τοῦ προσώπου σου // Third mode: Πῶς ἐξευτεῖν σοῦ κατ' ἄξιν δυνήσομαι // Fourth mode: Νῦν πεπορθῶς ἐπὶ τὴν σὴν κατέφυγον // First plagal mode: Σὺ μου ἰσχύς, Κύριε, σὺ μου καὶ δύναμις // Second plagal mode: Ἀπὸ τῶν πολλῶν μου ἁμαρτιῶν // Grave (varys) mode: Οὐ σιωπήσω τοῦ βοᾶν τρανώτατα //

Fourth plagal mode: Περιστάσεις καὶ θλίψεις καὶ ἀνάγκαι] have been published by Theodoros Phokaеus [see; first edition in: Ταμεῖον Ἀνθολογίας, περιέχον ἅπασαν τὴν ἐκκλησιαστικὴν ἐνιαύσιον ἀκολουθίαν ἐσπερινοῦ, ὄρθρου, Λειτουργίας, Μεγάλης Τεσσαρακοστῆς καὶ τῆς λαμπροφόρου Ἀναστάσεως, μετὰ τινων καλοφωνικῶν εἰρμῶν ἐν τῷ τέλει, κατ' ἐκλογὴν τῶν ἐμμελεστέρων καὶ εὐφραδεστέρων μουσικῶν μαθημάτων τῶν ἐνδοξοτέρων διδασκάλων παλαιῶν τε καὶ νέων, πλουτισθὲν δὲ μετὰ προσθήκης πολλῶν νέων μαθημάτων μελίσθόντων παρὰ τοῦ ἀειμνήστου διδασκάλου Θεοδώρου Π.Π. Φωκέως, νῦν τέταρτον ἐκδίδεται διηρημένον εἰς τόμους τρεῖς, ὧν ὁ μὲν Α' ἐξεδόθη παρὰ τοῦ ἰδίου, οἱ δὲ λουτοί, ἀποθανόντος ἐκείνου, παρὰ τοῦ υἱοῦ αὐτοῦ Κωνσταντίνου, ἐγκρίσει καὶ ἀδεία τῆς Α. Παναγιώτητος καὶ τῆς Ἱερᾶς Συνόδου, ἀναλώμασι τοῦ ἰδίου καὶ τῶν φιλομούσων συνδρομητῶν, ἐπιστάσις δὲ τοῦ κ. Ὁνουφρίου Ἰωάννου Βυζαντίου, τόμος τρίτος, ἐν Κωνσταντινουπόλει, ἐκ τῆς τυπογραφίας Μωϋσῆ δὲ Κάστρου, ἐν Γαλατᾷ, αἰωνδ'. 1854. Σ. 606–626 (: Εἰρμοὶ καλοφωνικοὶ παρὰ Γ. Ὁγουρλοῦ, μετεφράσθησαν μὲν παρὰ Σπυρίδωνος Ἀ. τοῦ ἐκ Σπάρτης, ἐπιδιωρθώθησαν δὲ παρὰ Θ. Φωκέως); and second edition in: Ταμεῖον Ἀνθολογίας, περιέχον ἅπασαν τὴν ἐκκλησιαστικὴν ἐνιαύσιον ἀκολουθίαν ἐσπερινοῦ, ὄρθρου, Λειτουργίας, Μεγάλης Τεσσαρακοστῆς καὶ τῆς λαμπροφόρου Ἀναστάσεως, μετὰ τινων καλοφωνικῶν εἰρμῶν ἐν τῷ τέλει, ἐκδοθὲν τὸ τέταρτον ἐγκρίσει καὶ ἀδεία τῆς τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας παρὰ Θεοδώρου Φωκαέως, νῦν δὲ μετατυποῦται τὸ ἔκτον ἀπαραλλάκτως μετὰ τινων προσθηκῶν ὑπὸ Μηνᾶ Δομενίκου, δαπάνη Γεωργίου Σεϊτανίδου, τόμος τρίτος, ἐν Κωνσταντινουπόλει, βιβλιοπωλεῖον Γεωργίου Σεϊτανίδου, ἔξωθεν τῆς πύλης τοῦ Ζουντὰν Καπουσοῦ ἀριθ. 291, 1889 (= Thessalonica, 1979). P. 625–642 (: Εἰρμοὶ καλοφωνικοὶ παρὰ Γ. Ὁγουρλοῦ, μετεφράσθησαν μὲν παρὰ Σπυρίδωνος Α. τοῦ ἐκ Σπάρτης, ἐπιδιωρθώθησαν δὲ παρὰ Θ. Φωκέως]); cfr. *Manolis K. Hadjigiakoumis*. Μνημεῖα ἐκκλησιαστικῆς μουσικῆς. Σῶμα δεῦτερο. Καλοφωνικοὶ Εἰρμοὶ (17^{ος}–18^{ος}–19^{ος} αἰ.) [Monuments of ecclesiastic music. Second corpus. Kalophonic Heirmoi (17th–18th–19th cent.)]. Vol. I: Chants and commentaries, Composers-Interpreters, Catalogs-Indexes. Athens, 2007. P. 38–39.

²² See codex Benaki TA 120 (1st half of 19th cent.). Fol. 83^v–91^r [: Χερουβικά, ἅτινα συντεμήθησαν παρὰ κύρ Οὐγουρλοῦ ἐκ τῶν Χερουβικῶν κύρ Πέτρου τοῦ Βυζαντίου· ἤχος α' Οἱ τὰ Χερουβίμ]. For a comparison between the abridged version of Ugurlus and the original musical text of Petros Byzantios (namely on the cherubikon set to music in the plagal first mode), see *example 2*, published at the end of the present paper [there, the chant by Petros Byzantios is taken from File 6/Quaternum 149 (end of 18th cent.), of the archive of Gregorios the first chanter, preserved in the Library of K. A. Psachos. Fol. 4^v–5^r].

²³ See codex Benaki TA 120 (1st half of 19th cent.). Fol. 2^r–11^r [: Πέτρου Μπερεκέτου, εἰς τὰς ἑορτὰς τῆς Θεοτόκου, ἐξήγησις κύρ Ὁγουρλοῦ· ἤχος δ' Λόγον ἀγαθόν]. See the related facsimile reproductions [*example 3*] at the colour plate.

²⁴ See codex Merlier 14 (circa 1820). Fol. 1^r–7^r [: Χερουβικά τῆς Ἑβδομάδος κύρ Πέτρου, ἐξήγησις κύρ Ὁγουρλοῦ], 60^r–65^v [: Χερουβικά τῆς Ἑβδομάδος κύρ Πέτρου, ἐξήγησις κύρ Οὐγουρλοῦ]. Five cherubika in the following modes: first (1^r–2^r/60^r–61^r), grave (varys) (2^r–3^r/61^v–62^r), fourth (3^r–4^r/62^r–63^r), fourth plagal (4^v–5^v/63^v–64^v) and first plagal (6^v–7^r/64^v–65^v); Cfr. *Manolis K. Hadjigiakoumis*.

Μουσικά χειρόγραφα Τουρκοκρατίας (1453–1832) [Musical manuscripts of the period of Turkish domination (1453–1832)]. Vol. I. Athens, 1975. P. 362.

- ²⁵ See codex Merlier 14 (circa 1820). Fol. 8^r–17^r [: Κοινωνικά τῆς Ἑβδομάδος κύρ Πέτρου, ἐξήγησις τοῦ κύρ Ὁγουρλοῦ], 66^r–70^r [: Κοινωνικά τῆς Ἑβδομάδος κύρ Πέτρου, ἐξήγησις τοῦ κύρ Ὁγουρλοῦ]. The following six *Koinonika*: Ὁ ποιῶν τοὺς ἀγγέλους αὐτοῦ πνεύματα; first mode (8^r–9^r/ 66^r–67^r), Εἰς μνημόσυνον αἰώνιον ἔσται δίκαιος; grave (*varys*) mode (9^r–10^r/ 67^{r-v}), Ποτήριον σωτηρίου λήψομαι; first mode (10^r–11^r/ 68^r–69^r), Εἰς πᾶσαν τὴν γῆν ἐξηλθεν ὁ φθόγγος αὐτοῦ; fourth plagal mode (11^r–13^r/ 69^r–69^a), Σωτηρίαν εἰργάσω ἐν μέσῳ τῆς γῆς; first plagal mode (13^{r-v}/ 69^a–70^r), Μακάριοι οὓς ἐξελέξω καὶ προσελάβου, Κύριε; first plagal mode (13^r–15^r/ 70^{r-v}); Cfr. *Manolis K. Hadjigiakoumis*. Musical manuscripts of the period of Turkish domination (1453–1832).

- ²⁶ See codex Benaki TA 120 (1st half of 19th cent). Fol. 95^r–110^r Κοινωνικά τοῦ ὅλου ἑνιαυτοῦ, συντεθέντα παρὰ κυρίου Δανιήλ, ἐξήγησις κύρ Ὁγουρλοῦ· ἤχος δ' Ποτήριον σωτηρίου λήψομαι]. There are contained, notably, the following sixteen *Koinonika*: Ποτήριον σωτηρίου λήψομαι; fourth mode (95^r–96^r)/ On Crucifixion — Ἐσημειώθη ἐφ' ἡμᾶς; first mode (96^{r-v})/ On Annunciation — Ἐξελέξατο, Κύριος, τὴν Σιών; quadraphonic first mode (96^r–97^r)/ On Christmas — Λύτρωσιν ἀπέστειλε; quadraphonic first mode (97^r–98^r)/ On Epiphany — Ἐπεφάνη ἡ χάρις τοῦ Θεοῦ; first mode (98^r–99^r)/ On Palm Sunday — Εὐλογημένος ὁ ἐρχόμενος; third mode (99^{r-v})/ On Easter — Σῶμα Χριστοῦ; first plagal mode (99^r–100^r)/ On St. Thomas' Sunday — Ἐπαίνει, Ἱερουσαλήμ; first plagal mode (100^r–101^r)/ On Mid-Pentecost — Ὁ τρώγων μου τὴν σάρκα; fourth mode (101^r–102^r)/ On Assumption — Ἀνέβη, ὁ Θεός; fourth mode (102^r–103^r)/ On Pentecost — Τὸ πνεῦμά σου τὸ ἅγιον; first mode (103^{r-v})/ On All Saints Sunday — Ἀγαλλιάσθε δίκαιοι ἐν Κυρίῳ; fourth plagal mode (103^r–104^r)/ On Transfiguration — Ἐν τῷ φωτὶ τῆς δόξης τοῦ προσώπου σου, Κύριε; grave (*varys*) mode (104^r–105^r)/ On Taxiarchs' Day — Εἰς πᾶσαν τὴν γῆν; fourth plagal mode (105^r–106^r). There are also contained the following *Koinonika*: Ὁ ποιῶν τοὺς ἀγγέλους αὐτοῦ πνεύματα; second plagal mode (106^r–107^r), Εἰς μνημόσυνον αἰώνιον; grave (*varys*) mode (107^{r-v}); also, the *Koinonikon* chanted on Good Saturday in the place of a *Cherubikon* Σιγησάτω πᾶσα σὰρξ βροτεία; first plagal mode (107^r–108^r). In the same group is anthologized the *Koinonikon* by Georgios from Crete, chanted in the beginning of the Indict, Εὐλόγησον τὸν στέφανον; first mode (108^r–109^r), and also (in fol. 109^r–110^r) the Hymn by Petros Peloponnesios chanted on Good Tuesday in the place of a *Cherubikon* and a *Koinonikon* [: Πέτρου τοῦ Πελοποννησίου, ἐξήγησις κύρ Οὐγουρλοῦ· ἤχος πλ. β' Τοῦ Δείπνου σου τοῦ μυστικοῦ]).

- ²⁷ See codices: Benaki TA 120 (1st half of 19th cent.). Fol. 24^r–46^r, 56^r–66^r [: Ἡ παραμονὴ τῶν Χριστοῦ Γεννῶν· εἰς τὰς Ὁρας, κύρ Ἰακώβου πρωτοψάλτου, ἐξηγήθη κύρ Οὐγουρλοῦ· ἤχος πλ. δ' Βηθλεὲμ ἐτοιμάζου]; Docheiariou 343 (beginning of 19th cent.). Fol. 140^r–175^r [: Ἡ παραμονὴ τῶν Χριστοῦ Γεννῶν, κύρ Ἰακώβου πρωτοψάλτου, ἐξήγησις] κύρ Οὐγουρλοῦ· ἤχος πλ. δ' Βηθλεὲμ ἐτοιμάζου (unity incomplete)]; cfr. codex Docheiariou 365 (beginning of 19th cent., ms. of Nikolaos Docheiarites). Fol. 242^r–298^r [: Εἰς τὰς Ὁρας τῶν Χριστοῦ Γεννῶν, ἐξήγησις: Ὁρα Α'· [ἤχος] πλ. δ' Βηθλεὲμ ἐτοιμάζου]; cfr. also the facsimile reproductions (from codex Docheiariou 343. Fol. 140^r–156^r [example 4]) at the colour plate.

- ²⁸ See codex Benaki TA 120 (1st half of 19th cent.). Fol. 68^r–69^v [: Κύρ Πέτρου (sic), ἐξήγησις κύρ Ούγουρλου· ἦχος πλ. α' Δόξα-Καὶ νῦν Ἀναστάσεως ἡμέρα]; cfr. codex Docheiariou 365 (beginning of 19th cent., ms. of Nikolaos Docheiarites). Fol. 301^r–304^r [: Εἰς τὴν λαμπροφόρον Ἀνάστασιν, ἐξήγησις· ἦχος πλ. α' Δόξα-Καὶ νῦν Ἀναστάσεως ἡμέρα].
- ²⁹ See codex Benaki TA 120 (1st half of 19th cent.). Fol. 46^{rv} [the hymns: Μὴ ἀποστρέψης· Ἐδωκας κληρονομίαν· Τίς Θεὸς μέγας· Ἀνάστα ὁ Θεός· Ὁ Θεὸς ἡμῶν].
- ³⁰ See codex Benaki TA 120 (1st half of 19th cent.). Fol. 47^r–53^r [and in fol. 69^v–70^v the idiomelon of Vespers of Judgement Sunday; fourth plagal mode Λιχνευσάμενοι τὴν πρώτην ὑπέστημεν γύμνωσιν]. On the eight idiomela of Iakovos cfr. also codices: Docheiariou 343 (beginning of 19th cent.). Fol. 132^r–137^v [the series is incomplete]; Docheiariou 365 (beginning of 19th cent., ms. of Nikolaos Docheiarites). Fol. 231^v–239^r.
- ³¹ See codex Benaki TA 120 (1st half of 19th cent.). Fol. 53^r–54^v [: Ἐξήγησις, κύρ Ἰακώβου· ἦχος πλ. δ' Κύριε, ἡ ἐν πολλαῖς ἁμαρτίαις], 54^v–56^v [: Κύρ Πέτρου, ἐξήγησις· ἦχος πλ. δ' Κύριε, ἡ ἐν πολλαῖς ἁμαρτίαις]; on the latter, cfr. also codices: Docheiariou 343 (beginning of 19th cent.). Fol. 137^v–140^v; Docheiariou 365 (beginning of 19th cent., ms. of Nikolaos Docheiarites). Fol. 239^r–242^v.
- ³² See codex Benaki TA 120 (1st half of 19th cent.). Fol. 66^r–68^r; cfr. also codex Docheiariou 365 (beginning of 19th cent., ms. of Nikolaos Docheiarites). Fol. 298^r–301^r.
- ³³ This is, to be precise, an extremely popular — and very widespread-musical composition attributed either to Manuel Chrysafis (mainly by the musical sources before the 17th century) or to Panagiotis Chrysafis the young (by the majority of the musical sources dated after the 17th century, i.e. those which have been used in the present research). The issue is of particular musicological interest, but of course it is not possible to discuss it further here. However, Panagiotis Chrysafis the young seems to have intervened inconsequentially (and only in the melos developed on the word εὐτῶμεν of the composition in question) in a pre-existent setting to music by Manuel Chrysafis (cfr. *Gr. Th. Stathis*, Μανουὴλ Χρυσάφης ὁ λαμπαδάριος (μέσσα 15^{ου} αἰῶνος) [“Manuel Chrysafis the Lampadarios (mid 15th century)”] // Μέγαρο Μουσικῆς Ἀθηνῶν-Περίοδος 1994–1995. Κύκλος Ἑλληνικῆς Μουσικῆς-Βυζαντινοὶ Μελουργοί. Μανουὴλ Χρυσάφης ὁ λαμπαδάριος, Ἰωάννης Κλαδάς ὁ λαμπαδάριος, Ἰωάννης Κουκουζέλης ὁ βυζαντινὸς μαῖιστωρ [a program of the Concert Hall of Athens-Period 1994–1995. Circle of Greek Music-Byzantine Composers (...)]. P. 42; in the same article — in its entirety [P. 33–43] — you can see more information about the said Manuel Chrysafis. Later on the same composition did arouse the interest of Petros Peloponnesios, who composed a relevant kratema added at its end and widely popularized as well. (For the other two mentioned composers see the following studies: *Gr. Th. Stathis*. Παναγιώτης Χρυσάφης ὁ νέος καὶ πρωτοψάλτης [“Panagiotis Chrysafis the young and first chanter”] // Μέγαρο Μουσικῆς Ἀθηνῶν-Περίοδος 1995–1996. Κύκλος Ἑλληνικῆς Μουσικῆς-Μελουργοὶ τοῦ 17^{ου} αἰῶνα. Παναγιώτης Χρυσάφης ὁ νέος καὶ πρωτοψάλτης, Γερμανὸς ἀρχιερεὺς Νέων Πατρῶν, Μπαλάσης ἱερεὺς καὶ νομοφύλαξ, Πέτρος Μπερεκέτης ὁ μελωδός [a program of the Concert Hall of Athens-Period 1995–1996. Circle of Greek Music-Composers of the 17th century]. P. 5–16, 23–27; *Gr. Th. Stathis*. Πέτρος λαμπαδάριος ὁ Πελοποννήσιος ὁ ἀπὸ Λακεδαίμονος· ἡ ζωὴ καὶ τὸ ἔργο του († 1778) [“Petros

Lampadarios the Peloponnesian from Lakedaimon; his life and work"] // Λακωνικά Σπουδαί [Studies of Lakonia], 7 (1983). P. 108–125).

- ³⁴ See *examples 5a-5e, 6a-6e, 7a-7e, 8a-8e, 9a-9e*, published at the end of the present paper.
- ³⁵ The recording of the chant following the old (and original) notation I take here from codex of K. A. Psachos' Library 31/185 (ms. of Apostolos Konstas from Chios, end of 18th cent.), fol. 136^r–137^r.
- ³⁶ Ugurlus' exegesis is taken here from the codex Benaki TA 120 (1st half of 19th cent). Fol. 68^r–69^v.
- ³⁷ The established version of the same chant, according to the new method of analytical notation, following the exegesis of Chourmouzios Chartophylax, I take here from the following musical edition: Ταμείον Ἀνθολογίας, περιέχον ἅπασαν τὴν ἐκκλησιαστικὴν ἐνιαύσιον ἀκολουθίαν ἐσπερινοῦ, ὄρθρου, λειτουργίας, Μεγάλης Τεσσαρακοστῆς καὶ τῆς λαμπροφόρου Ἀναστάσεως, μετὰ τινων καλλοφωνικῶν (sic) εἰρμῶν ἐν τῷ τέλει, κατ' ἐκλογὴν τῶν ἐμμελεστέρων καὶ εὐφραδεστέρων μουσικῶν μαθημάτων τῶν ἐνδοξοτέρων διδασκάλων παλαιῶν τε καὶ νέων, ἐξηγηθεῖσαν εἰς τὴν νέαν τῆς μουσικῆς μέθοδον καὶ μετὰ πάσης ἐπιμελείας διορθωθείσαν παρὰ τοῦ ἐφευρετοῦ τῆς ὀρθείσης μεθόδου διδασκάλου Χουρμουζίου Χαρτοφύλακος τῆς τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας, ἐπιστασίᾳ δὲ τοῦ ιδίου νῦν πρῶτον ἐκδοθεῖσαν εἰς τύπον, ἀναλώμασι τοῦ Ἰσᾶκ δὲ Κάστρου, τόμος δεύτερος, ἐν Κωνσταντινουπόλει, ἐκ τῆς τυπογραφίας Κάστρου εἰς Γαλατᾶν, αἰκδ'. 1824. P. 357–365.
- ³⁸ The exegesis of Apostolos Konstas from Chios is taken from the autograph codex of his, K. A. Psachos' Library 15/169 (beginning of 19th cent.). Fol. 25^r–27^v.
- ³⁹ The exegesis of Antonios Lampadarios is taken from his autograph File 3/Quaternum 63A (end of 18th cent.), of the archive of Gregorios the first chanter, preserved in the Library of K. A. Psachos. Fol. 23^v–26^r.
- ⁴⁰ The exegesis of Chrysanthos is taken from his autograph codex, of the year 1812, K. A. Psachos' Library 82/230. Fol. 308^r–309^v.

Example 1.

The hymn *Ἐπὶ σοὶ χαίρει, κεχαριτωμένη*, a hymn of the divine Liturgy of St. Basil.

This composition is one of the most interesting and — in addition — the one which is very often found in musical manuscripts; in others words, the most representative composition of Ugurlus. The composition is always known under the version of an exegesis (i.e. a transcription into the new analytical system of Byzantine notation), an exegesis of somebody *Spyridon Anastasiou from Pisidia*; this means, of course, that there is another prototype — unfortunately unknown to us, — written according to the old and concise method of the same notation. Its first section is developed like a “*recitativo*”; the main part of the composition, with the most interesting music development, starts from the section *τὴν γὰρ σὴν μήτταν* onwards.

Ἦχος λ δ Νη ς

Ε πι σοι χαι ρει κε χα ρι τω με ε ε νη πα

σα η κτι ι σις αγ γε λων το συ στη μα και αν θρω

ω πων το γε νος η γι α σμε ε νε να ε και

πα ρα α δει σε λο γι κε παρ θε νι κο ον καυ χη μα

εξ ης θε ο ος ε σαρ κω θη και παι δι ον γε γο

νεν ο προ αι ω νων υ παρ χων θε ο ο ος η

η η η μων την γαρ ση η η η η η η η η

η η η η η η η η η η η η η η η η η η η

η η η η η τρα α α μη τρα α αν θρο ο

ο ο ο ο ο νο ον ε ε ε ε ποι η ε ποι οι

οι οι οι οι οι οι οι οι οι οι οι οι θρο νον ε

ε ε ποι οι οι η η η η σε ε ε ε ωε ε ε

ε ε ε ε και αι αι αι αι αι αι τη ση η η η

η η η η η η η η η η η η η η η η

η η η η γα α α α α α α στε ε ε ε

ε ε ε ρα α α α α α α α α α πλα α α α

τυ υ τε ε ε ε ε ε ε ε ε ε ρα α α

α α αν ου ου ου ου ρα α α α νων ου ρα νω

ω ω ω ω ω ω ων α α α α α πει ει ειρ

γα α α α α α α α α α α α α α α

α α α α α α α α α α α α α α α α

α πειρ γα α σα α α το ο ε ε πι σοι οι οι οι οι

οι οι οι οι οι οι οι οι οι οι οι οι οι οι οι

χαι αι αι αι αι αι αι αι αι αι αι αι αι αι αι αι

αι αι γαι αι αι αι αι αι ρει ει κε χα ρι ι ι ι

ι ι ι ι κε χα ρι ι τω ω ω ω με ε ε ε

ε λε ε ε λε ε ε ε ε ε νη η η γη η η η

η η πα α α α α γα α α α σα α πα σα

η η η κτι ι ι ι ι ι ι σι ι ι ι ι ι ις

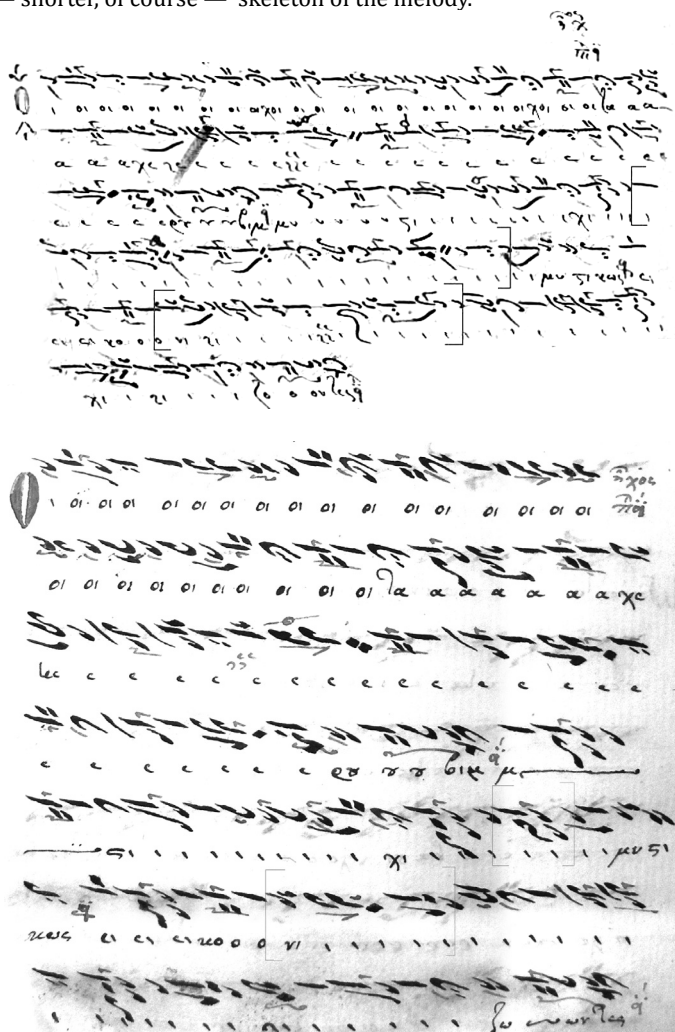
δο ο ο ο ο ο ο ο ο ξα α α α δο ο ξα

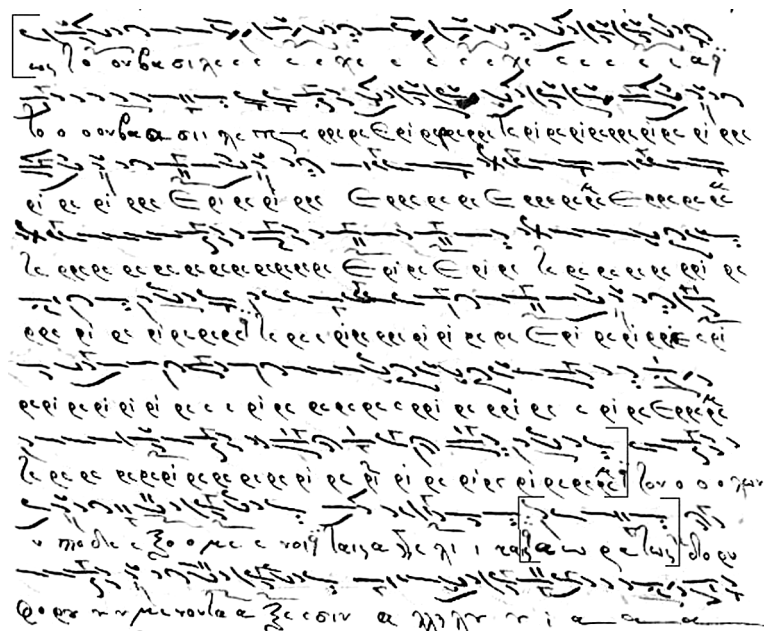
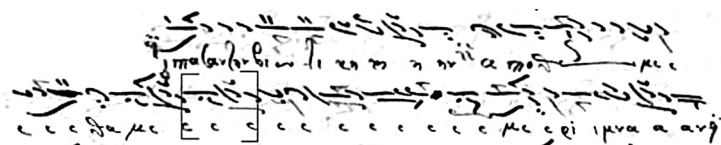
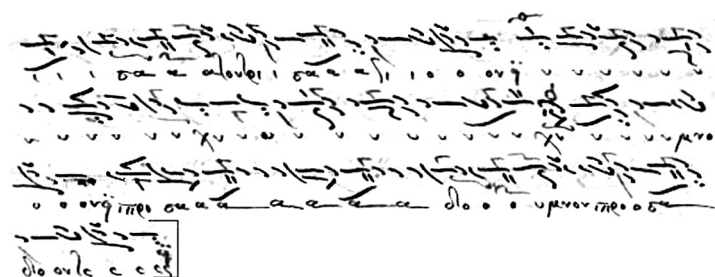
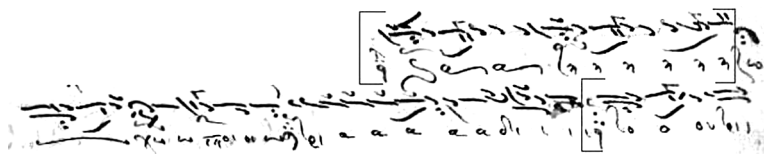
α σοι οι οι οι οι οι οι οι οι οι οι οι οι

οι οι οι

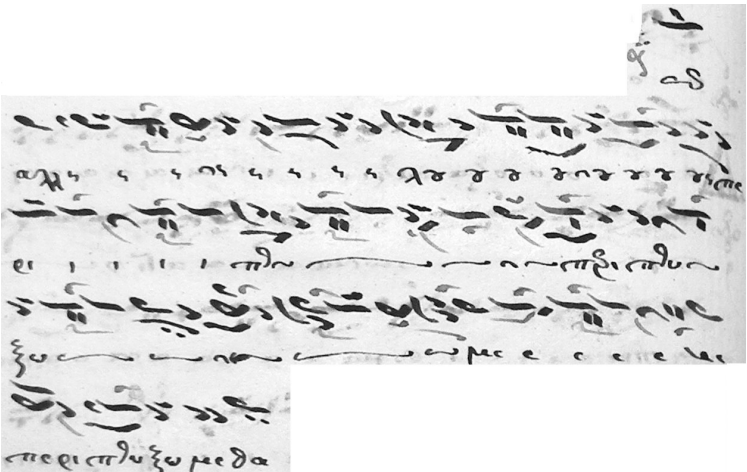
Example 2.**The work of Georgios-Eutychios Ugurlus on the Cherubika of Petros Byzantios.**

We have here the case of the so-called "*syntmisis*", that means an abridgment of the prototype melody, composed by the first composer, Petros the Byzantios. You can see here a comparison between the prototype melody and the one of Ugurlus; as you can see Ugurlus either omit some parts of the Byzantios' composition, in order to make the melody more short, or — in other points — he makes a new — shorter, of course — skeleton of the melody.

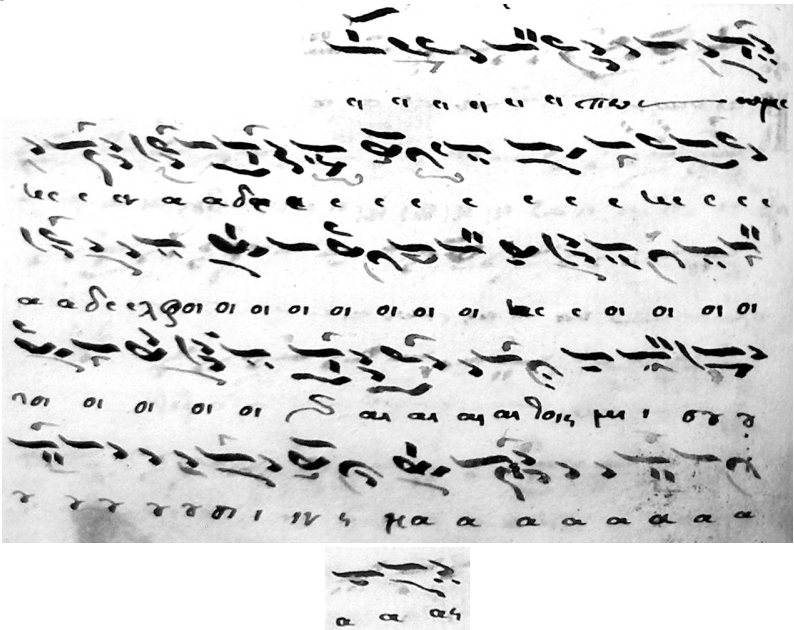




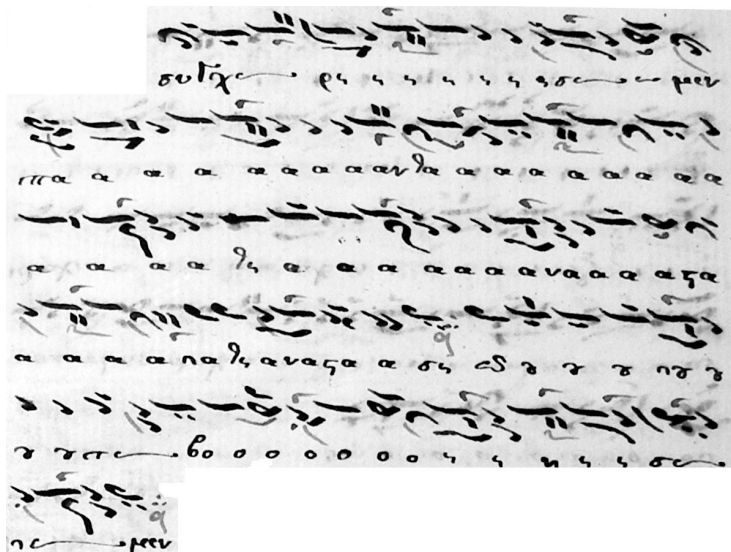
5b



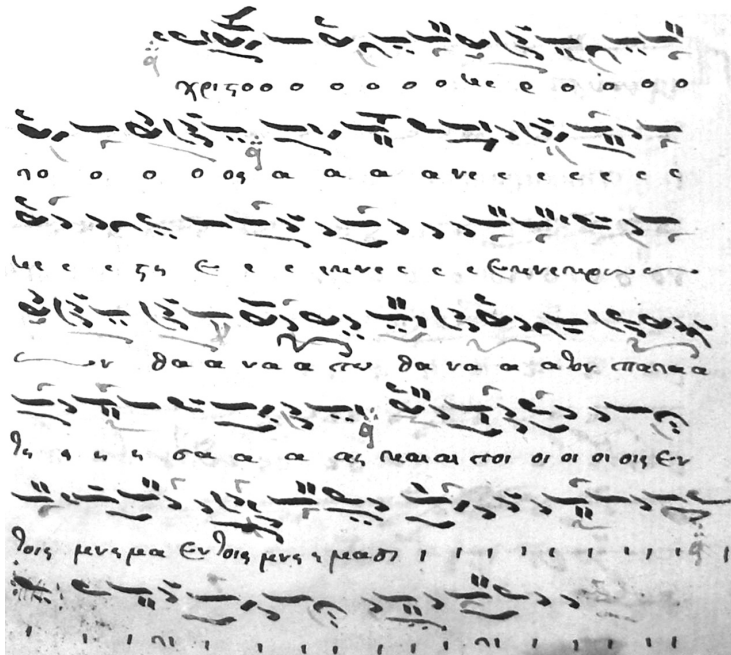
5c

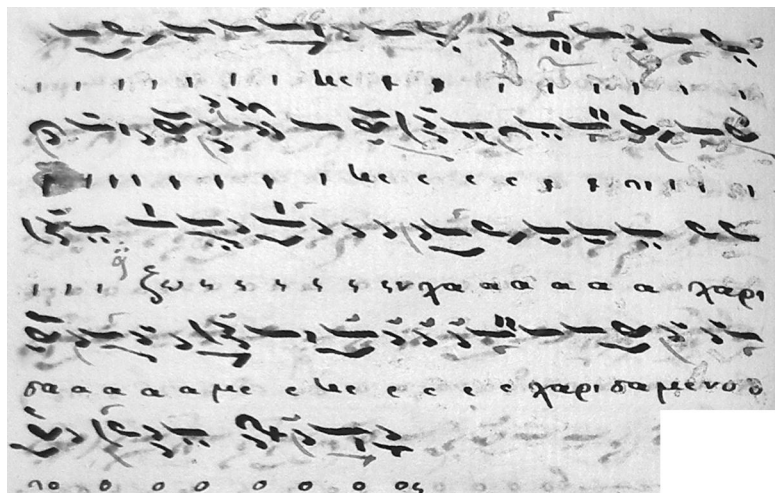


5d



5e



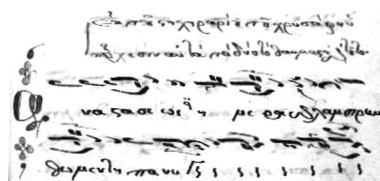


Examples 6a, 6b, 6c, 6d, 6e.

The prototype of the said composition, written according to the old and concise notation.

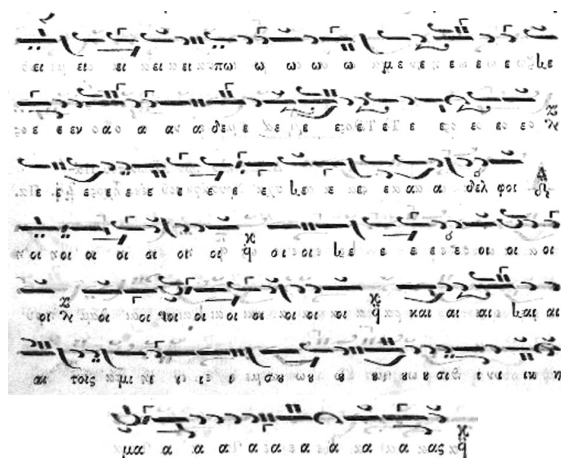
You can clearly see how Ugurlus analyse the melody, writing according to a more analytical style of the same notation, which is almost the same with the later relevant analysis (the so-called exegesis) made by the very well known teacher Chourmouzos the Chartofylax and published by him.

6a

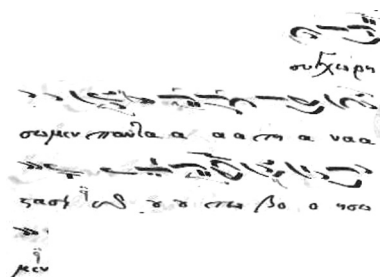


See ex. 5a

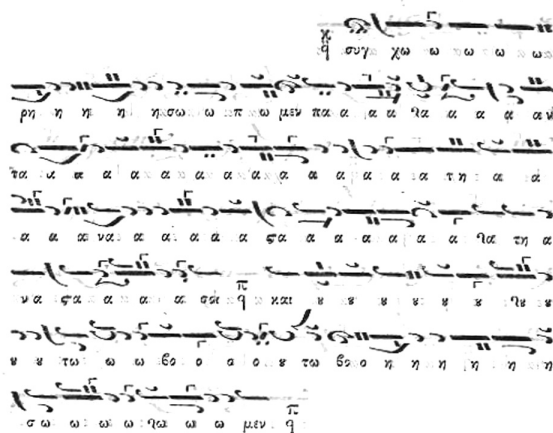


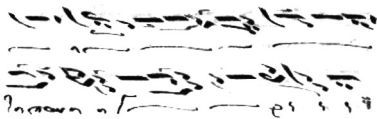


6d



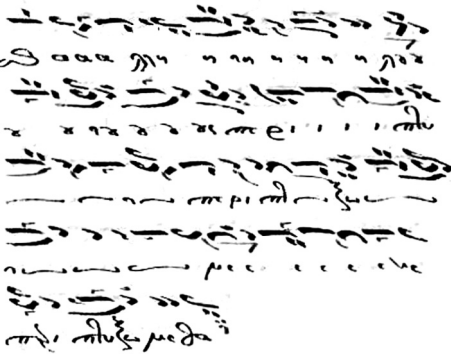
See ex. 5d





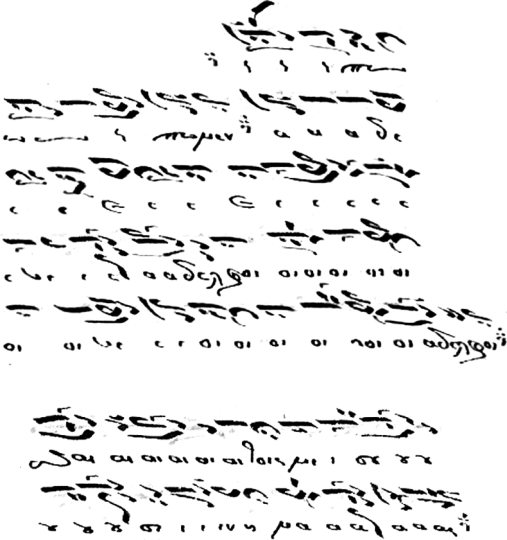
7b

See ex. 5b



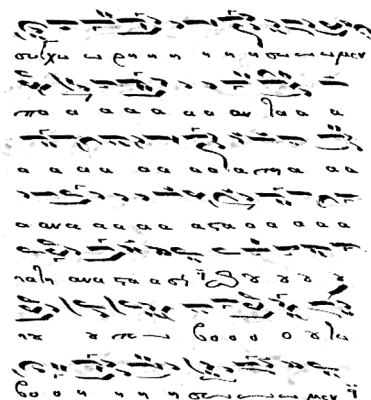
7c

See ex. 5c



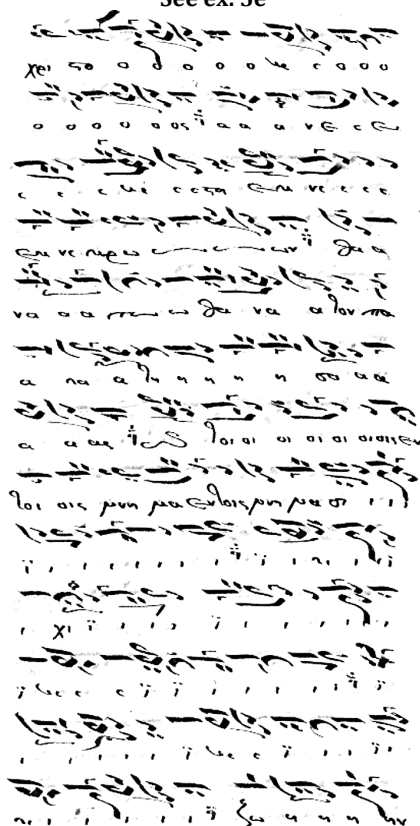
7d

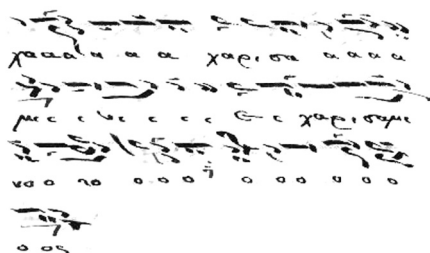
See ex. 5d



7e

See ex. 5e





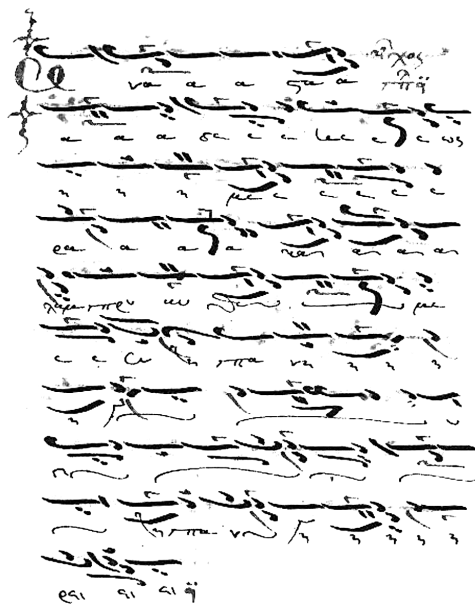
Examples 8a, 8b, 8c, 8d, 8e.

A comparison of Ugurlus' exegesis.

(i.e. his try to use a more analytical style while writing the said melody) with some others relevant exegeseis, made by someone of the very well known teachers, flourished during the same chronological period (end of the 18th and beginning of the 19th century), some teachers who worked a lot on this specific theme, i.e. the so-called exegesis: secondly, with the same melody written by Antonios the lambadarios, who died in Russia in 1828; both, Antonios and Ugurlus were pupils of the great teacher George, from the island of Crete; As you can see here, Ugurlus' version of exegesis is too close to the relevant version of Antonios.

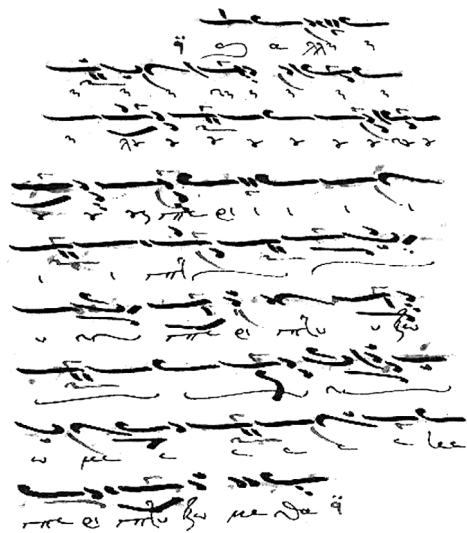
8a

See ex. 5a



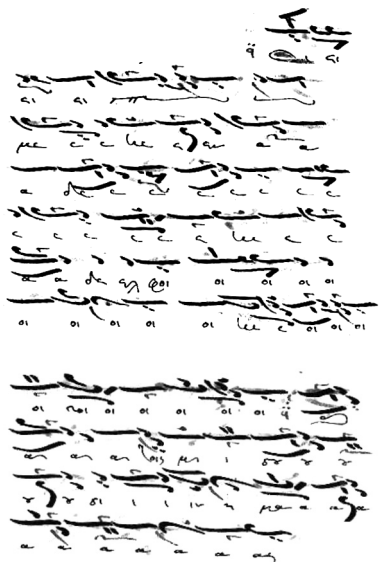
8b

See ex. 5b



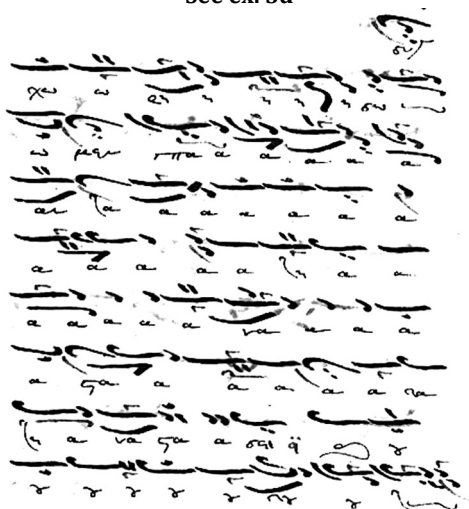
8c

See ex. 5c



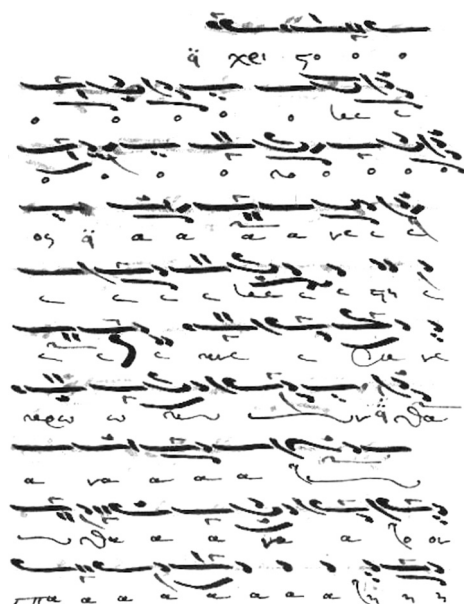
8d

See ex. 5d



8e

See ex. 5e



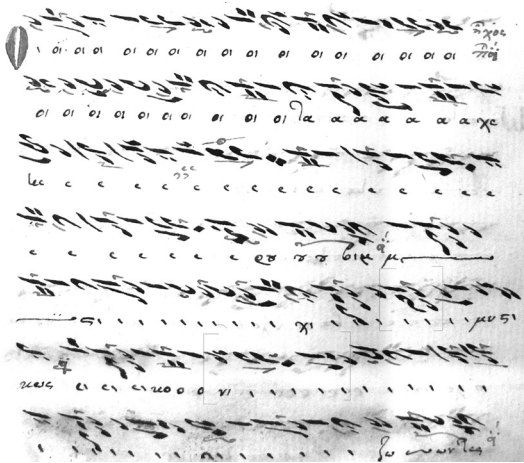


Examples 9a, 9b, 9c, 9d, 9e.

A comparison of Ugurlus' exegesis.

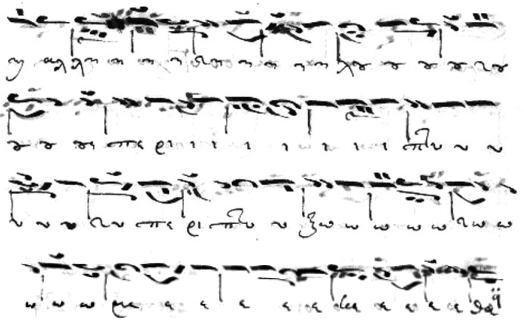
(i.e. his try to use a more analytical style while writing the said melody) with some others relevant exegeseis, made by someone of the very well known teachers, flourished during the same chronological period (end of the 18th and beginning of the 19th century), some teachers who worked a lot on this specific theme, i.e. the so-called exegesis: finally, with the one anthologized in a great codex, written in 1812 by the very well known master Chrysanthos from Madyta; here, the same melos can be found, written again according to a more analytical style of the notation, actually the last one before the so-called New Method of the notation; the comparison with the relevant version of Ugurlus is — once again — very obvious.

9a



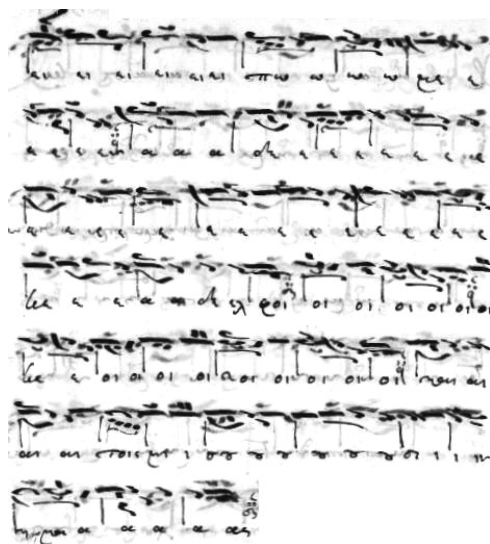
See ex. 5a

9b



See ex. 5b

9c

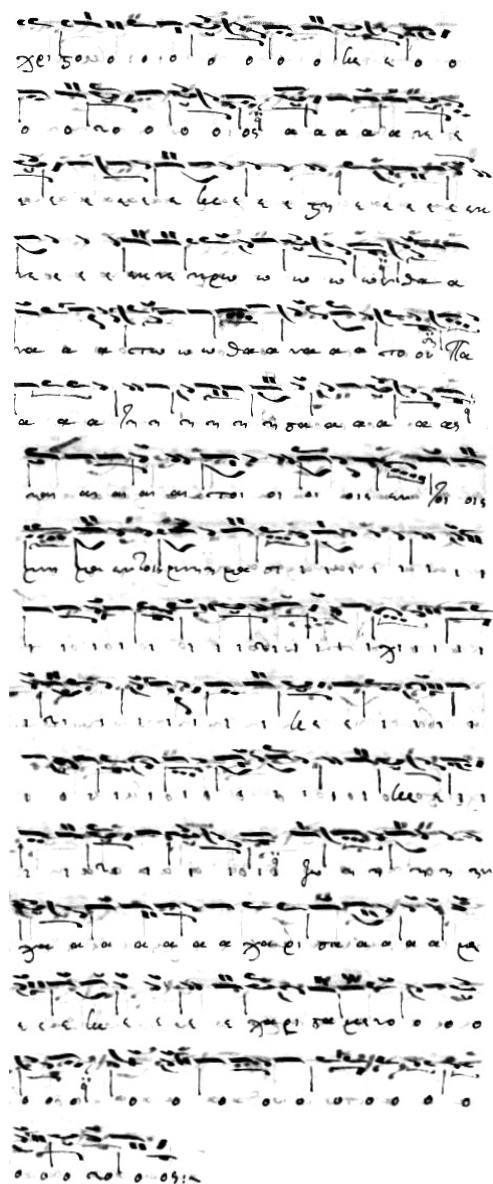


9d



See ex. 5d

9e



See ex. 5e