

## Older Dodecanesian Ecclesiastical Musicians (cantors - composers - theoreticians)

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My current proposition will concentrate exclusively on composers, cantors and theoreticians of our ecclesiastical music, from older times up to and including the 19th Century, who descend from or were active in the area of the Dodecanese and have rendered unto us a body of work which is found in musical manuscripts and or printed books. Our knowledge of the musicians of the area of the Dodecanese is minimal. As a matter of fact, a few years ago we knew almost nothing. Thankfully, with the progress of today's musicological research, we have the names and works of musicians from this area and therefore, the contribution of the Dodecanese to the great musical structure of the Eastern Orthodox Church is becoming better known and documented. From the research conducted up to now on musical manuscripts and printed books, it is determined that the contribution of the Dodecanesians to the whole of the musical creation, although small in quantity, is quite important in quality. From the above determination arises the question as to if and to what degree there was a flourishing of byzantine music in the Dodecanese, comparable to that of Crete and Cyprus. A reference to the psaltic idiom of the Dodecanese is nowhere to be found, in contrast to almost all the other areas of Greece and elsewhere where we come across the Agiosophitic, Politic, Agioritic, Athenian, Eptanesian et.c. It is my opinion that since older times, there was a flourishing of ecclesiastical music in the area of the Dodecanese that did not, however, develop into a separate style, at least on paper due to the great cultural and spiritual attachment of our islands to the Great Church of Christ of Constantinople, the style and idiom of which was in greater part faithfully practiced in the Dodecanese, and to a lesser degree, the style and idiom of Smyrna. This may be the reason that musicological research has not encountered, at least up to today, a written reference to a notable Dodecanesian psaltic idiom, the essence of which I can discern.

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- *Born in Athens on 28-10-1940 and grown in Kalymnos. He received the Degree of Cantor, Diplomas of Music Teacher, Harmony, Contrapunto and Fuga. Music teacher in Secondary Education. He Founded Schools of Music in Patmos, Chania, and in Kalymnos. From the year 1985 until today, he chants at the historic Cathedral of Panagia Kecharitomene of Chora, Kalymnos. He founded the Association of Cantors of Chania and served as its President for eight years. President of the Association of Cantors of Kalymnos for 15 years. President of the Vouvaleion General Hospital of Kalymnos and member of the executive board of the Cultural Association "Ai Mousai" consecutively since 1985. He founded the Music Workshop of the Holy Metropolis of Kalymnos and the Mixed Polyphonic Municipal Choir of Kalymnos, with which he presented works in Greece and abroad. Publishes many books about our ecclesiastical and traditional music and many other of folkloric interest. Recipient of the Award of the Academy of Athens for his book "Songs and Tunes in Kalymnos" and Pandodecanesian Award "Dimosthenis Chaviaras": "Songs and Tunes of Kos". Office of Archon Maistor of the Holy Great Church of Christ, 2008, by the Ecumenical Patriarchate of Constantinople. Been honored from the regional government of the Dodecanese for his contribution to the Education and Culture of the Dodecanese and Kalymnos and for his non-profit contribution to the cultural events of the island, and from many other entities, associations etc.*