

The recorded musical expression of Vasileios Nikolaidis in John Protopsaltis Eothina Doxastika

A n d r e a s P e t r a k i s *

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Vasileios Nikolaidis maybe was the most prolific of the First Chanters of Christ's Great Church (Ecumenical Patriarchate of Constantinople), during the 20th century. His writings include such classic melodies, so newer compositions. This research is an attempt to expose the "exegesis" talent of Nikolaidis, who, in many examples analyses neither the quality characters ("chironomia"), nor the temporal characters ("argiai"), or music forms ("theseis"). The chants have chosen are the Eothina (Matins) Doxastika of John Protopsaltis Neochoritis, which prevailed in chanting tradition and teaching from the late 19th century, upon nowadays while considered the most widespread and the base for every new composition of the Eothina Doxastika. The purpose is to be indicated the continuous music tradition to the interpretative approach of the Archon Chanters of the Great Church of Christ, a tradition that Nikolaidis wanted to write down to remain to the future generations, so that everyone who wants to acquire knowledge of the oral tradition of chanting of Christ's Great Church, can be studied and interpreted the music text only those the acoustic tradition has rescued through the centuries. The presentation will be followed by recordings.

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- *Andreas S. Petrakis was born in Athens, Greece, and lives in Elefsina, Greece. He has a bachelor of the faculty of Theology (National and Kapodistrian University of Athens) and is an undergraduate student of the Master Program "Music Culture and Communication" of the Music Studies and Communication and Mass Media, University of Athens Faculties. Also, he has studied Byzantine Music with Lykourgos Angelopoulos, at Philippos Nakas Conservatory in Athens, where he got a Diploma, and speech training with tenor Demosthenes Fistouris. He is a member of the Greek Byzantine Choir, with Lykourgos Angelopoulos as director, and of the choir "Nikaias Psalmodoi" of the Holy Metropolis of Nikaia, with director Dimitrios Papageorgiou. He serves as Chanter in various churches of Athens. He was participated in many symposiums and forums of Byzantine Music lectures. His searching interest focuses on the two last periods of the notation of Chanting Art and the signalization of the oral tradition, such as it imprints in the music compositions and the recordings.*