

Orthography of Ison, Oligon and Oxeia

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The careful observation of the orthography rules in all kinds of theoretical texts, Byzantine and post-Byzantine, published and unpublished, regarding the three main signs of the Byzantine notation, i.e. Ison, Oligon and Apostrofos, and similarly Oxeia and Petasti, dictates the correct use of the Oxeia, and thus its reprise to our contemporary analytical notation. It is about the orthography of notation in the cases, where the rules dictate the use of Oxeia instead of Oligon, bearing the rising pneumata Kentima and Ipsili, and in other cases the descending pneumata Elafron and Khamili, and the somata Apostrofos and Syndesmoi (double Apostrofos), and the necessary use of Ison.

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- *Gregorios Th. Stathis was born in Platania-Gerakarion, Ioannina (Greece) on November 8, 1939. His fundamental education was received in Athens, Rome, Copenhagen and Oxford, and encompasses the disciplines of Theology, Byzantine Literature and Byzantine Musicology. An internationally renowned researcher and author in musicology, Gregorios Stathis has been professor of Byzantine Musicology and the Psaltic Art at the Department of Music Studies (1991 - 2007) of the National and Kapodistrian University of Athens. Since 2007 he is Emeritus Professor of the National and Kapodistrian University of Athens. He also serves as Director at the Church of Greece's Institute of Byzantine Musicology. He has been honoured with the award of the Church of Greece (1977), the award of the Academy of Athens (1976), the golden cross of Apostle Paul's medal by the Church of Greece (2006), medals by the Ecumenical Patriarchate of Constantinople, the Patriarchate of Jerusalem, Mount Athos, the Holy Monastery of Patmos, Meteora et.al. He has been honoured, also, with the high distinction of Doctor Honoris Causa of the Academy "Gheorghe Dima" of Cluj-Napoca (Roumania, July 31, 2012), "as a sign of appreciation for the outstanding achievements in the field of Byzantine music research". Gregorios Stathis is a multidimensional intellectual personality who has authored a large and important corpus of writings. His publications to date, in the form of books, articles, studies and presentations at international conferences, as well as publications in collections (Scholarly Journals, Conference Minutes, Dedications, etc.), in Greece and abroad number well over five hundred. The central axis of both his scholarly activity and his monumental promotion of the Greek musical culture, together with his foundational contribution to international musicology, is his massive and momentous seven volume catalogue, "The Byzantine Music Manuscripts – Mount Athos". This work received a special award from the Academy of Athens on Christmas, 1976, which resulted in the publication of the second volume. Along with the scientific and teaching work, and inseparable in his life, is the composing and artistic work. Gregorios Th. Stathis is a composer and specialist ("εξηγητής") in the pre-1814 notation. As an artist, Gregorios Th. Stathis is a "Maestor of the Psaltic Art", that is the master and choir-leader of the famous choir of chanters "The Maistores of the Psaltic Art", which he founded in 1983, whose primary aim, by way of scholarly precision and artistic excellence, is to contribute to the correct international promotion of the compositions of both Byzantine and Post-Byzantine composers and to establish and define the criteria for a renewal of the Psaltic Art in Orthodox worship. As a university professor, Gregorios Th. Stathis is the spiritual "Father of Doctors", a whole generation of fifty young researchers-intellectuals and he is, with his varied and multiple offer, the basic founder of the science of Byzantine Musicology in Greece and the renovator of the Psaltic Art, with a global reach. The topics of the doctoral dissertations that he has assigned to his PhD candidates concern the whole range of the Byzantine Music, as a unified and autonomous Greek musical civilization. The Institute of Byzantine Musicology has already published fifteen doctoral dissertations of his students. With his decisive contribution and the electronic design of the notation (Stathis Series) based on their diachronic manuscript form, all the signs (246 in total) of the Psaltic Art, from their first appearance in the 10th century, as coming from the greek alphabet, until now, have been digitalised (1997) by the International Organization for Standardization (ISO)*

through the Hellenic Organization for Standardization (ELOT). In 2000 he established the tradition of a triennial International Conference of "Theory and Practice of the Psaltic Art" that takes place in Athens. The first Greek-only conference took place in 2000 and the 2nd, 3rd, 4th and 5th international conferences (2003, 2006, 2009, 2012) were also completed with the publication of their proceedings and their psaltic performances. Principally, Gregorios Th. Stathis is a poet: His first ever writings, from his childhood are poems. His poetic works –many collections of poems and other large and theatrical works– remains mostly unpublished. Published works include his epos of Cyprus "The Unredeemed" (1965), a drama in five acts utilizing 3.612 dekapenta-syllabic verses, as well as scattered poems published in various periodicals. Three collections, 'The Love Antiphons', 'The Troparia of Love' and 'Rozantelfa's Songs' were published ten years ago in a volume entitled "Erotikos Logos" (Athens, 2001) and two other collections, 'The Ballads of the Emprisoned One' and 'The Hagiorite Enneades', were printed in the Dedication, "Honour to the Teacher" [Τιμή προς τον διδάσκαλον] (Athens, 2001), a publication by which his numerous students, PhDs and the University of Athens honoured him on 10 December 2001. Finally, his notable Diaries, Journals, The Sinai Mnemonari and The Mount Athos Mnemonari, a few pages of which were published in the introductory comments of the first three volumes of the Catalogue, "The Byzantine Music Manuscripts – Mount Athos". And of course, Gregorios Stathis is an elegant word-artist/poet. His autobiography, an eloquent manuscript of seventy pages, that was written in nine days 'at the request of his students' and is at the prologue of the publication of the honorary volume for his 60 years of age and his 30 years of scientific and artistic contribution, unravels with love and care but also with sharp honesty, all his aspects and reveals many secrets and unspoken truths. And there are many more things that God and his soul only knows. Hopefully some day they will be brought to light "for the common good".