



CANTUS PLANUS

Study Group of the International Musicological Society

Papers read at the 16th meeting
Vienna, Austria, 2011



Österreichische Akademie der Wissenschaften
Kommission für Musikforschung
Wien 2012

VERLAG BRÜDER HOLLINEK

Compositions of *Credo*: Influences of Latin settings on the respective Byzantine ones of Cretan origin (16th-17th cent.)

Flora Kritikou

Introduction

The great part of the Byzantine compositions of Cretan origin, especially flourished during the 16th and the 17th century, consists of classical Byzantine settings, new or arrangements of older ones. In this huge musical production, conserved in the Cretan musical manuscripts, some pieces appear, which seem to be special works of Cretan composers and rather unknown before or after them. All these cases could be classified in three groups as following: a. compositions of texts which have not been composed before or after the Cretan composers, b. compositions with morphological elements or compositional practices totally unknown in the Byzantine composition, c. compositions which either are rare in the Byzantine and Post-Byzantine musical manuscripts, as *Credo*, either have morphological traits abandoned before centuries. An analytical description of these special settings included in the Vespers, the Lauds and the Liturgy would be out of the frame of this paper, but a simple report of the most important of them is a necessary element for the treatment of the subject.¹

The section of the Liturgy in the Cretan Anthologies starts with a group of settings, entitled "In the beginning of the Liturgy", consisting of prayers normally read by the priest during the preparation of the Gifts,² that could be regarded as a liturgical analogy of the Latin introits, usually psalmic texts composed in order to be chanted exactly in the beginning of the Mass.³ An analogy can be also detected in the compositions of the Symbolon (*Credo*) and the *Pater emon* (*Pater noster*)⁴ and the troped *cherubikon* of Kosmas Varanes, which although not spread should be studied as a unique case of a Byzantine troped offertory.⁵ There are also the cases of the setting of the whole Psalm of which the *Koinonikon* verse is selected⁶ or the composition of the *Koinonikon* verse composed with *anagrammatismoi* of the other verses of the same Psalm.⁷ As the last part of the Liturgy there is a group of settings found under the title "εις το μετά φόβου", "during the Communion", consisted of verses of the New Testament, usually in direct relation with the Gospel of the day,⁸ with the additional phrase "είπεν ο Κύριος" at the end, ordered to be chanted in some special feasts.⁹ It is noteworthy that the above mentioned settings either as texts or as morphological traits diverge from other analogous compositions before or after the Cretan ones

¹) About the Byzantine settings of Cretan origin see Giannopoulos 2004, 333-385.

²) Giannopoulos 2004, 365-367.

³) MacKinnon 2001, 507-511; Hiley 1993, 108-116, both with related bibliography.

⁴) Giannopoulos 2004, 360-362, 370-371.

⁵) Karagounes 2003, 179-190, 277-279, 289-291, 296-298, 305-312, 305-306; Giannopoulos 2004, 368-370. Dyer 2001, 353-357 with related bibliography.

⁶) See for instance *Ανείτε τον Κύριον «μετά πασών (sic) των στίχων»* by Venediktos Episkopopoulos. Patmos, Library of the Monastery of St John 819 f. 224v και Liverpool-Mayer 12053 f. 370v. Giannopoulos 2004, 364.

⁷) See for instance the related setting of Ignatios Frielos in Sinai 1440 f. 203r and Iviron 1225 f. 370v. Giannopoulos 2004, 364.

⁸) Giannopoulos 2004, 372-376. MacKinnon 2001, 174-177; Hiley 1993, 116-120 both with related bibliography. Most of the Latin communions taken from the Gospels seem to sum up the theme of the mass of the day; no other type of chant has this relation with the text of the Gospel. See Hiley 1993, 116. Iversen 1998, 203-204; idem 2001. Jonsson 1975. Bjorkvall 1982.

⁹) These settings are considered as a real novelty of Cretan composers, as some of them are found already in the second half of the 15th century by Ioannes Plousiadenos and Theodoros Rodakinos. See, Mount Athos, Library of Dochiarion Monastery 315 f. 67r. Stathis 2001, 661; idem 1975, 350-351. Sinai Library 1463 f. 100v and 1552 f. 280v.

sharing at the same time some correspondences with the Latin compositional practice and rite.

Concerning the compositions of the Byzantine "Symbolon of Faith" the first eponymous but partial setting is a work by Manuel Agallianos referring to the part *Και εις το Πνεύμα το άγιον*.¹⁰ Three more compositions, dated in the 15th cent., by Markos bishop of Korinthos, Manuel Gazes and an anonymous one are conserved. As these four compositions are rather exceptional in the musical manuscripts, one could consider that their use was rather rare until the end of the 15th century.¹¹

A revival of the practice of composing -and apparently chanting- Credo happens during the 16th and the 17th cent. in Crete, with Antonios Episkopopoulos', Dimitrios Tamias', Kosmas Varanes' and Ignatios Frielos' settings.¹² The corpus of these compositions is rather significant, as it consists of four settings of the whole text, six of the part *Και εις το Πνεύμα το άγιον* and six of the part *Εις μίαν αγίαν καθολικήν και αποστολικήν Εκκλησίαν*. The great number of the partial compositions in comparison with the ones of the whole text possibly means that it was more often to chant the last part and that in this case the rest of the text was intoned. These settings generally share some characteristics as the modes,¹³ the unusual persistence around the intervals of fourth and fifth, the application of similar phrases, often with a difference of a fifth and some peculiar final cadences on c or even b independently of the initial mode.¹⁴

The respective Latin compositions seem to start early, given that the melody known as Credo I was documented already in the 11th cent. Apart of Credo I five others melodies are published in *Graduale Triplex* named Credo II, III, IV, V and VI, from which Credo II, V and VI preserve variants of Credo I, representing other medieval traditions of this common melody.¹⁵ The monophonic settings increased considerably from the 15th century, while the polyphonic settings have had an equal development with other kinds already during the 14th cent.¹⁶

The manuscript Udine, Acrodicese Library 265

The existence of all the above-mentioned unusual settings, the rather uncommon practice of composing the text of the Symbolon, the divergence of these settings in comparison with the Byzantine usual ones in combination with their Cretan provenance led to the hypothesis of a possible Western influence on them.¹⁷ Nevertheless, during the treatment of the source material the study

¹⁰) Kritikou 2011, 167-186; Giannopoulos 2004, 360-362. The partial setting of Manuel Agallianos is conserved only in the manuscripts Veria, Library of the Monastery of Timios Prophromos 1, p. 903 and Suroti, Library of the Hermitage, f. 33r. (Giannopoulos 1994, 563-606; idem 2005, 86-107, respectively). The existence of this composition under the name of Manuel Agallianos only in two manuscripts dated about four centuries after him, strengths the hypothesis of a false attribution. It is noteworthy that in the manuscript 976 of the Library of the Iveron Monastery, Mathematarion, dated in first half of the 16th cen., (f. 377r) an anonymous composition with several similarities is conserved. Stathes 1993, 779.

¹¹) Sinai Library 1463 ff. 100v-102r and 1552 ff. 114v-116r. Kritikou 2011, 168-173.

¹²) Ignatios Frielos' composition of the part *Εις μίαν αγίαν καθολικήν και αποστολικήν Εκκλησίαν* in fourth plagal mode is conserved only in the manuscript of the Library of the Iveron Monastery 1225 f. 116r-v. Kritikou 2011, 174-179, 182-183; Giannopoulos 2004, 143-160, 185-220-251.

¹³) All these compositions are in fourth, fourth plagal, first, first plagal and third mode.

¹⁴) See for instance the settings of Demetrios Tamias on the text *Εις μίαν αγίαν καθολικήν και αποστολικήν Εκκλησίαν* and *Εις το Πνεύμα το άγιον* in fourth plagal mode with a final cadence on b. Kritikou 2011, 176-177, 183.

¹⁵) *Graduale Triplex* 1979, 769-784.

¹⁶) T. Miazga has catalogued about 700 melodies new or re-arrangements of ancient ones, with more than 400 new melodies in the 18th cent. Miazga 1976; Crocker-Hiley 2001, 657-658; Hiley 1993, 168-171.

¹⁷) The hypothesis of a Latin influence on the Cretan music and the transmission of the Cretan «influenced» musical tradition in the Ionian islands after 1669 by the Cretans has already been studied in the past by several researchers, mainly based on the few two-voice compositions conserved in the Byzantine manuscripts and the chanting practice of the Ionian islands. See, Gritsanis 1868, 326-336; idem 1870; de Viazas 1909, 24-25, 48-49, 76-77, 92-93; Kapandrites 1913, 2-3, 7-9, 4, 6, 4, 6, 4; Dragoumis 1976-1978, 272-293; idem 1986, 270-280; idem 1994, 265-277; idem 1997, 87-95; idem 2000; idem 2009, 9-30; Conomos 1982, 1-16; Adames 1986, 51-63; Stathis 2001, 656-