

Book Review: Service (*Propria*) for Saint Alice, Empress of All Russia, born Heterodox as Alix, converted to Orthodoxy as Alexandra F. Romanova (Original ; Ἀκολουθία εἰς Ἁγίαν Ἀλίκην, τὴν Πασῶν τῶν Ρωσσιῶν Αὐτοκράτειραν, Ἐτερόδοξον μὲν Γεννηθεῖσαν Ἀλίκην, Ὁρθόδοξον δὲ Γενομένην Ἀλεξάνδραν Φ. Ρομάνοβαν)

CD Review: Asmatic Service for Saint Alice. Hymnography: Alicia Maravelia - Interpretation, Processing: Athanasios Daskalothanasēs (Original; Ἄισματικὴ Ἀκολουθία Ἁγίας Ἀλίκης. Ὑμνογραφία: Ἀλίκη Μαραβέλια – Ἑρμηνεία, Ἐπεξεργασία: Ἀθανάσιος Δασκαλοθανάσης)

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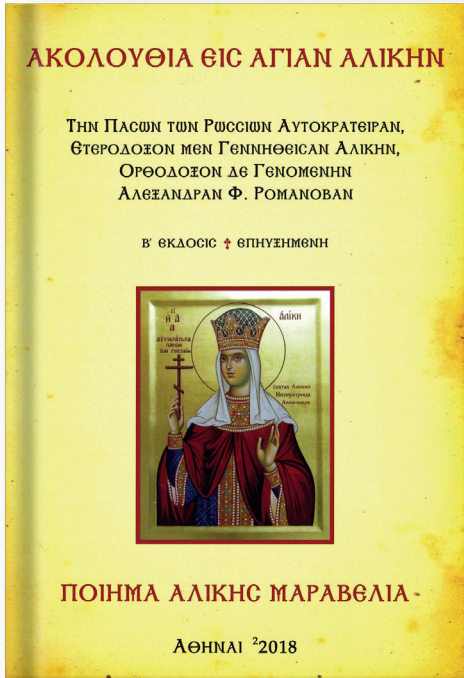
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Abstract

A critical and thorough review of the book of Dr Alicia Maravelia and of her musical CD (with the Cantor Mr Athanasios Daskalothanasīs) is presented. The book is a rare example of Orthodox Hymnography and composition of Byzantine Music written by a woman, following the tradition and norms of the Orthodox Church. It is dedicated to the celebration of the Feast of Saint Alice (Alix/Alexandra F. Romanova), last Empress of Russia and Passion-Bearer Saint and Martyr. The CD contains select hymns chanted by Mr Athanasios Daskalothanasīs and a musicological analysis booklet of more than 50 pages, with introductory text. A short description and musicological analysis of her talented works are given, with several comments on the Oktoechos and comparisons to the Ottoman and Arabic Music and Ways (*Maqam*).

Keywords

Byzantine Music, Byzantine Musicology, Oktoechos, Propria, Maqam, Services for Saints, Feasts of Saints, Christian Orthodox Church, Saint Alix/Alexandra Romanova, Russian Empire, Last Emperors of Russia, Passion-Bearer Saints.



Book Information

Book Title: Ακολουθία εις Αγίαν Αλικήν, τήν Πασῶν τῶν Ρωσσιῶν Αὐτοκράτειραν, Ἐτερόδοξον μὲν Γεννηθεῖσαν Αλικήν, Ὁρθόδοξον δὲ Γενομένην Ἀλεξάνδραν Φ. Ρομάνοβαν / Service (*Propria*) for Saint Alice, Empress of All Russia, born Heterodox as Alix, converted to Orthodoxy as Alexandra F. Romanova

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Author: Alikì MARAVELIA

Pages: 88

Publishing House: Nektarios Panaghopoulos Editions, specially printed for the Hellenic Institute of Egyptology

CD information



CD Title: Ἀσματικὴ Ἀκολουθία Ἁγίας Ἀλικῆς. Ὑμνογραφία: Ἀλικὴ Μαραβελία – Ἑρμηνεία, Ἐπεξεργασία: Ἀθανάσιος Δασκαλοθανάσιος / Asmatic Service for Saint Alice. Hymnography: Alicia Maravelia – Interpretation, Processing: Athanasios Daskalothanasēs

Productor: Hellenic Institute of Egyptology (Dr Dr Alicia Maravelia, Athens, Greece), Meliryton Music Group (Mr Athanasios Daskalothanasīs, Athens, Greece), Holy Metropolitanate of Montenegro and the Littoral (His Eminence Dr Amphilochios Radovic (+), the late Metropolitan and Archbishop of Cetinje, Montenegro).

Introduction

Between the plethora of Asmatic Books of the Eastern Christian Orthodox Church (i.e.: those books used for praising –through Hymnography– the Holy Trinity, Virgin Mary/Theotokos and the miraculous Saints, be them men or women), recently a new hymnographic work has been added. This is the Service for the newly appeared Saint Alice, Passion-Bearer and Martyr, who was also the last Empress of Russia [Paléologue 1932; Erickson 2001], that is Alix/Alexandra Feodorovna Romanova, wife of the Last Emperor of the Russian Empire, Nikolay III Romanov [Хрусталёв 2013]. The Holy Russian Orthodox Church has canonized the whole Saint Family of the Romanov Passion-Bearers in 2000 and the piety of Christians towards them is continuously growing, especially in Russia, Serbia, Montenegro, Greece, and other countries of the Balkans [Димитријевић 2008]. The Feast of Saint Alice is celebrated annually on the 4th/17th of July (Julian/Gregorian Calendar). This recent hymnographic book was written by a new excellent and talented Hymnographer, who continues the tradition of female Hymnographers of the Eastern Orthodox Church, like the famous Byzantine Nun Kassia or Kassianē (9th Century AD) [see e.g.: Cataphygiotou-Topping 1981: 201-209; Cataphygiotou-Topping 1982-1983: 98-110] and more recently of the late Hymnographer Adamantia (Μαντώ) Piperakē [Πιπεράκη-Καβάγια, 'Α. & 'Ισιδώρα [Καθηγουμένη]: 2017]. The hymnographic and musical work of women composers in Byzantine Music is very interesting and highly welcome, as it is rather rare [see e.g.: Blagojević 2015: 331-342].

Author of this hymnographic book is a poly-prismatic personality, a true Scholar with an enormous and important work in her many fields (Egyptology, Archaeoastronomy and Byzantine Music), Dr Dr Alicia Maravelia, Founder and Director of the Hellenic Institute of Egyptology, Professor of Egyptology at the Institute's Seminar and occasionally at the People's University of Athens. The author is characterised by a restless and creative spirit, that is however decent and pious. With her all-worthy asmatic and musical work she can be included in the Chorus of Church Hymnographers. The Holy Spirit illuminates blessed humans and the Orthodox Church is continuously evolving and bettering to the benefit of its human crew ...

We shall critically review the 2nd Edition (enlarged and corrected) of her book [Μαραβέλια 2018], as well as the musical CD that accompanies it [Μαραβέλια & Δασκαλοθανάσης 2019], in order to show the size and importance of her successful endeavour: 1. Every hymnographic work starts by the inspiration of its author/composer and by divine illumination. In the present book the author had the bright inspiration to occupy herself with the martyr-personality of Saint Alice, last Empress of Russia, whose name she bears. As she writes in her own Introduction to the book (p. 17): «My heart was full of deep spiritual and psychic connection, admiration, adoration, adorned with awe, during the writing of this hymnographic work, to honour the holy memory of the glorious Passion-Bearer, Queen and Saint, Alix/Alexandra F. Romanova, Empress of All Russia! My goal in writing this book is opening the

way to celebrate in Orthodox Greece the famous name ALICE by all women who bear it (as until now the Hellenic Orthodox Church does not have any special day dedicated to celebrate this very name, except the All-Saints Day)». Of course, in our modern times, the author could have the possibility and (due to her scholarship) the ease of writing either a historical book or a historical novel to commemorate her beloved Saint; however, she has not done this, choosing instead, by divine inspiration, to compose a hymnographic poem, a Service with all the *Propria*, in order to honour the newly appeared Saint Alix/Alexandra. I can perceive here the incitement of Divine Grace that illuminated her soul, in order to choose the most difficult and blessed way. 2. In order such a bold endeavour to be realized, it needs lots of efforts, determination, rigorous historical and theological research, study, classification of facts and information, excellent knowledge of the object, firm documentation and validation of the above information, poly-prismatic education, warm prayers and of course deep knowledge of Byzantine Music and its ways. The Labyrinth of the Oktōēchos is a vast and irresistible field [Gerlach 2006: 109-154] and only brave and knowledgeable spirits can manage this. Dr Alicia Maravelia is a living example of all the former qualities and talents. In her book she is also writing (p. 19): «In writing this book I have tried in every possible way to compose a perfect result, in order that my hymnographic work can be immediately comprised in the Corpus of the Holy Services to Saints of the Orthodox Church, as well as to be a continuation of the Orthodox Byzantine

Musical Tradition and of the liturgical texts of our Oriental Orthodox Adoration». We note that her book has a main Prologue by the late Metropolitan of Montenegro and the Littoral, Archbishop of Cetinje, Mgr Dr Amphilochios, who wholeheartedly foreworded both the editions of her book and also was the sponsor for the publication of the 2nd edition and of the creation of the musical CD that accompanies it. Her hymnographic work has also a second Prologue by the Abbot of the Monastery at Ganina Yama, near Yekaterinburg, that is dedicated to the Passion-Bearers Romanov Saints, His Grace the Bishop of Nizhni Tagil and Nyeviansk, Mgr Eugenios. Finally there is also an introductory note by the Rev. Prōtopresbyteros Fr. Alexander Nosevitch, the Vicar of the Russian Church of Holy Trinity in Athens. 3. The construction of the Service is fully based on the unconditional Typical Order of the Ecumenical Patriarchate and of the official Book of *Propria* by the late Archōn Prōtopsaltēs of the Ecumenical Patriarchate Mr Geōrgios Violakēs, from which no Orthodox hymnographer can deviate [Παναγιωτοπούλου³1982; Χατζηχρόνογλου 2011-2013]. The Service for Saint Alice of the author is complete and actually does not need even the aid of the *Paraklētikē*, in order to perform any kind of ritual gathering for the adoration of the Saint. More specifically, her hymnographic work contains: (i) Complete Small Vespers (with 4 Hesperia Stichēra, 1 Doxastikon with its dogmatic Theotokion, 3 Aposticha, Apolytikion, & c.; (ii) Complete Great Vespers (with 6 Hesperia Stichēra, 1 Doxastikon with its dogmatic Theotokion, 3 readings from the *Old Testament*, Ritual of the Litē, 3

Aposticha with their Doxastikon and dogmatic Theotokion, Apolytikion, & c.); (iii) Complete Matins (with Apolytikia, Kathismata, Matins's Gospel, complete Kanōn for the Saint, Kontakion, Oikos, Exaposteilarion, 4 Troparia for the Ainoi, with their Doxastikon and the corresponding Theotokion, Great Doxology, & c.); (iv) Holy Liturgy [following the usual order, with another Apolytikion (in Mode 1st, corresponding to ancient Hellenic *Dōrios Tropos* and to Oriental *Sepa*) for the whole Saint Family of the Romanovs and use of a variant of the famous Thrasyboulos Stanitsas's *Ferahnak*-Mode for the Trisagios Hymnos]. 4. The Hymnographer in her excellent religious, poetical, theological, dogmatic, musical and musicological endeavour has managed to unfold her rich talent offered to her by God, based on her firm knowledge of the ancient Hellenic language, as well as on her good knowledge of the specialized hymnographic language of the Orthodox Byzantine Music. Let us not forget that it is very hard for anybody, even to any scholar, to write a hymnographic poem, expressing his/her feelings, in a language that is not spoken today, even if it is still used for liturgical purposes by the Hellenic Orthodox Church. However, the education and the status of the author of this book have managed to overcome all obstacles. We only noticed some minor orthographic mistakes, a few erroneous uses of two conjunctions, as well as some metric discrepancies in two stanzas of the final Odes of the Kanōn; we expect these few mistakes to be corrected in a future edition, although the latter can be chanted without any problem by an experienced cantor. 5. Another trait of the hymnographic work

of Dr Alicia Maravelia that strokes me very pleasantly is her perfect knowledge of Byzantine Music, which is the musical Art of the Hellenic Orthodox Church. She has successfully chosen many Prologues/Prosomoia [Χατζηχρόνογλου 2015] that not only express irresistibly her personal feelings through the word (*logos*), but also make the listeners to share these feelings, understanding the meaning of the Holy Martyr's passion. Thus, for example, she is using Mode 4th Legetos (ancient Hellenic: *Mixolydios Tropos*; Oriental: *Segiah*), a mode that is fast, dancing-like, jubilant, but also modest (in the Hesperia Stichēra of the Great Vespers [where the diptych Kingdom-Church (*Vasileia-Ekklēsia*) is predominant], as well as in the Kanōn); the same Mode, but in its allotropic form *Hagia* (starting from Di, with leading notes Pa, Di, Zō, ending in Di; while *Legetos* starts from Bou) is used in the Doxastikon of the Small Vespers, which has a panegyric, majestic and solemn style. In other cases, as e.g.: in the Apolytikion and in the 4th Idiomelon of the Litē and in the Exaposteilarion, she is using Mode 3rd (ancient Hellenic: *Phrygios Tropos*; Oriental: *Jarkiah*), whose character is warm, panegyric, arrogant and dynamic. Additionally, she is using Mode 4th Plagal (ancient Hellenic: *Hypomixolydios Tropos*; Oriental: *Rast*), whose character is narrating, relaxing, jubilant and sweet (in the Troparia of the Ainoi), with Nē (in this case the upper Pa) as basis and leading notes Nē, Bou and Di. She also uses (only four times) the Chromatic Genre (as she definitely prefers the Enharmonic and the Diatonic ones) in the case of two Doxastika of the Great Vespers (Mode 2nd Plagal, corresponding

to ancient *Hellenic Hypolydios Tropos* and the Oriental *Hijaz*, being the most pathetic and sorrowful; for the Idiomelon of the Matins she is using Mode 2nd, corresponding to the ancient Hellenic *Lydios Tropos* and the Oriental *Houzam*, the so-called Angels' Mode, with passive and contractive style, although sometimes this Mode uses the Diatonic Scale temporarily, as the author has also done in her Idiomelon with considerable success; & c.). 6. As we already observed her predilection for the Enharmonic Scale is evident, as she also explicitly admits (p. 19), thus she is using both Modes of this genre extremely frequently in her hymnographic work (Mode 3rd and Mode 3rd Plagal = *Barys* [Gerlach 2014: 82-95], corresponding to the ancient Hellenic *Hypophrygios Tropos* and the Oriental *Pestegiar*; also corresponding to Oriental *Maqam al-Iraqi* though in its Diatonic Scale). From this point of view she introduces a nice innovation in the Orthodox Hymnography, as Mode *Barys* is not so frequently used. On this pattern, following successfully the classic compositions of the Byzantine Emperor, Hymnographer and Scholar Leōn VI the Wise (866-912 AD), she has managed to present three of her best compositions: (i) the Doxastikon of the Ainoi in Mode *Barys*, based on the Byzantine Emperor's 7th Eōthinon Doxastikon, with a solemn, relaxing, panegyric and narrative style; (ii) the 4th Idiomelon of the Litē in Mode 3rd (see *supra*), also based on the Emperor's 3rd Eōthinon Doxastikon; (iii) the Doxastikon of the Litē was also composed in Mode *Barys* (here note Ga is the basis and leading notes are Ga, Di and Zō). She is also using frequently Mode *Barys* in its Diatonic Scale [Mode *Prōtobarys* (Pentaphonic), with basis Zō

and ending note Zō], as in her choice of the famous Great Doxology of the late Archōn Prōtopsaltēs Athanasios Karamanēs. Similarly, her choice of the renowned *Ferahnak*-Mode of the late Archōn Prōtopsaltēs Thrasyboulos Stanitsas, for the Trisagios Hymnos of the Holy Liturgy was genius! Here the style is panegyric, majestic and jubilant, with dancing undertones. When the late Archōn Prōtopsaltēs Thrasyboulos Stanitsas composed this masterpiece he used Di as basis (~ Oriental: *Neva*; with the *phthora* of Mode 4th Plagal) and descending at the end at lower Zō; however the author and the cantor who chanted the selection of Hymns in the accompanying CD (the well-known and very talented Protopsaltēs and Teacher of Byzantine Music Mr Athanasios Daskalothanasēs) have chosen to end the current *melisma* at the natural Ga, thus imbuing it with more cheerful and royal undertones, specifically fitting to the celebration of an Empress-Saint, and also making chanting easier for choruses. Whenever we chant the Service of Saint Alice, we shall fully comply with the hints of the new hymnographer, as she also proposes basic parts of the Holy Liturgy to be chanted in Mode *Barys*, either in its main Enharmonic Scale or in its Diatonic Scale. 7. Concerning the CD that accompanies the work, this is also an excellent offer to modern Hymnography and to the Church crew. It comprises 21 characteristic compositions (the Apolytikion, some Troparia, Doxastika, Stichēra, Megalynaria, Liturgical Hymns, & c.), accompanied by a rich booklet of 52 pages, including the text of the chanted *melismata*, introduction and concise, but important and precise, musicological comments

that have been carefully, rightly and brightly written by both Dr Alicia Maravelia and Mr Athanasios Daskalothanasēs, who is chanting all of them with his very nice voice and characteristic style, that emanates dignity, piety and deep musical knowledge. His chorus's good accompaniment with the successful *Isokratēma* should be also highly praised! We should only like to observe that the ending (*katalēxis*) of the 4th Idiomelon of the Litē should perhaps be closer to the Byzantine musical norms, than to a certain *glykasmos* that reminds of the Western European way of chanting; however, this is the only exception, because otherwise the *apodosis* of all the hymns by Mr Athanasios Daskalothanasēs is perfect and correct.

We must notice the excellent publication and minute care of both editions of the restless Dr Alicia Maravelia's book, as well as the perfection-approaching form and contents of the CD, that would be unattainable without the important contribution and chanting of Mr Athanasios Daskalothanasēs, who is a very good Chorus-Master in Byzantine Music and has also studied Theology in the University of Athens. We feel that the work we present in this well-esteemed Musicological Journal (*RAST*) is a very successful, accomplished and talented contribution to the modern composition of Byzantine Music and Orthodox Hymnography. Thus, God willing, we are looking forward to the 2nd joint hymnographic work of both of them, congratulating and commending them both.

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Georgios Chatzichronoglou

Born in Theba, Boeotia, Greece in 1946. From family tradition, he started to study Byzantine Music since his early childhood. Since 1962 he is officially chanting in various Churches. He is holding a Diploma of Byzantine Music from the official Conservatory “Romanos Melodos”, grade EXCELLENT, with 1st PRIZE, having being a student of G. Stamelos, K. Patriarcheas, K. Katsoulis and M. Chatzimarkou.

Today he is the Leader-Chanter (Protopsaltis) of the Cathedral Church of Cholargos (Panagia Phaneromeni). He is teaching Byzantine Music in three officially recognized Conservatories, as well as in the Church School. Founder and Director of the Byzantine Athens Chorus, of the Byzantine and Traditional Music of Boeotia, Producer of Byzantine Music broadcasts for the Church Radio, & c. He is the CEO of the Educational Musicological Foundation (NPO) and has been a Member of various Synodic Committees of the Hellenic Orthodox Church and of the Hellenic Ministry of Culture. He has given many concerts in Greece and in many foreign countries; he has appeared in the TV, broadcasted in the radio, & c. He collaborated with many illustrious Greek and foreign composers. Author of very important works and books of Byzantine Music (Lessons in 5 Volumes, Doxologies, Prosomoia, and many more). Honoured by the Holy Synod of the Church with the golden Cross of Apostle Paul, and by the Ecumenical Patriarchate (Istanbul) as Archon Hymnodos of the Great Church of Christ. Professionally he was a Professor of Coaching and Athletics at the National and Capodistrian University of Athens (he wrote 2 University books), with diplomas in Gymnastics and Physiotherapy, and a PhD in the Philosophy of Athletics. Since 1992 he is only occupying with Byzantine Music.

Web Site: http://www.sholi.gr/byzantine_music/georgios-chatzichronoglou/

Biodata of Book and CD Author




Dr Dr Alicia Maravelia

Founder and President of the Hellenic Institute of Egyptology (2011). Professor of Egyptology at the People's University of Athens and at the Institute's Seminar. Egyptologist and Archaeoastronomer. Ex-Research Associate at the Centre for Egyptological Studies of the Russian Academy of Sciences (CES/RAS). BSc in Physics (University of Thessaloniki, 1988); PhD in Astronomy and Astrophysics (University of Athens, 1998); PhD in Egyptology (Université de Limoges, 2004). Published more than 130 papers, books, monographs and reviews; organized and participated in many Conferences; taught in many Summer Schools; and was the unique Editor in Chief for several volumes (e.g.: *Archaeopress: BAR Series* 1052, 1154, 1218, 1448, 1960; *Series Egyptology* 30). Her 2nd PhD Thesis was published in Oxford by Archaeopress (*BAR Series* 1527) in 2006. Member of the Editorial Board of several peer-reviewed journals (e.g.: *Abgadiyāt*, *Oriental Studies*, *RAST*, *Archive.Gr*, & c.) and Editor in Chief of the *Journal of the Hellenic Institute of Egyptology (JHIE)*. Coordinator of the Athens Mummy Project (in close collaboration with the Egyptian Collection of the National Archaeological Museum of Athens and the Athens Medical Centre). Coordinator of the Project DCAEAT (Documentation of the Corpus of Ancient Egyptian Astronomical Texts), together with Dr Ahmed Mansour (WSC, Bibliotheca Alexandrina). Honoured with the Order of the Golden Lion of the Patriarchate of Alexandria; with the Hypatia Prize of the Association of Greek Women Scientists, & c. Honoured by colleagues, friends and students by a volume (edited by Dr Nadine Guilhou and Mrs Antigoni Maniati), published in Oxford by Archaeopress (*Series Egyptology* 17) in 2016. Member of the International Association of Egyptologists, the International Society for Archaeoastronomy and Astronomy in Culture, the European Association of Archaeologists, the Hellenic Society for Aesthetics, the Association of Greek Women Scientists (she is the 2nd Vice-President), the Imperial Orthodox Palestinian Society, & c. She is trying to develop interdisciplinary interactions between Sciences and Humanities, endeavouring to create international synergies between colleagues from all over the World. She is also a Byzantine Music Cantrix and composer of a Service for St Alice.


Appendix 1. Additional Photos

ΑΣΜΑΤΙΚΗ ΑΚΟΛΟΥΘΙΑ ΑΓΙΑΣ ΑΛΙΚΗΣ
 ΥΜΝΟΓΡΑΦΙΑ: Άλίκη Μαραβέλια
 ΕΡΜΗΝΕΙΑ • ΕΠΕΞΕΡΓΑΣΙΑ: Άθανάσιος Δασκαλοθανάσις






✚ Ύμνοι, Τροπάρια, Στιχηρά Μικρού & Μεγάλου Ὁσπερινού, Ὁρθρου & Θ. Λειτουργίας (ἐκ τῆς Ὀκτωίχου): 77 λ.


🇬🇷 Чиннопоследование (Песнопения и Гимны) Праздника Святой Царственной Стратотерпицы Алисии /Александры: 77 м.



ΕΛΛΗΝΙΚΟΝ ΙΝΣΤΙΤΟΥΤΟΝ ΑΙΓΥΠΤΟΛΟΓΙΑΣ, ΠΕΡΙΕΤΑΓΜΑΤΑΚΑ ΕΚΔΟΣΕΙΣ - 2
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 HELLENIC INSTITUTE OF EGYPTOLOGY, OCCASIONAL PUBLICATIONS - 2

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ΑΣΜΑΤΙΚΗ ΑΚΟΛΟΥΘΙΑ ΑΓΙΑΣ ΑΛΙΚΗΣ
 ΥΜΝΟΓΡΑΦΙΑ: Άλίκη Μαραβέλια
 ΕΡΜΗΝΕΙΑ • ΕΠΕΞΕΡΓΑΣΙΑ: Άθανάσιος Δασκαλοθανάσις



Святая Стратотерпица Алисия († 17.VII.1918):
 Императрица Александра Федоровна Романова
 [*06.VI.1872 / ^26.V.1896]

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