Ukraine texts

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Cover:

MUSIC AND SPEECH DIFFERENCES OF ZAGREB DAMASKIN (GRDANICHKOG),

Title Page:

MYTROPOLYЈA ZAHREBACHKO-ЉUBЉANSKA EPARHYЈSKY UPRAVNY ODBOR MUSIC AND METROPOLITAN speech IZ sacristy ZAHREBACHKOH Damascus (HRDANYCHKOH) 40 hodyshњytse wake upokoјeњa bless Metropolitan zahrebachko Sa-Mp љubљanskoh Pryredyla crutches Andreјevyћ Dr. Danytsa Petrovyћ Reviewer Dymytryјe Stefanovyћ Beograd Zagreb 2009

Portrait:

Portrait of Metropolitan Damaskin Grdanichog uj on canvas, council of the Hungarian painter Erdegi (1934), Museum of the Serbian Orthodox Church, Belgrade Mirgane Belosavih

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When today we remember the personality and work of Metropolitan of Zagreb Dr. Damascus (Prdanic) we think of the great and responsible employee of the Serbian Orthodox Church. his total contribution will be studied, hopefully one day, by some lone theologians and musicologists. At the noble initiative of his successor, the Metropolitan of Zagreb, Mr. John, he announces to the church the chant. The role and contribution of Metropolitan Damascus is significant in this seeming vehicle for the long-neglected segment of musical art. There are not many Serbian bishops who have devoted themselves to this valuable collection dedicated to Serbian Orthodox studying Serbian Orthodox church chanting. In addition to his regular duties and obligations, Metropolitan Damascus realized the importance and value of chanting and church music as a whole, and the results of his studies are presented in this book. We emphasize his particular concern for chanting in modern Serbian as well as for folk spiritual songs. He belonged to the circle of Serbian bishops who were distinguished by their dignified appearance on all occasions and their willingness to engage in dialogue with their interlocutors. We pay tribute to the Honorable Archbishop of the Serbian Church to Metropolitan Dr. Damascus (Grdanic) from Zagreb. We are especially grateful to him for his work 14 on the study of Orthodox Serbian chanting. Dimitrije I. Stefanovic

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Dr. Damaskin (born in Leskovac on June 20, 1892. Save in graduation from Belgrade (1903) and graduated in 1912. At the same time he studied at the Music School in Belgrade. After graduating from theology he taught music at the First Kragujevac High School and then He enrolled at the academy in Petrograd (1913). Before leaving for Russia, he was buried in the monastery by the synagogue Plato (Jovanovic), the latter bishop of Banja Luka, and ordained by Metropolitan Dimitrije in the rank of a deacon. He then graduated from the Faculty of Philosophy in Fr He was a parish priest and a religious teacher in our refugee colony in Oxford, Switzerland, and at one time also a military priest of the Second Volunteer Division in Russia. From 1922 to 1923, Damaskin was the first secretary of the Serbian Patriarchate, and in September 1924 he was elected assistant professor at the Faculty of Theology in Belgrade. He was elected to the post in 1931. In the Diocese of Mukachevo-Prijevan, Bishop Damascus returned all intelligence from the Uniate to Orthodoxy, adopted the Constitution of the Diocese, erected a number of temples, sent to the theological theories of priests and envoys of priestly candidates for the Bishop of Mukachevo-Prijevan. to the Mukachevo Episcopal Building. Upon consent, Bishop Damascus was transferred to the Cathedral of the Diocese of US-Kandy in 1938. Although he did not linger in America for a long time, Bishop Damascus has plowed a deep furrow. He paid the greatest attention to ecclesiastical education in general, and in particular to his ecclesiastical ecclesiastics, his time was supplemented by the Church-People's Assembly by the Diocesan Constitution adopted during the Bishop of Mardari. At his consent he was elected bishop of Banat in 1939. In Vrsac, Bishop Damascus launched the Banat Vesnik and tried to educate a cadre of church singers and conductors through the Church Music School, but World War II restrained all his noble intentions. In filling the vacant dioceses, at the first post-war regular session of the Council of Bishops in 1947, he was elected Metropolitan of Zagreb. He died in Belgrade on October 7, 1969, and is buried in the Vavedeni Monastery, where his predecessor, Metropolitan Dositej, is also buried.

The year was forty years since the death of the blessed dead Damascus Grdanic (retired October 7, 1969). His successor in this department, Metropolitan John of Ljubljana, Zagreb, reasonably suggested that the unpublished musical works of Metropolitan Damascus be published in this regard. Having metropolitan Damascus in the field of applying, preserving, nurturing, and studying church music, we suggested that the publication should be extended to include texts dealing with these issues. editions before us include: Poems on Vigil, Poems from the Liturgy of Sts. John Chrysostom, Songs from Molebne to Serbian Saints, Festive Liturgical Songs Spiritual Songs. The harmonization is a four-part choir (Many I from Bdenji, tropics for Christmas and St. Nicholas). The Divine God Prokimen is not harmonized, the Serbian song in the Serbian language is three spiritual songs. Most of the arrangements are performed by tunes of the Serbian folk chant. In harmonizations, whether obvious, we indicated belonging to a particular voice or tune. In the compositions of Ninja, you also forgive our Father no. 1 from Bdenji in the autograph indicates that it is a work of the eponymous compositions by Alexander the Archangel, that is, Dimitri Bortnjanski. The label for the Russian tune is also present in the autographs of the Sugube lechenia (on: Save God, Lithium) and the spiritual compositions of the Soul of Chandelier, Degrees and Ours, where they were introduced by the organizer of the editions. The detailed dynamic and agogic instructions for the three-part choir (in most songs) are characteristic of: The Worlds of the Quiet, Irmos Angel Vopiase and Tropar of Sts. Simeon Peacekeeper.? The records provide a transcribed Church Slavonic text with precise punctuation, which, with small additions, is retained in this edition. the template consists of the compositions we found of Damascus and the transcripts of Milorad Stefanovic. We used transcripts where there were no copyright records. In only two places of the proto did Stefanovic record the dates: May 7, 1957, in the transcript of the succubus of the lechenia by the Russian tune (Bdenije), and April 29, 1971, in the transcript of the irmos Angel Vopiasa. Autographs and transcripts can be found in the Museum of the Serbian Orthodox Church, protocol 10440/2002. years). The material is a gift of prof. Mirjana Belosavic, relatives of Metropolitan Damascus and daughter Proteus Milorad Stefanovic, who together with Metropolitan Damascus worked on recording and processing church tunes. The legacy also contains a portrait of Metropolitan GOdina (the work of the Hungarian painter Erdeli), books, church magazines, manuscripts, letters, stationery, photographs and postcards, reproductions, notes, newspaper clippings, sermons, manuscripts of the High School Liturgical Textbook. 1 The title in the autograph is: Songs from the Akathists to Serbian Saints. Here, however, is a poem from the Prayer Canon of the Serbian Saints, which was kindly presented to us by the elders of the Parish Church in Belgrade, proto-priest) Petar Lukic. This Moleban is served every Tuesday at the Cathedral Church in Belgrade.