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THE SYRIAC MUSICAL TRADITION AN EASTERN HERITAGE

EXCHANGES & INFLUENCES

17-21 MARCH 2021

LIVE FROM GENEVA, SALLE DE LA BOURSE & AROUND THE GLOBE

FREE ACCESS IN STREAMING - WWW.SYRIACMUSIC2021.ORG

ONLINE MUSICOLOGICAL CONFERENCE & CONCERTS

SOURCES AND DEVELOPMENTS

CHARACTERISTICS

EXCHANGES & INFLUENCES BETWEEN TRADITIONS

PRESERVATION AND HERITAGE STATUS

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This conference aims at being an opportunity for exchange and discussion among 18 specialists of the Syriac Musical Tradition or specialists of its influences and exchanges with other traditions. The intention is to review the existing status of works and to revitalize the current research about it. The conference is public and largely open to representatives of the Syriac communities, to HEM and partner Universities students, and to any interested person. Presentations given during the conference will be published. Several concerts are offered to illustrate the conference. The topics to be discussed develop four streams of analysis:

Sources and development of Syriac Music

We will focus on researches made about the sources and about the historical and geographical development phases of the Music of the Eastern and Indian Syriac Churches, taking into account both the recent philological discoveries and the footprints that can still be found in the oral traditions that are alive.

Characteristics: Syriac octoechos, modes, tetrachords, composition principles of Syriac melodies

A common conceptual legacy of the various Syriac musical traditions and of other Christian traditions, the Octoechos appears to have obtained its shared recognition in Jerusalem between the 5th and the 9th centuries, presumably drawing from preexisting elements. Many questions remain open about its relation to Arabic and Turkish makams, Persian systems, as well as about its role in the Byzantine, Gregorian, Georgian and Armenian repertoire. The role of the Syriac tradition in the birth of the Octoechos, as well as the building principles of Syriac melodies, will be given particular focus.

Exchanges and influences between traditions

How did the acculturation of Syriac musical traditions operate during their displacement into other linguistic and cultural areas? Which other Christian and non-Christian musical traditions were influenced by, or have influenced the Syriac Music traditions during their migration? How are these musical traditions preserved or transformed in the diasporas that emerged due to the contemporary migrations?

Preservation and heritage status

The political conflicts of the last decades and the related immigration have considerably weakened the Eastern Churches' Syriac musical heritage. By which means, such as recordings, transcriptions, etc., and by which methodologies can the conservation of the Syriac musical heritage and its transmission be ensured ?

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PROGRAMME OF SESSIONS & CONCERTS

WEDNESDAY, MARCH 17, 2021

4:30 pm - 5 pm* : Welcome and opening

5 pm - 6:30 pm* : **A Panorama of Syriac Traditions**

Introductory concert from Geneva

By the HEM Syriac Choir directed by Jalal Polus Gajo

THURSDAY, MARCH 18, 2021

Noon - 3 pm* : Session 1

4 pm - 5:30 pm* : **Syriac Orthodox Traditions**

Concert from Mardin, Tur Abdin (Turkey, UTC + 3) and The Netherlands
Monastic Choirs and Diocese choir

FRIDAY, MARCH 19, 2021

Noon - 3 pm* : Session 2

4 pm - 5 pm* : **Syriac Catholic Traditions and Traditions from Iraq**

Concert from Qaraqosh (Iraq, UTC + 3)

Choir directed by Fr. Duraid Barbar

SATURDAY, MARCH 20, 2021

Noon - 3 pm* : Session 3 and final discussion

4 pm - 5 pm* : **Maronite Tradition**

Concert from Byblos (Jbeil) (Lebanon, UTC + 2)

Qolo Atiqa School of Music Choir

SUNDAY, MARCH 21, 2021

2 pm - 2:30 pm* : **Syriac & other influences in the Coptic Tradition**

Recorded concerts by the Kyrel Trust Choir directed by Michael Henein

3 pm - 4 pm* : **Syro-Malankar Orthodox Tradition**

Concert from Kottayam (Kerala, India, UTC + 5:30)

By the Sruti Liturgical Music School Choir

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PARTICIPANTS

DR. GABRIEL AYDIN, Syriac Music Institute, USA
PROF. DR. SEBASTIAN BROCK, Oxford, UK
PROF. GIOVANNI CONTI, Università di Parma, Italie
DR. ENRICO FINK, Shemah School Of Jewish Studies, Florence, Italie
M. JALAL POLUS GAJO, Iraq, Haute école de musique de Genève
DR. PROF. MAMMOOTIL P. GEORGE, Orthodox Theological Seminary, Sruti
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DR. MICHAEL HENEIN, Egypte, St Kyrel Trust, UK
NOURI ISKANDAR, Former Director of the Instit. for Eastern Music, Aleppo, Syria
DR. TALA JARJOUR, King's College, London, UK
PROF. DR. PETER JEFFERY, Notre Dame University, USA
PROF. DR. ELIAS KESROUANI, Lebanon
P. NISSAN FADI LION, Iraq, Par. St Ephrem, Lyon, France
DR. TOUFIC MAATOUK, Université Antonine, Lebanon
VIOLAINE TRENTESAUX MOCHIZUKI, Marquartstein institute, Germany
PROF. NIDA ABOU MRAD, Université Antonine, Lebanon
DR. JOSEPH PALACKAL, Musicological society of India
PROF. MILED TARABAY, Université Saint Esprit de Kaslik (USEK)
PROF. DR. LUCA RICOSSA, Haute école de musique de Genève

The conference will build the foundation for a research project of the HEM dealing with the conservation and the heritage status of the Iraqi Syriac Churches repertoire.

HAUTE ÉCOLE DE MUSIQUE DE GENÈVE

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