

The activities of K. A. Psachos in *Istanbul* are not entirely unknown to us; sufficient elements are pointed out and discussed in the extant relevant bibliography, both in the older,<sup>1</sup> as well as in the recent one.<sup>2</sup>

However, in searching the K. A. Psachos's Archive for further unknown elements about his activities in *Istanbul*, the researcher is indeed provided with a multitude of new and largely unknown documents concerning his multifaceted tasks there;<sup>3</sup> indicative aspects of those documents are presented below:

### 1. Student notebooks

Of exceptional interest are several student notebooks found in K. A. Psachos's Archive; they are student notebooks of K. A. Psachos himself, but there also are some notebooks of his brother, as well, the latter described as *George Alexandrou* [Γεώργιος Αλεξάνδρου] or *George A. Psachidis* [Γεώργιος Α. Ψαχίδης].<sup>4</sup> These notebooks contain informal student notes or attentive copies of several school texts, as well as other relevant student essays of both brothers.

Some student notebooks of K. A. Psachos himself are particularly noteworthy; they are notebooks where one can see K. A. Psachos's name written down by his hand on their cover page. The name been similarly recorded as *Konstantinos Alexandrou* [Κωνσταντίνος Αλεξάνδρου] or *K. A. Psachidis* [Κ. Α. Ψαχίδης]; additionally, paintings and school drawings from his childhood, obviously made during his leisure, may be seen in the same notebooks; occasionally, the mentioned notebooks are stamped with K. A. Psachos's characteristic special oval seal [facs. 1], bearing at the top a cross, in the middle his initials [K. A.], written between laurels, and at the bottom an inscription of the year 1879.<sup>5</sup>

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<sup>1</sup> Mark Ph. Dragoumis, «Κωνσταντίνος Α. Ψάχος. Συμβολή στη μελέτη της ζωής και του έργου του» [“Konstantinos A. Psachos; a contribution to the study of his Life and Work”], in *Λαογραφία* [Laografia], 29 (1974), 313-4 [= Idem, “Konstantinos A. Psachos (1869-1949); a contribution to the study of his Life and Work”, in *Studies in Eastern Chant*, 5 (1990), 78-9]; George Hadzitheodorou, «Η ζωή και το έργο του Κωνσταντίνου Αλεξάνδρου Ψάχου» [“The life and work of Konstantinos Alexandrou Psachos”], in K. A. Psachos, *Η παρασημαντική της βυζαντινής μουσικής, ήτοι ιστορική και τεχνική επισκόπησης της σημειογραφίας της βυζαντινής μουσικής από των πρώτων χριστιανικών χρόνων μέχρι των καθ' ήμωιν, έκδοσις δευτέρα υπεργηρημένη, μετά έκτενοῦς βιογραφίας και εισαγωγῆς συνταχθείσης ὑπὸ τοῦ ἐπιμεληθέντος τὴν ἔκδοσιν Γεωργίου Χατζηθεοδώρου καθηγητοῦ μουσικῆς* [The Parasimantiki of the Byzantine Music; a Historical and Technical Review of the Notation of the Byzantine Music from the first Christianity years until nowadays; 2nd extended edition, with an extensive biography and introduction written by the supervisor of the edition George Hadzitheodorou, music teacher], (Athens: Dionysos Publishing Co, 1978), ιδ' [14]-κγ' [23]; Katy Romanou, *Εθνικῆς Μουσικῆς Περίηγησις 1901-1912. Ἑλληνικά μουσικά περιοδικά ὡς πηγή έρευνας τῆς ιστορίας τῆς νεοελληνικῆς μουσικῆς* [A journey through National Music 1901-1912: Greek Music Journals as a source of research on Modern Greek Music], 1<sup>st</sup> part, (Athens: Kouloura Editions, 1996), 14-5 (note 26); Kyriaki Mamoni, «Κωνσταντίνος Ψάχος. Ένας διαπρεπῆς Κωνσταντινουπολίτης, μουσικοδιδάσκαλος και λόγιος (1866[-]-1949)» [“Konstantinos Psachos. A distinguished Constantinopolitan Music Tutor and Scholar (1866[-]-1949)”], in *Επιστημονικό Συμπόσιο: Ο Εξω-ελληνισμός. Κωνσταντινούπολη και Σμύρνη, 1800-1922* [Proceedings of the Conference: The Outside Hellenism; Istanbul and Smyrna, 1800-1922], ed. Maria Stefanopoulou, (Athens: Publications of the Society of Modern Greek Cultural Studies-Moraitis's School, 2000), 90-3.

<sup>2</sup> Chaldaeaki (2018), 35-45.

<sup>3</sup> Cf. Achilleas G. Chaldaeakes, «Σημειώματα Κ. Α. Ψάχου ἐπὶ τῶν ἐντόπων μουσικῶν ἐκδόσεων τῆς βιβλιοθήκης του. Α', 1820-1882» [“Notes of K. A. Psachos on printed musical books of his Library; I, 1820-1882”], in Idem, *Βυζαντινομουσικολογικά* [Byzantine-Musicological], 2<sup>nd</sup> volume: *History*, (Athens: Athos Editions, 2014), 377-8, 411; there, a very important and (until then) unknown fact concerning his musical studies was pointed out; it refers to a note he had written on the back of the cover page of one of the musical books in his library, where K. A. Psachos clarified the following: “*The first musical text from which I started my musical studies in the Patriarchal Central Clergy School, where I was an inmate*” [«Τὸ πρῶτον μουσικὸν κείμενον ἀπὸ τοῦ ὁποῖου ἤρχισα τὴν μουσικὴν ἐν τῇ Πατριαρχικῇ Κεντρικῇ Ἱερατικῇ Σχολῇ, τῆς ὁποίας ὑπῆρξα τρόφιμος. Κ. α. Ψάχος»]; this musical book is the following one: Peter the Peloponnesian, *Νέον Αναστασιαματάριον, ἄργον καὶ σύντομον, μελοποιηθὲν ὑπὸ Πέτρου λαμπαδαρίου τοῦ Πελοποννησίου, διασκευασθὲν δὲ ὑπὸ Θεοδώρου παπᾶ Παράσχου Φωκαέως καὶ πολλὰκις ἐκδοθὲν καὶ ὑπὸ διαφόρων διδασκάλων, ἐκδίδεται τανῦν παρὰ τοῦ υἱοῦ αὐτοῦ Αλεξάνδρου Θ. Π. Φωκαέως (ἀδεία τῆς τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας) δαπάνῃ τοῦ τυπογραφείου «Ἡ Μακεδονία»* [New Anastasimatarion, slow and short], (Thessaloniki: Stefan Thanos & Spyridon Vasileiadis Publications, 1878); I had then set the year 1878 as a safe *terminus post quem*, not only concerning – specifically – the determination of the date of the attendance of K. A. Psachos at the mentioned Clergy School, but also – generally – for the time period in which he systematically started studying Byzantine Music. Now, we know [due to recent research published by Chaldaeaki (2018), 37-9] that the attendance of K. A. Psachos in the *Patriarchal Central Clergy School* began in the year 1881, a year during which this school was still located on the island of Halki [Heybeliada]. In the following year (1882), the school “was transferred to the community of Eksiliporia (Lotza), near to the Holy Fountain (Hagiasma) of the Church of St. Mary of Blachernae”; the last fact is confirmed by a student notebook of K. A. Psachos (that is also mentioned onwards) with the following title: *The Notes of Botanica of the second grade student of the Central Clergy School located in Balat area of Istanbul, Konstantinos Alexandrou, on October the 3<sup>rd</sup>, 1882* [Σημειώσεις Βοτανικῆς τοῦ μαθητοῦ τῆς Β' τάξεως τῆς ἐν Παλατᾷ κεντρικῆς ἱερατικῆς σχολῆς Κωνσταντίνου Αλεξάνδρου τῆς 3<sup>ης</sup> Ὀκτωβρίου 1882].

<sup>4</sup> Chaldaeaki (2018), 35 (note 57, where it is mentioned that he was born in 1866) & 37 (note 60).

<sup>5</sup> Hadzitheodorou (1978), ιδ' [14]; Chaldaeaki (2018), 178.



Facs. 1 K. A. Psachos's characteristic special oval seal.

Through the aforementioned notebooks, one can undoubtedly observe the various subjects of K. A. Psachos's apprenticeship in his schools; for example, while he was a student at the *Central Clergy School* located on the island of *Halki* [*Heybeliada*], he studied philosophical and philological subjects (like *Moral Virtues* [*Ἠθικαὶ Ἀρεταί*], *Biographies of Plutarch* [*Βιογραφίαι Πλουτάρχου*], *From Isokratous to Philip* [*Ἰσοκράτους πρὸς Φίλιππον*], etc.), and also took some courses in mathematics. It should also be noted that K. A. Psachos's student notes on the abovementioned subjects include, some drafts of formal letters,<sup>6</sup> and even his first drafts of several student works,<sup>7</sup> as well as some of his early translation efforts.

Furthermore, additional musicological information is unexpectedly found in this exclusively informal material which is contained in these student notebooks; for instance, a triple *Lord have mercy* [*Κύριε, ἐλέησον*], a hymn composed by K. A. Psachos in the 2<sup>nd</sup> Mode of Byzantine Music and spontaneously written on the cover page of one of his student notebooks, specifically the aforementioned notebook with the following title: *The Notes of Botanica of the second grade student of the Central Clergy School located in Balat area of Istanbul, Konstantinos Alexandrou, on October the 3<sup>rd</sup>, 1882* [*Σημειώσεις Βοτανικῆς τοῦ μαθητοῦ τῆς Β' τάξεως τῆς ἐν Παλατῆ κεντρικῆς ἱερατικῆς σχολῆς Κωνσταντίνου Ἀλεξάνδρου τῆ 3<sup>ῃ</sup> Ὀκτωβρίου 1882*] (facs. 2 & 2a; ex. 1).

<sup>6</sup> For example (the text is written in Greek):

*Ἡ ἐν Χάλκῃ κεντρικῆ ἱερατικῆ σχολῇ τῆ 23 Νοεμβρίου 1881  
Σεβαστή μου Μητέρα  
Εἰς Μ. Ρεῦμα*

*Ἔλαβον τὴν ἐπιστολήν σας καὶ ἐχάρην πολὺ πληροφορηθεὶς περὶ τῆς ποθητῆς ὑμῶν υἰείας σας [ἔλαβον δὲ καὶ τὸ πανταλόνιον καὶ τὰ δύο ὑποκάμισα καὶ εὐχαριστήθημι].*

Another example (the text is also written in Greek):

*Φίλε,*

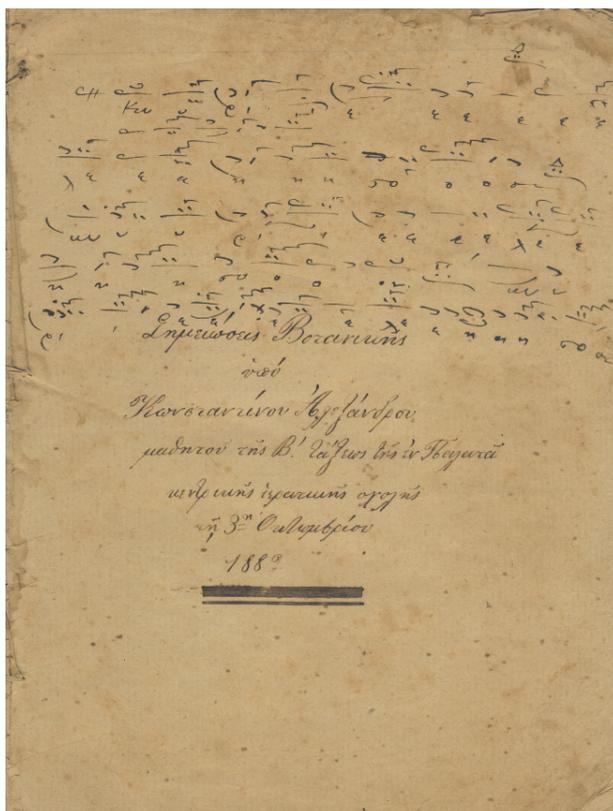
*Ἔλαβον τὴν ἐπιστολήν σου καὶ ἐξεπλάγην, πληροφορηθεὶς, ὅτι καὶ ἐν τῇ πόλει ὑμῶν ἄφθονος ἐπίσης ἐπέπεσε χιὼν. Ἐν τούτοις ὁμως ἐκ τῆς ἐν τῇ πόλει ὑμῶν ἀφθονίας τῆς χιόνος ὁ ἄνθρωπος δὲν ἐκπλήττεται τόσον, ὅσον ἐκ τῆς ἐν τῇ ἡμετέρᾳ πόλει. Ὑπάρχουσιν ἄνθρωποι ὑπερεκατοντούτιδες, οἵτινες διηγοῦνται ἡμῖν, ὅτι οὐ μόνον οἱ ἴδιοι δὲν εἶδόν ποτε τοιαύτην χιόνα, ἀλλ' οὐδὲ παρὰ τῶν πατέρων αὐτῶν ἤκουσαν περὶ ἀφθονίας χιόνος διηγήσεις. Ὅπως ὁποῦτε ὁμως εἴτε πολλὴ εἴτε ὀλίγη εἶνε ἡ καταπεσοῦσα χιὼν θέλει παρέλθῃ μόνον δὲ αἱ συνέπειαι αὐτῆς ἐπὶ πολλὴν θέλουσι διαμένει χρόνον ἀνεξίτηλαι.*

*Λαβὼν τὴν ἐπιστολήν σου, φίλε, ἠὲχαριστήθημι τὰ μέγιστα πληροφορηθεὶς περὶ τῶν ὅσων μοι γράφεις. Πρὸς τούτοις δὲ σοὶ λέγω, ὅτι ἡ ὑπερβολικὴ ἐκείνη χιὼν παρήλθεν καὶ οἱ πάγοι ἐτύχθησαν δὲν φαίνεται δὲ οὐδὲ ἴχνος αὐτῶν.*

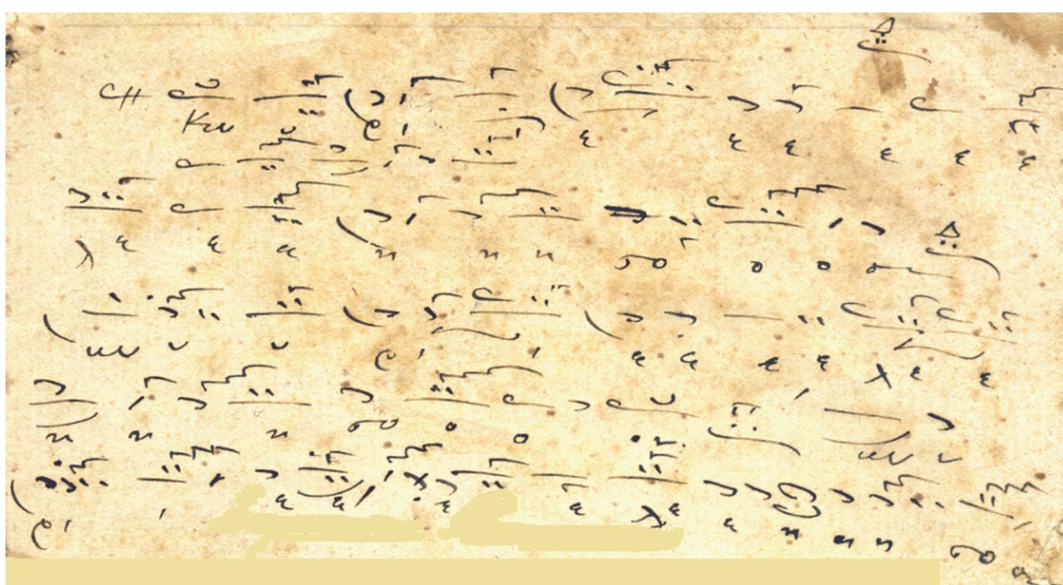
<sup>7</sup> For example (the text is once again written in Greek):

*Ὑπὸ Κ. Α. Ψαχίδου μαθ. τῆς α' τάξεως τῆς κεντρ. ἱερατ. Σχολῆς | Τῆ 15 Ἰανουαρίου |*

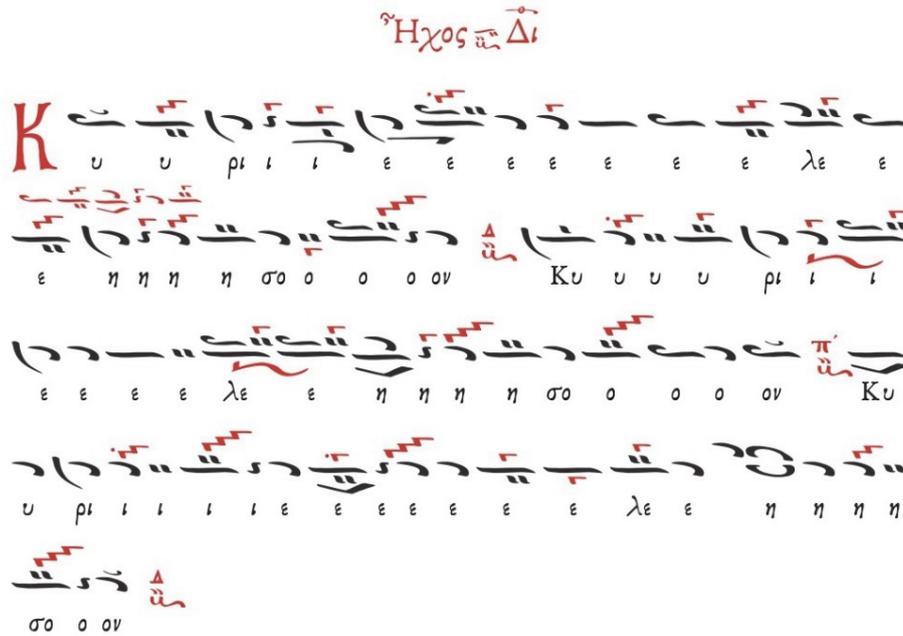
*Χασμωδία ἐστὶν ἀδιάρθρωτος τρόπος τινὰ ἀπαγγελία προερχομένη ἐκ τῆς συγκρούσεως δύο φωνηέντων, π.χ. κατὰ αὐτοῦ. θεραπεύεται δὲ αὕτη κατὰ ἕξ τρόπους: 1) διὰ τῆς συναίρέσεως, διὰ τῆς κράσεως, διὰ τῆς ἐκθλίψεως, διὰ τῆς ἀφαιρέσεως, διὰ τῆς συνιζήσεως καὶ διὰ τῆς παρεισαγωγῆς εὐφωνικοῦ γράμματος, π.χ. ἀνάξιος, εἶπεν ὁ Κύριος, οὕτως ἔχει, οὐκ ἔστιν, οὐκέτι.-*



**Facs. 2** A triple *Lord have mercy* [Κύριε, ἐλέησον], a hymn composed by K. A. Psachos in the 2<sup>nd</sup> Mode of Byzantine Music, written on the cover page of one of his student notebooks.



**Facs. 2a** A triple *Lord have mercy* [Κύριε, ἐλέησον], a hymn composed by K. A. Psachos in the 2<sup>nd</sup> Mode of Byzantine Music, written on the cover page of one of his student notebooks (detail).



Ex. 1 A triple *Lord have mercy* [Κύριε, ἐλέησον], a hymn composed by K. A. Psachos in the 2<sup>nd</sup> Mode of Byzantine Music, written on the cover page of one of his student notebooks; a contemporary transcription into the Byzantine Notation.

Finally, the following draft (definitely written later) of his epistle is of crucial importance, as it deals with a notorious Byzantine Music book entitled *Key of the Ancient Byzantine Notation*, written by Panagiotis Kiltzanides:<sup>8</sup>

Αξιότιμε κ. Διευθυντά

Μετά πολλῆς τῆς εὐχαριστήσεως ἔμαθον ὅτι ὁ ἐν Ρωσσίᾳ μεγάλτιμος ὁμογενῆς Γρηγόριος ὁ Μαρασλῆς ἀνέλαβεν ἵνα ἐν τῇ δαπάναις αὐτοῦ ἐκδομένη Μαρασλείῳ Βιβλιοθήκῃ ἐκδῶ καὶ τὸ χειρόγραφον σύγγραμμα τοῦ μακαρίτου Χ(ατζῆ) Παναγιώτου Κηλιτζανίδου τοῦ Προυσσαέως ὅπερ «Κλείς» τῆς ἀρχαίας γραφῆς ἐπιγράφεται. Μόνον ὁ τίτλος αὐτοῦ ἀρκεῖ ἵνα ἐννοήσῃ τις τὰς δυσχερείας οἵας συνεπάγεται ἡ ἔκδοσις διὰ τύπου βιβλίου μουσικοῦ εἰς ἀρχαίαν γραφήν πρώτην ἤδη φορὰν ἐκδοθησομένου. Διότι οὐδεὶς σχεδὸν τῶν ἡμετέρων μουσικῶν γινώσκει τὸ πολυσχιδῆς τῆς ἀρχαίας γραφῆς πολλῶ δὲ περισσότερον στοιχειοθέτης ὅστις νὰ γνωρίζῃ τὸν τρόπον τῆς στοιχειοθεσίας. Διὰ τοῦτο εἰς τὴν ὅσον ἔνεστι ταχύτεραν ἔκδοσιν τοῦ [εὔπροσδέκτου;] τούτου ἔργου ὑποβλέπων,

Honorable Director

It was with great pleasure to be informed that the very honored expatriate in Russia Gregorios Maraslis took over the expenses of the publication, in the “Marasleios Library”, of the manuscript of the late Hadzi Panagiotis Kiltzanidis from Bursa, a book titled: “Key of the Ancient Byzantine Notation”. The title itself is sufficient for someone to understand the difficulties that imply the printed publication, particularly for the very first time, of a music book written according to the Ancient Byzantine Notation. That is because nearly none of the Greek musicians really know the complexity of the Ancient Byzantine Notation and nearly none

<sup>8</sup> About the above-mentioned book see Achilleas G. Chaldæakes, “The ‘Key of the Ancient Byzantine Notation’”, in *Ἐπιστημονικὴ Ἐπετηρὶς τῆς Φιλοσοφικῆς Σχολῆς τοῦ Πανεπιστημίου Ἀθηνῶν* [Scientific Yearbook of the School of Philosophy of the National and Kapodistrian University of Athens] 47 (2022-3), 9-43; cf. Panagiotis Kiltzanides, *Δοξαστάριον Πέτρου τοῦ Πελοποννησίου, περιέχον ἅπαντα τὰ Ἰδιόμελα καὶ Δοξαστικά τοῦ Ἑσπερινοῦ, τῆς Λιτῆς, τῶν Ἀποστίχων καὶ τῶν Αἰνῶν, τὰ Ἀπολυτικά καὶ Κοντάκια πασῶν τῶν Δεσποτικῶν καὶ Θεομητορικῶν ἑορτῶν, τῶν ἑορταζομένων ἁγίων τοῦ ὅλου ἐνιαυτοῦ, τοῦ τε Τριωδίου καὶ Πεντηκοσταρίου, ἐν ᾧ προσετέθησαν καὶ τινὰ ἀργὰ ἀρχαῖα μαθήματα μέχρι τοῦδε ἀνέκδοτα, κατὰ παραλληλισμὸν ἐκ τῆς ἀρχαίας πρὸς τὴν νέαν Μέθοδον, ἐκδιδόται ὑπὸ τοῦ μουσ. Π. Γ. Κηλιτζανίδου Προυσαέως, ἀδεία καὶ ἐγκρίσει τῆς Μεγάλῃς Ἐκκλησίας καὶ τοῦ Αὐτοκρατορικοῦ ἐπὶ τῆς Δημοσίας Ἐκπαιδεύσεως Ὑπουργείου* (ὑπ’ ἀριθ. 160. 7 Δεζμβριλ-Ἀχῆρ, 99. 13 Νισάν 98) [Doxastarion, composed by Peter the Peloponnesian], 2<sup>nd</sup> volume, (Constantinople, 1886), α’[1]-γ’[3] [: a “note of crucial importance” («Σπουδαία Σημείωσις») at the end of the book]; K. A. Psachos, «Τὸ ζήτημα τῆς ἀρχαίας μουσικῆς γραφῆς καὶ τὸ σύγγραμμα τοῦ Κηλιτζανίδου» [“The issue of the Ancient Method of the stenographical Byzantine Notation and the book of Panagiotis Kiltzanides”], in *Φόρμιγξ* [Formigxi], II.a.9 (15.7.1905), 1-2 | II.a.10 (31.7.1905), 3 | II.a.11-2 (15-31.8.1905), 3 | II.a.13-4 (15-30.9.1905), 5 | II.a.16 (31.10.1905), 3-4 | II.a.17-8 (15-30.11.1905), 1 & 5-6; Psachos (1978), 247-8 (note 81); Gr. Stathis *Ἡ ἐξήγησις τῆς παλαιᾶς βυζαντινῆς σημειογραφίας καὶ ἔκδοσις ἀνωνύμου συγγραφῆς τοῦ κώδικος Ξηροποτάμου 357 ὡς καὶ ἐπιλογῆς τῆς Μουσικῆς Τέχνης τοῦ Ἀποστόλου Κώνστα Χίου ἐκ τοῦ κώδικος Δοχειαρίου 389* [The exegesis of the Ancient Byzantine Notation], (Athens: Institute of Byzantine Musicology, 1978), 16-8, 40-1 (note 2).

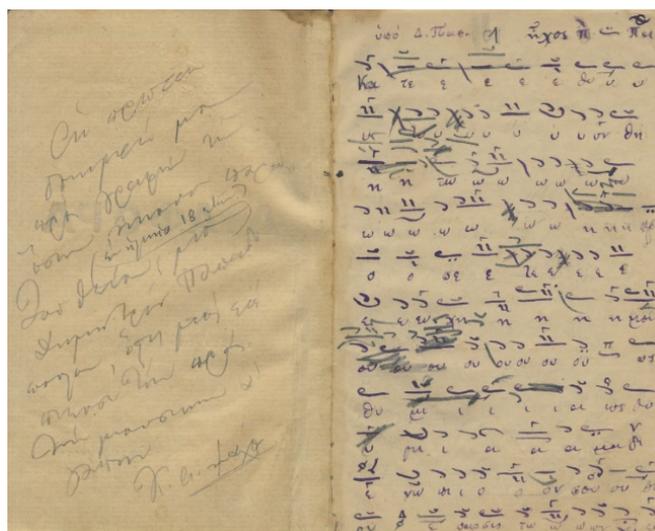
ὄπερ πολλάς τὰς εὐκολίας παρέξει τοῖς περι τὴν ἀρχαίαν μουσικὴν ἀσχολουμένοις, καθῆκον νομίζω νὰ ὑποβάλω τοῖς ἀρμοδιοῖς τὴν ἐξῆς γνώμην. Πρὸς ἔκδοσιν διὰ τοῦ τύπου τοῦ κυρίως μουσικοῦ μέρους θὰ δαπανηθῶσι οὐκ ὀλίγα χρήματα διὰ τὸ δυσχερὲς καὶ ὄλως πρωτότυπον τῆς ἐργασίας. Δὲν θὰ ἦτο ἄρα γε προτιμότερον τὸ καθαρῶς μουσικὸν μέρος νὰ ἐκδίδετο ἐργολαβικῶς εἰς ἓνα [ἄπογραφο] ξυλογράφον ὅστις [κατὰ] νὰ [ἐργασθῆ] αὐτὸ ἐξ].

of the Greek publishers know the way to typographically use the same notation. For this purpose, as I anticipate the most immediate publication of this welcoming book, which will be of great help for those who deal with the Ancient Byzantine Notation, it is my duty to present to those in charge the following opinion. The printed publication of the main music part of the book will be quite expensive, due to the difficult and entirely original nature of the work. Would it not be preferable for the pure music part of the book to be published [using the “facsimile technical method”, according to which the publisher would have to typographically imitate the way the Ancient Byzantine Notation was written in the existing manuscripts?]

## 2. Documentation of Byzantine Music Compositions

Of even greater interest is another notebook – preserved in K. A. Psachos's Archive – under the following title: *Miscellany* (from my childhood), *Konstantinos Alexandrou [(παιδικὰ μου) Διάφορα, Κωνσταντίνου Ἀλεξάνδρου]*. On the cover page of this notebook is written the motto “sing wisely” [«ψάλατε συνετῶς»] (*Psalm. 46,8b*). Moreover, on the back of the cover page, one can also find a later note of K. A. Psachos, through which he specifies what the notebook contains: “My first attempts (at the age of 18) to document those heard by my uncle, *Dimitrios Papadopoulos*, who inspired in me the love for music” [«Αἱ πρῶται δοκιμαί μου πρὸς γραφὴν τῶν ὅσων ἤκουον παρὰ τοῦ θείου μου (ἐν ἡλικίᾳ 18 ἐτῶν) Δημητρίου Παπαδοπούλου, ὅστις μοι ἐνέπνευσεν τὴν πρὸς τὴν μουσικὴν ἀγάπην Κ. α. Ψάχος»].

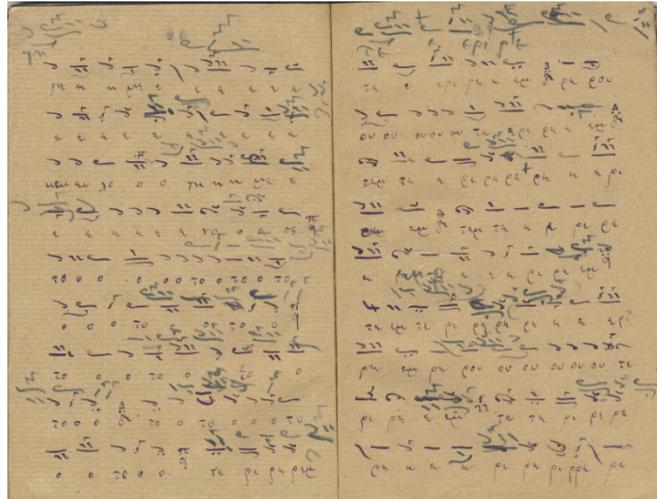
The musical dictations which are documented in this specific notebook are definitely remarkable; some of them have subsequently been corrected by K. A. Psachos himself,<sup>9</sup> because, as he points out in another note found in his Archive: “the written Byzantine Music compositions, transcribed by me after a recitation by my uncle, *Dimitrios Papadopoulos*, are full of misspellings, because I wrote them while still a child, ignorant in music orthography” [«τὰ γραφέντα κατ’ ἀπαγγελίαν αὐτοῦ χειρόγραφα, ἀνορθόγραφα κλπ κλπ διότι τὰ ἔγραφα παῖς ὢν ἀμύητος εἰς τὴν ὀρθογραφίαν»].



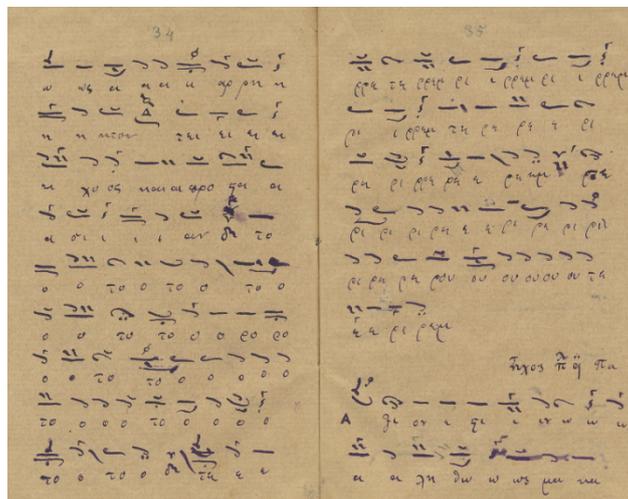
Facs. 3 From K. A. Psachos's musical dictations: *Κατευθυνθήτω*.

<sup>9</sup> See on pp. 1-2 [*Κατευθυνθήτω* (facs. 3-4)], 3-4 [*Δύναμις Ὅσοι εἰς Χριστόν* (facs. 4-5)], 24-27 [*Καὶ εὐλογημένος* (facs. 6-8; unfinished, pp. 28-29 are missing)], 35-38 [*Ἄξιόν ἐστιν* in 1<sup>st</sup> Plagal 5-phonos Mode (facs. 8-10)].

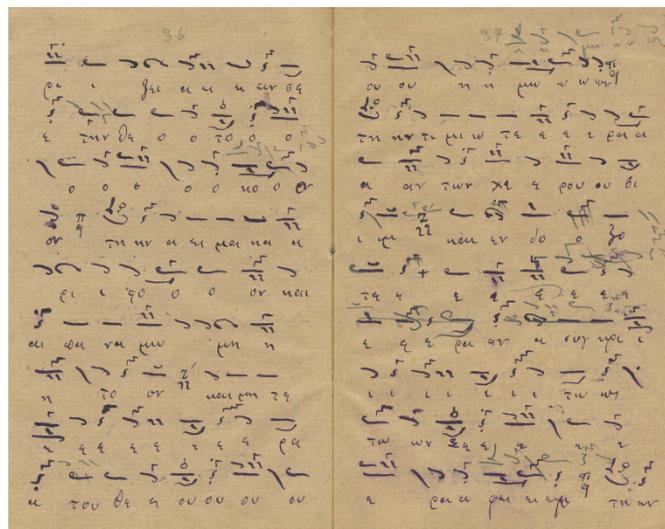




Facs. 7 From K. A. Psachos's musical dictations: *Καὶ εὐλογημένος*.



Facs. 8 From K. A. Psachos's musical dictations: *Καὶ εὐλογημένος* & *Ἄξιόν ἐστιν* in 1<sup>st</sup> Plagal 5-phonos Mode.



Facs. 9 From K. A. Psachos's musical dictations: *Ἄξιόν ἐστιν* in 1<sup>st</sup> Plagal 5-phonos Mode.