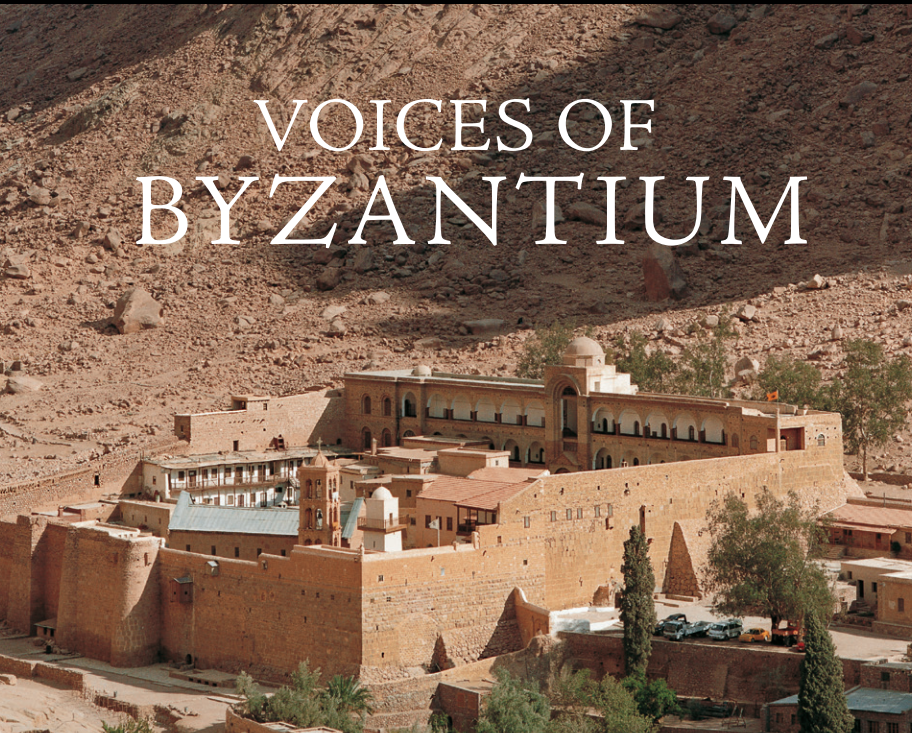




THE METROPOLITAN MUSEUM OF ART

# VOICES OF BYZANTIUM



Medieval Byzantine Chant from Mt. Sinai  
CAPPELLA ROMANA

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### *The Vespers of St. Catherine*

1	Invitatorium: Traditional, MS Sinai 1257 (dated 1332), <i>Mode Plagal 4</i>	2:47
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11	Sticheron, MS Ambrosianus 139 A sup. (14th c.), <i>Mode 2</i>	4:54
12	First Canticle, Ode 7, The Song of the Three Holy Children with Refrains Traditional and Xenos Korones (14th c.)	6:30
13	Sticheron “The Angel of the Lord came down” Manuel Gazes the Lampadarios (fl. 1st half of the 15th c.), <i>Mode Plagal 4<sup>c,d,a</sup></i>	7:52
14	Conclusion of the First Canticle	2:28
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# CAPPELLA ROMANA

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# MEDIEVAL BYZANTINE CHANT FROM MT. SINAI

Between 548 and 565 the East Roman (Byzantine) Emperor Justinian I constructed the Holy Monastery of St. Catherine at the foot of Mount Sinai, a place already revered by pilgrims as the site of God's appearance to Moses in the Burning Bush. Monastic life and pilgrimage have continued through the centuries without significant interruption at St. Catherine's, providing its living community with a rich inheritance of spiritual traditions and material treasures. The latter include a priceless collection of artworks, among which are rare examples of Byzantine icons created prior to the destruction of images resulting from the imperially sponsored policy of Iconoclasm (730–843). Equally precious are the contents of the monastery's library, a collection of over 4,700 manuscripts in Greek, Arabic, Georgian, Latin, Slavonic, Syriac and other languages. From November 2006 to March 2007 a selection of these items was featured at the J. Paul Getty Center in Los Angeles in an exhibition entitled *Holy Image, Hallowed Ground: Icons from Sinai*.

More than 350 of the manuscripts held at the monastery contain hymns and psalms of the Byzantine rite notated with musical signs ("neumes") for melodic chanting (as opposed to the intoned recitation of scripture from medieval Greek lectionaries, which feature a distinct system of so-called "ecphonic" notation). The earliest Sinaiite chantbooks from a thousand years ago employ only a small number

of musical signs to remind singers of melodically elaborate passages, thus reflecting the emergence of Byzantine notation from a primarily oral musical culture. Later musical manuscripts contain more precise forms of notation, with a system of neumes capable of unambiguously recording a melody's succession of intervals ("Middle Byzantine" or "Round Notation") appearing toward the end of the twelfth century and remaining in use until the early nineteenth century, after which it was replaced by the even more precise "New Method" of Byzantine notation.

The present disc is the result of a request from the organizers of *Holy Image, Hallowed Ground* that Cappella Romana prepare a concert of music related to the exhibition for performance at the Getty Center. After considering the vast and still largely unexplored musical repertoires preserved at Mount Sinai (the first volume of a three-volume catalogue of its musical manuscripts appeared only in 2008), we chose to offer excerpts from two services—Great Vespers for St. Catherine (the eve of November 25) and *The Service of the Furnace*, a musical retelling of the tale of the three Hebrew Youths in the Fiery Furnace from the Book of Daniel—as they might have been celebrated during the twilight years of the Byzantine Empire. Subsequently, performing editions of these selections in modern notation were prepared by Dr. Ioannis Arvanitis, the author

of a pioneering dissertation on rhythm in medieval Byzantine chant and a frequent collaborator with Cappella Romana.

Although marked politically by the terminal decline of the East Roman state, the two centuries before the Ottoman conquest of Constantinople in 1453 were also a time of spiritual and artistic renewal, bringing forth in music what musicologist Edward V. Williams has called a “Byzantine *ars nova*.” The most influential figure in this musical revolution was the composer, editor, and music theorist, Saint John Koukouzeles (late 13th–early 14th c.). His *Life* portrays him ending his life as a contemplative (“hesychast”) monk of the Great Lavra on Mount Athos who spent weekdays in solitude practicing “hesychia” (literally “quietude”) but returned to chant the All-Night Vigil at his monastery on weekends and feasts. From attributions in musical manuscripts it is evident that at an earlier stage of his career Koukouzeles helped to codify older repertoires of hymns while pioneering a new “beautiful sounding” (“kalophonic”) idiom of chanting that spread throughout the Orthodox world. This style of liturgical singing was characterized generally by vocal virtuosity, encompassing also the addition of new texts to existing chants (“troping”), highly florid melodies, and even textless vocalizations on nonsense syllables (“teretisms”).

### *The Vespers of St. Catherine*

The present disc begins with excerpts from the service of Great Vespers that formed the first part of

the late Byzantine vigil for the feast of St. Catherine of Alexandria, the patron of the Sinaïte monastery. A blessing by the celebrant (omitted here) both opened the service and signalled that the choirs should begin singing the *Invitatorium* “Come let us worship,” the second and third invocations of which are notated at successively higher pitches. The *Invitatorium* served as a preface for an antiphonal rendering of *Psalms 103* (104 in the Hebrew Bible), the fixed opening psalm of vespers in the Horologion, the “Book of the Hours” employed in the urban and monastic Christian rites of Palestine. During its performance choirs situated on the right and left sides of the church employed the same melodic formula in Mode Plagal 4 to alternate at the half-verse (for reasons of space, only the initial four half-verses are included on this recording). The original Byzantine practice appears to have been to complete Psalm 103 in this manner with the interpolation of a few modest refrains, a custom maintained today by Russian Old Believers and dimly echoed in the choral settings of Tchaikovsky and Rachmaninoff.

Modern Greek Orthodox festal usage, on the other hand, concludes Psalm 103 with the *Anoixantaria*, embellished settings of its final verses composed by Koukouzeles, his colleagues and successors. They begin with verse 28b—“When you open your hand...” (Greek “Ανοίξαντός σου τὴν χεῖρα...”) from which their name is derived. The opening verse and concluding doxology of the *Anoixantaria* are set anonymously in what Williams has labelled a “quasi-traditional” style of florid melody. Koukouzeles and other late Byzantine composers took



this anonymous material as a point of departure for the original music they supplied for the intervening verses, the refrains of which are extended by short texts glorifying the Holy Trinity known as “*Triadika*.” This disc features all five of the *Triadika* attributed in medieval manuscripts to Koukouzeles: three from Sinai 1257 (the oldest source to contain any of his *Anoixantaria*); one from Sinai 1527 (15th century); and one from Athens 2458, a manuscript dated “1336” and the oldest complete copy of the Koukouzelian musical anthology of music for the Divine Liturgy and daily offices known as the *Akolouthiai* (“Orders of Service”).

At an actual vigil, Psalm 103 is followed by a litany and the chanting of Psalms 1–3 in a style similar to that of the *Anoixantaria*. On this disc we proceed directly to an abbreviated version of the **Lamplighting Psalms**. Sung at sunset, Psalms 140, 141, 129 and 116 (Septuagint numbering) together form the ancient and invariable core of Palestinian evening prayer. Known collectively as the *Kekragarion*, their opening two verses (Ps. 140: 1–2) are sung in a solemn manner that contributes an atmosphere of reverent supplication representative of its text and complementary to the offering of incense during its second verse (“Let my prayer be directed like incense before you...”). At the conclusion of the second verse a change of tempo initiates the *stichologia*: the completion by the choirs of the Lamplighting Psalms chanted in a simpler musical style.

From the sixth century it became customary in the region around Jerusalem to adorn the final verses (*stichoi*) and doxology of the Lamplighting Psalms

with hymns (*stichera*) proper to the liturgical day or season. Despite early opposition from Sinaite ascetics who rejected the musical elaboration of the Psalter, such hymnody eventually became standard in Byzantine worship. The first three stichera sung here in honor of St. Catherine are *prosomoia*, metrically identical texts sung to a model melody (an *automelon*, in this case a hymn praising the angels). Listeners accustomed to the received tradition of Byzantine singing may notice that this fifteenth-century melody from Sinai 1250 is virtually identical to the modern tune.

The final *Sticheron Doxastikon*—thus named because it follows the doxology “Glory to the Father”—is an *idiomelon*, a through-composed hymn with a unique melody. Its first half is sung from the Koukouzelian edition of the Sticharion, a hymnal containing mainly stichera in traditional syllabic and semi-florid melodic styles. The second half of this sticheron is taken from a bipartite kalophonic setting by Manuel Chrysaphes the Lampadarios, a composer and theorist who served in the chapel of Constantine XI Palaeologos, the last Byzantine Emperor. Chrysaphes’ composition was edited from Sinai 1234, a manuscript copied in Venice by John Plousiadenos, who was himself an important composer and theorist.

### *The Service of the Furnace*

Services of the modern Byzantine rite frequently include dramatic and mimetic elements, a prominent example being the burial procession of Christ on Good Friday. Nevertheless, there survives only

a single service from Byzantium that was devoted primarily to dramatic representation that offers a Greek parallel to Western traditions of liturgical drama: *The Service of the Furnace* (*Ἡ ἀκολουθία τῆς καμίνου*). Celebrated in Constantinople and Thessalonica from sometime in the fourteenth century until the Ottoman conquest, *The Service of the Furnace* survived in Slavonic variants until the seventeenth century. Written evidence of its original Byzantine form consist of eyewitness accounts by Greek and foreign observers, as well as a handful of musical manuscripts.

From these sources we learn that *The Service of the Furnace* was sung in some Byzantine cathedrals between the dawn office of morning prayer (Orthros) and the Eucharist (the Divine Liturgy) on the Sunday before Christmas. In the Eastern Orthodox Church, this day of preparation for the Nativity of Christ is known as the “Sunday of the Fathers” and is dedicated to the commemoration of Old Testament saints. *The Service of the Furnace* expands on its theme of precursors to salvation in Christ—marked at the Divine Liturgy by the reading of the genealogy of Jesus from the Gospel of Matthew—with a quasi-dramatic rendering of the story of the Three Hebrew Youths thrown into a fiery furnace by the Babylonian King Nabuchodonosor (Nebuchadnezzar).

In the ancient Greek translation of the Hebrew scriptures known as the Septuagint, the Book of Daniel provides the texts of hymns sung by the youths in the midst of the fire in thanksgiving for their preservation. These songs of praise were

eventually adopted as canticles (Greek, “odes”) for use in the worship of many ancient Christian rites, including the Byzantine rites of Palestine and Constantinople. In the Constantinopolitan tradition of daily prayer known as the “Sung Office” of Hagia Sophia, the odes of the Three Youths were sung on ordinary Saturdays with refrains originally designed to facilitate the participation of congregations in Late Antiquity. By the eleventh century it had become customary to add these canticles also to morning prayer on the Sunday of the Fathers, but set in a more elaborate melodic style than usually employed on Saturdays. The music of these embellished canticles was recycled in the late thirteenth or early fourteenth century to provide the textual and musical framework for *The Service of the Furnace*, in which the biblical skeleton from the Sung Office was augmented by musical interludes consisting of thematically appropriate hymns and teretisms.

The most complete surviving Greek text of *The Service of the Furnace* is that edited by Archbishop Saint Symeon (d. 1429) of Thessalonica for performance in his cathedral, a full performance of which would last about two hours. The present disc offers an abbreviated version closely following the musical manuscript Sinai 1527, which represents the transplantation of Constantinopolitan traditions to Venetian-ruled Crete during the mid-fifteenth century. This manuscript was evidently moved to St. Catherine’s Monastery at Mount Sinai following the Ottoman conquest of Crete in 1669.

*The Service of the Furnace* opens with a **sticheron** borrowed from the feast of the Prophet Daniel and



the Three Holy Youths (December 17 according to the Byzantine liturgical calendar). Cited by Symeon and in musical manuscripts according to their designations in the Palestinian Psalter (“Odes 7 and 8”), the following canticles contain traditional anonymous melodies, as well as refrains attributed to Koukouzeles’ Constantinopolitan contemporary Xenos Korones. The verses and refrains are appointed for alternation between the usual two choirs and a group of three soloists. Portraying the holy youths Ananias, Azarias and Misael (Shadrach, Abednego and Meshach in the King James Bible), these young soloists stood in the middle of the church on a raised platform representing the fiery furnace.

At the moment of the angel’s descent to save the youths from the flames, an icon of an angel was lowered over the soloists. Sinai 1527 offers two settings of the canticle verse relating this climactic event: an anonymous traditional setting (omitted); and a kalophonic version by Manuel Gazes the Lampadarios, an imperial musician of the early fifteenth century whose other works include compositions based on contemporary Western styles of improvised two-part polyphonic singing. Rubrics in Sinai 1527 suggest the interpolation of several hymns at later points in *The Service of the Furnace*, but the manuscript includes notation only for “When the tyrant saw,” a kalophonic sticheron by Gazes’ Cretan student Angelos Gregoriou. Following a brief teretism, this hymn offers reflections on the miraculous preservation of the youths from the perspective of King Nebuchadnezzar, musically reflecting his awe and confusion with a challenging vocal line.

Alexander Lingas

### Further Reading

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- Lingas, Alexander. “Late Byzantine Cathedral Liturgy and *The Service of the Furnace*.” In *Approaching the Holy Mountain: Art and Liturgy at St. Catherine’s Monastery in the Sinai*, edited by Robert S. Nelson and Sharon E. J. Gerstel. 179–230. Turnhout: Brepols, 2011.
- Velimirović, Miloš. “Liturgical Drama in Byzantium and Russia.” *Dumbarton Oaks Papers* 16 (1962): 349–85.
- Williams, Edward V. “A Byzantine *Ars Nova*: The 14th-Century Reforms of John Koukouzeles in the Chanting of Great Vespers.” In *Aspects of the Balkans: Continuity and Change: Contributions to the International Balkan Conference Held at UCLA, October 23–28, 1969*, edited by Henrik Birnbaum and Speros Vryonis, Jr. Slavistic Printings and Reprintings, 211–29. The Hague and Paris: Mouton, 1972.



# TEXTS AND TRANSLATIONS

## PART I: FROM THE VESPERS OF ST. CATHERINE

1

### *Invitatorium*

Δεῦτε, προσκυνήσωμεν καὶ προσπέσωμεν τῷ βασιλεῖ ἡμῶν Θεῷ.

Δεῦτε, προσκυνήσωμεν καὶ προσπέσωμεν Χριστῷ, τῷ βασιλεῖ ἡμῶν Θεῷ.

Δεῦτε, προσκυνήσωμεν καὶ προσπέσωμεν αὐτῷ Χριστῷ, τῷ βασιλεῖ καὶ Θεῷ ἡμῶν.

Come, let us worship and fall down before the King, our God.

Come, let us worship and fall down before Christ the King, our God.

Come, let us worship and fall down before Christ himself, the King and our God.

2

### *Proemium*

Ἀπὸ Ψαλμοῦ 103 (LXX)

*from Psalm 103 (Septuagint)*

1a Εὐλόγει ἡ ψυχὴ μου, τὸν Κύριον

1b Κύριε ὁ Θεός μου ἐμεγαλύνθης σφόδρα.

1c Ἐξομολόγησιν καὶ μεγαλοπρέπειαν ἐνεδύσω.

2a Ἀναβαλλόμενος φῶς ὡς ἱμάτιον.

1a Bless the Lord, my soul!

1b O Lord my God, you have been greatly magnified.

1c You have clothed yourself with thanksgiving and majesty.

2a Wrapping yourself in light as in a cloak.

3

### *Tā anoixantária*

28b Ἀνοίξαντός σου τὴν χεῖρα, τὰ σύμπαντα πλησθήσονται χρηστότητος. Δόξα σοι ὁ Θεός.

29b Ἀντανελεῖς τὸ πνεῦμα αὐτῶν, καὶ ἐκλείψουσι. Δόξα σοι Πάτερ, δόξα σοι Υἱέ, δόξα σοι τὸ Πνεῦμα τὸ ἅγιον, δόξα σοι.

30a Ἐξαποστελεῖς τὸ πνεῦμά σου, καὶ κτισθήσονται. Δόξα σοι ὁ Θεός, δόξα σοι.

31a Ἦτω ἡ δόξα Κυρίου εἰς τοὺς αἰῶνας. Δόξα σοι ἅγιε· δόξα σοι Κύριε· δόξα σοι, βασιλεῦ οὐράνιε. Δόξα σοι, δόξα σοι ὁ Θεός.

35a Ἐκλείπειον ἄμαρτωλοι ἀπὸ τῆς γῆς. Δόξα σοι Τριάς ἄναρχε· δόξα σοι ὁ Θεός.

35c Εὐλόγει, ἡ ψυχὴ μου, τὸν Κύριον. Δόξα σοι, δόξα σοι ὁ Θεός.

### *The anoixantaria*

28b When you open your hand all things will be filled with goodness. *Glory to you, O God.*

29b You will take away their spirit, and they will perish. *Glory to you, O Father, glory to you, O Son, glory to you, O Holy Spirit. Glory to you!*

30a You will send forth your spirit, and they will be created. *Glory to you, Lord, glory to you!*

31a May the glory of the Lord endure to the ages. *Glory to you, holy One, glory to you, Lord, glory to you, heavenly King. Glory to you, glory to you, O God!*

35a O that sinners might perish from the earth. *Glory to you, Trinity without beginning, glory to you O God!*

35c Bless the Lord, my soul! *Glory to you, glory to you, O God!*

4

## 24b and Doxology

Πάντα ἐν σοφίᾳ ἐποίησας.  
 Δόξα Πατρὶ καὶ Υἱῷ καὶ ἁγίῳ Πνεύματι.  
 Καὶ νῦν, καὶ ἀεὶ, καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν.  
 Ἀλληλουῖα.  
 Ἀλληλουῖα. Δόξα σοὶ ὁ Θεός. Ἀλληλουῖα.  
 Ἀλληλουῖα. Δόξα σοὶ ὁ Θεός. Ἀλληλουῖα.  
 Ἀλληλουῖα. Δόξα σοὶ ὁ Θεός, δόξα σοὶ ὁ Θεός, ὁ Θεός.

*From the Lamplighting Psalms*

5

## Ψαλμὸς 140 (LXX), Ἦχος α'

Κύριε ἐκέκραξα πρὸς σέ, εἰσάκουσόν μου. Εἰσάκουσόν μου,  
 Κύριε. Κύριε, ἐκέκραξα πρὸς σέ, εἰσάκουσόν μου· πρόσχευ  
 τῆ φωνῆ τῆς δεησέως μου, ἐν τῷ κεκραγῆναι με πρὸς σέ.  
 Εἰσάκουσόν μου, Κύριε.

6

Κατευθυνθήτω ἡ προσευχή μου, ὡς θυμίαμα ἐνώπιόν σου·  
 ἔπαρσις τῶν χειρῶν μου θυσία ἑσπερινή.  
 Εἰσάκουσόν μου, Κύριε.

7

Θεοῦ, Κύριε, φυλακὴν τῷ  
 στόματί μου, καὶ θύραν  
 περιοχῆς περὶ τὰ χεῖλη μου.  
 Μὴ ἐκκλίνῃς τὴν καρδίαν μου  
 εἰς λόγους πονηρίας, τοῦ προφασίζεσθαι  
 προφάσεις ἐν ἁμαρτίαις.  
 Σὺν ἀνθρώποις ἐργαζομένοις  
 τὴν ἀνομίαν, καὶ οὐ μὴ συνδύσω  
 μετὰ τῶν ἐκλεκτῶν αὐτῶν.

## 24b and Doxology

With wisdom you have made them all!  
 Glory to the Father and to the Son and to the Holy Spirit.  
 Both now and for ever, and to the ages of ages. Amen.  
 Alleluia.  
 Alleluia. Glory to you, O God. Alleluia.  
 Alleluia. Glory to you, O God. Alleluia.  
 Alleluia. Glory to you, O God. Glory to you, O God, O God.

## Psalm 140 (Septuagint), Mode 1

Lord, I have cried to you, hear me; hear me, O Lord. Lord,  
 I have cried to you, hear me. Give heed to the voice of  
 my supplication when I cry to you. Hear me, O Lord.

Let my prayer be directed like incense before you; the lifting  
 up of my hands be an evening sacrifice.  
 Hear me, O Lord.

Set a guard, O Lord, on  
 my mouth, and a strong  
 door about my lips.  
 Do not incline my heart to  
 evil words; to make  
 excuses for my sins.  
 With those who work  
 iniquity, let me not unite  
 with their elect.



## Ψαλμός 129

*Στίχος:* Ὅτι παρὰ τῷ Κυρίῳ τὸ ἔλεος καὶ πολλὴ παρ' αὐτῷ  
λύτρωσις, καὶ αὐτὸς λυτρώσεται τὸν Ἰσραὴλ ἐκ πασῶν τῶν  
ἀνομιῶν αὐτοῦ.

*Τῶν οὐρανίων ταξιμάτων*

Σήμερον τέρπεται πόλις ἡ Ἀλεξάνδρεια, τὰ σπάργανά σου  
Μάρτυς, ἐν τῷ θείῳ ναφ σου, κατέχουσα προφρόνως, διὸ καὶ  
ἡμεῖς, εὐσεβῶς ἑορτάζομεν, Αἰκατερίνα τὴν μνήμην σου τὴν  
σεπτὴν, ὑπερέχου τῶν τιμῶντων σε.

## Ψαλμός 116

*Στίχος:* Αἰνεῖτε τὸν Κύριον πάντα τὰ ἔθνη, ἐπαινέσατε αὐτόν  
πάντες οἱ λαοί.

Αἰκατερίνης τὴν μνήμην νῦν ἑορτάσωμεν, αὐτὴ γὰρ ὄντως  
πάσας, τοῦ ἔχθρου τὰς δυνάμεις, ἐν λόγῳ τε καὶ ἔργῳ,  
καθεῖλε στερρώς, καὶ Ῥητόρων τὴν ἔνστασιν, Ἀλλὰ δεήσεται  
ταύτης ῥύσαι ἡμᾶς, ὁ Θεὸς ἐκ τῶν αἰρέσεων.

*Στίχος:* Ὅτι ἐκραταιώθη τὸ ἔλεος αὐτοῦ ἐφ' ἡμᾶς, καὶ ἡ  
ἀλήθεια τοῦ Κυρίου μένει εἰς τὸν αἰῶνα.

Χαίρις πανένδοξε Μάρτυς Αἰκατερίνα σεμνὴ, ἐν τῷ Σινᾷ  
γὰρ ὄρει, ἐν ᾧ εἶδε τὴν βάλαντον, Μωσῆς μὴ φλεγομένην, ἐν  
τούτῳ Χριστῷ, τὸ θεάρεστον σκηνὸς σου, νῦν μεταθεῖς σὲ  
φυλάττει εἰς καιροῦ, τῆς δευτέρας παρουσίας αὐτοῦ.

## Ἦχος β'

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι.

Χαρμονικῶς τῇ πανηγύρει, τῆς θεοσόφου Μάρτυρος  
Αἰκατερίνης, συνδράμωμεν ὡ φιλομάρτυρες, καὶ ταύτην τοῖς  
ἐπαίνοις, ὡς ἄνθει καταστέψωμεν, Χαίρις βοῶντες αὐτῇ,  
ἡ τῶν φληνάφων Ῥητόρων, τὴν θρασυστομίαν ἐλέγξασα,  
ὡς ἀπαιδεσίας ἀνάπλεων, καὶ τούτους πρὸς πίστιν θείαν  
χειραγωγήσασα.

## Psalm 129

*Verse:* For with the Lord there is mercy, and with him  
plentiful redemption, and he will redeem Israel from all his  
iniquities.

*To the melody "The ranks of heaven"*

Today the city of Alexandria rejoices, for in your temple it  
willingly keeps your grave clothes, and so we too, Catherine,  
devoutly celebrate your revered memory. Pray earnestly for  
those who honor you.

## Psalm 116

*Verse:* Praise the Lord, all you nations. Praise him all you  
peoples.

Let us now celebrate Catherine's memory, for truly by word  
and deed she has stoutly destroyed all the enemy's powers  
and the opposition of the Rhetors. But at her intercessions  
deliver us, O God, from heresies.

*Verse:* For his mercy has been mighty towards us, and the  
truth of the Lord endures to the ages.

Hail, all-glorious Martyr holy Catherine, for on Mount Sinai,  
where Moses saw the bush that was not burned, and where  
Christ has now translated your body pleasing to God and  
keeps you until the moment of his second coming.

## Mode 2

Glory to the Father, and to the Son, and to the Holy Spirit.

Lovers of martyrs, let us joyfully run together for the festival  
of the Martyr Catherine, wise in God, and let us garland  
her with praises as with flowers, as we shout, "Hail, you  
that confounded the insolence of the chattering Rhetors, as  
infected with stupidity, and led by the hand to divine faith."



*Δεύτερος πούς. Ποίημα κυρού Μανουήλ  
μαϊστορος του Χρυσόφην*

Χαίροις ἡ τὸ σῶμα πολυπλόκοις βασάνοις ἐκδοῦσα, δι' ἀγάπην τοῦ Ποιητοῦ σου, καὶ μὴ καταβληθῆσαι, ὡς ἄκμων ἀνάλωτος, Χαίροις ἡ τὰς ἄνω μοναίς, ἀντάξια τῶν πόνων εἰσοικισθεῖσα, καὶ δόξης αἰωνίου κατατρυφήσασα, ἣς ἐφιέμενοι οἱ ὑμνωδοὶ σου, τῆς ἐλπίδος μὴ ἐκπέσοιμεν.

**PART II: FROM THE SERVICE OF THE FURNACE  
(A LITURGICAL DRAMA OF THE THREE YOUTHS IN THE FIERY  
FURNACE) ACCORDING TO MS SINAI 1527**

Πνευματικῶς ἡμᾶς πιστοὶ συνήγαγε σήμερον, ὁ Προφήτης Δανιήλ, καὶ τράπεζαν προτίθησιν ἀρετῶν δασιλῶς, πλουσίους καὶ πένησι, καὶ ξένοις καὶ αὐτόχθοσι, καὶ κρατήρα νοητῶν, προχέοντα νάμα εὐσεβείας, καὶ εὐφραίνοντα καρδίας πιστῶν, καὶ Πνεύματος Ἁγίου χάριν παρέχοντα. Οὗτος γὰρ ὁ προφήτης, ὁ φανότατος λύχνος, ὁ λάμπας ἐν τῷ κόσμῳ, τὰ σεβάσματα πάντα τῶν Ἀσσυρίων καθείλε, καὶ θηρῶν ἀτιθάσων στόματα ἔφραξε. Σὺν τούτῳ καὶ οἱ τρεῖς Παιδὲς εὐφημείσθωσαν, οὐ χρυσοὶ τῇ φύσει ὄντες, χρυσοὶ δὲ δοκιμώτεροι δεικνύμενοι, οὐ γὰρ ἐχόνουσαν αὐτοὺς τὸ πῦρ τῆς καμίνου, ἀλλ' ἐφύλαξεν ἀκεραίους, οὐδὲ νάφθα καὶ πίσσα καὶ κληματίδες ἔσπευαν. Ὁ δὲ ἀγαθὸν ἡμᾶς, εἰς τὴν περιόδον τοῦ χρόνου Κύριος, ἀξιώσαι ἡμᾶς φθάσαι, καὶ ἐπὶ τὴν κυρία, καὶ σεβασμίαν ἡμέραν τῶν γενεθλίων Χριστοῦ, τοῦ παρέχοντος ἡμῖν τὸ μέγα ἔλεος.

*Οἱ παῖδες*

*Στίχος:* Εὐλογητὸς εἰ, Κύριε, ὁ Θεὸς τῶν Πατέρων ἡμῶν, καὶ αἰνετὸν καὶ δεδοξαμένον τὸ ὄνομά σου εἰς τοὺς αἰῶνας.

*Ἀπὸ χοροῦ:* Τῶν πατέρων ἡμῶν· ὑπερύμνητε, ὑπερένοδοξε Κύριε ὁ Θεός· νε· τῶν πατέρων καὶ ἡμῶν, εὐλογητὸς εἰ, Κύριε.

*Second foot, a composition by Mr. Manuel  
Chrysaphes the Lampadarios*

Hail, you that surrendered your body to countless torments through love of your Maker, and like an unassailable anvil you were not cast down. Hail, you that dwell in the dwelling places on high, worthy of your pains, and enjoy eternal glory. Would that we who, and who long for it, sing your praise, might not fail in our hope.

Believers, the Prophet Daniel has spiritually assembled us today and sets out abundantly for rich and poor, for strangers and natives a table of virtues and a spiritual mixing bowl, flowing with streams of true religion and delighting the hearts of believers, and granting the grace of the Holy Spirit. For this is the Prophet, the brightly blazing lamp, that shines in the world, who destroyed all the sacred idols of the Assyrians and shut up the jaws of the savage beasts. With him let the three Youths also be praised. Not being gold by nature, they were shown to be more excellent than gold, for the fire of the furnace did not melt them, but kept unharmed those whom brimstone, pitch and brushwood had crowned. The Lord who has brought us to the season of the year, count us worthy to reach also the supreme and honored day of the nativity of Christ, who grants us his great mercy.

*The youths*

*Verse:* Blessed are you, Lord, the God of our Fathers, and praised and glorified is your name to the ages.

*Choir:* Of our Fathers: highly praised and highly glorified, O Lord God: ne: of our fathers and us, blessed are you, O Lord.

### *Οἱ ψάλται*

**Στίχος:** Ὅτι δίκαιος εἶ ἐπὶ πᾶσιν, οἷς ἐποίησας ἡμῖν.  
**Ἀπὸ χοροῦ:** Τῶν πατέρων ἡμῶν· ὑπερύμνητε, ὑπερένδοξε Κύριε ὁ Θεός· νε· τῶν πατέρων και ἡμῶν, εὐλογητός εἶ, Κύριε.

### *Οἱ παῖδες*

**Στίχος:** Μὴ δὴ παραδῶρῃς ἡμᾶς εἰς τέλος, διὰ τὸ ὄνομά σου, και μὴ διασεκδάσῃς τὴν διαθήκην σου, και μὴ ἀποστήσῃς τὸ ἔλεός σου ἀφ' ἡμῶν.

**Ἀπὸ χοροῦ:** Τῶν πατέρων ἡμῶν· εὐλογητός εἶ, Κύριε, σώσων ἡμᾶς.

[13]

### *Ποίημα κυροῦ Μανουὴλ Λαμπαδαρίου τοῦ Γαζῆ*

Ὁ δὲ ἄγγελος Κυρίου συγκατέβη ἅμα τοῖς περὶ τὸν Ἀζαριαν εἰς τὴν κάμινον· πάλιν· ὁ δὲ ἄγγελος Κυρίου συγκατέβη ἅμα τοῖς περὶ τὸν Ἀζαριαν εἰς τὴν κάμινον· και ἐξετίναξε τὴν φλόγα τοῦ πυρός ἐκ τῆς καμίνου. Και ἐποίησε τὸ μέσον τῆς καμίνου ὡς πνεῦμα δρόσου διασπρίζον, και οὐχ ἦψατο αὐτῶν καθόλου τὸ πῦρ· πάλιν· και οὐχ ἦψατο αὐτῶν καθόλου τὸ πῦρ οὐδὲ ἐλύπησεν, οὐδὲ παρηγάχλησεν αὐτούς. Τότε οἱ Τρεῖς, ὡς ἐξ ἐνὸς στόματος, ὕμνον και εὐλόγουν, ὕμνον και εὐλόγουν, εὐλόγουν, λέγοντες·

[14]

### *Οἱ παῖδες*

**Στίχος:** Εὐλογητός εἶ, Κύριε.  
**Ἀπὸ χοροῦ:** Τῶν ἁγίων σου, ὑπερύμνητε, ὑπερένδοξε Κύριε ὁ Θεός τῶν πατέρων ἡμῶν, εὐλογητός εἶ, Κύριε, σώσων ἡμᾶς.

[15]

### *Οἱ παῖδες*

**Στίχος:** Εὐλογεῖτε, πάντα τὰ ἔργα Κυρίου, τὸν Κύριον.  
**Ἀπὸ χοροῦ:** Τὸν Κύριον ὕμνεῖτε, και ὕμνεῖτε τὸν Κύριον τὰ ἔργα· ὕμνεῖτε, εὐλογεῖτε· και ὑπερψοῦτε αὐτὸν εἰς τοὺς αἰῶνας· λέγε· πάντα τὰ ἔργα τῶν Κυρίου τὰ ἔργα ὕμνεῖτε, εὐλογεῖτε και ὑπερψοῦτε αὐτὸν εἰς τοὺς αἰῶνας, εὐλογεῖτε.

### *The Chanters*

**Verse:** Because you are just in all you have brought on us.  
**Choir:** Of our Fathers: highly praised and highly glorified, O Lord: Of our fathers and us, blessed are you, [O] Lord.

### *The Youths*

**Verse:** Do not abandon us for ever, for the sake of your name; do not repudiate your covenant. Do not take away your mercy from us.

**Choir:** Of our Fathers. Blessed are you, Lord, save us.

### *A Composition of Mr. Manuel, Lampadarios of Gaza*

The Angel of the Lord came down into the furnace, alongside Azarias and those with him. Again. The Angel of the Lord came down into the furnace, alongside Azarias and those with him. And he shook the flame of the fire out of the furnace. And he made the inside of the furnace as though a breeze bringing dew was blowing through it, and the fire did not touch them at all. Again. And the fire did not hurt them at all, nor cause them any distress. Then the Three, as with one voice, praised and blessed, praised and blessed, blessed, saying,

### *The Youths*

**Verse:** Blessed are you, Lord.  
**Choir:** Of your Saints, highly praised, highly glorified, O Lord, the God of our Fathers, blessed are you, Lord, save us.

### *The Youths*

**Verse:** All you works of the Lord, bless the Lord.  
**Choir:** Praise the Lord, and praise the Lord his works. Praise, bless and highly exalt him to the ages. Say. All you works of the Lord, you works of the Lord praise, bless and highly exalt him to the ages, bless.

16

*Ἀσματικὸν ψαλλόμενον εἰς τὴν ἑορτὴν τῆς καμίνου·  
ποίημα τοῦ Ἀγγελου νέου*

Anana-naneanetanena-anetanen-nane-nananaata-  
nennaneianenane ·

Ἀποβλεψάμενος ὁ τύραννος τοῦ τετάρτου τὴν μορφήν·  
ἔλεγε τοῖς μετὰ αὐτοῦ· πάλιν· ἀποβλεψάμενος ὁ τύραννος  
τοῦ τετάρτου τὴν μορφήν· Τρεῖς ἐβάλαμεν ἐν τῇ φλογί· νῦν  
δὲ τέσσαρας ὄρω· τοῦ ἐνός ἡ μορφή ἐξιστᾶ μου· ἐξιστᾶ μου  
τὸν νοῦν, ἐκπλήττει μου τὸν λογισμόν· τῶν τριῶν ὁ χορὸς  
ὑμνεῖ σὲ Χριστὸν εἰς τοὺς αἰῶνας.

*An asmatikon sung at the feast of the furnace:  
A new composition by Angelos*

Anana.naneanetanena.anetanen-nane-nanaata-  
nennaneianenane.

When the tyrant saw the form of the fourth. He said to those  
with him: again: When the tyrant saw the form of the fourth.  
We threw three into the flame. But now I see four. The form  
of the one amazes me. Amazes my mind, astounds my  
thought. The choir of the three sings your praise, O Christ  
to the ages.

17

*Οἱ παῖδες*

*Στίχος·* Αἰνοῦμεν, εὐλογοῦμεν, καὶ προσκυνοῦμεν τὸν Κύριον.

*Ἀπὸ χοροῦ·* Τὸν Κύριον ὑμνεῖτε, καὶ ὑμνεῖτε τὸν Κύριον τὰ  
ἔργα· ὑμνεῖτε, εὐλογεῖτε· καὶ ὑπερψοῦτε αὐτὸν εἰς τοὺς  
αἰῶνας· λέγε· πάντα τὰ ἔργα τὸν Κύριον τὰ ἔργα ὑμνεῖτε,  
εὐλογεῖτε καὶ ὑπερψοῦτε αὐτὸν εἰς τοὺς αἰῶνας, εὐλογεῖτε.

*The Youths*

*Verse:* We praise, bless, and worship the Lord.

*Choir:* Praise the Lord, and praise the Lord his works. Praise,  
bless and highly exalt him to the ages. Say. All you works of  
the Lord, you works of the Lord praise, bless and highly exalt  
him to the ages, bless.

Translations by Archimandrite Ephrem (Lash)





## ALEXANDER LINGAS

Cappella Romana's founder and artistic director **Alexander Lingas**, is a Senior Lecturer in Music at City University London and a Fellow of the University of Oxford's European Humanities Research Centre. Formerly Assistant Professor of Music History at Arizona State University's School of Music, he received his Ph.D. in Historical Musicology from the University of British Columbia. His awards include Fulbright and Onassis grants for musical studies with cantor Lycourgos Angelopoulos, the British Academy's Thank-Offering to Britain Fellowship, and the St. Romanos the Melodist medalion of the National Forum for Greek Orthodox Church Musicians (USA). Having contributed articles to *The New Grove Dictionary of Music and Musicians*, and *The Oxford Handbook of Byzantine Studies*, Dr. Lingas is now completing two monographs: a study of Sunday Matins in the Rite of Hagia Sophia for Ashgate and a historical introduction to Byzantine Chant for Yale University Press.

## IOANNIS ARVANITIS

**Ioannis Arvanitis** received his Ph.D. from the Ionian University (Corfu) for a thesis on rhythm in medieval Byzantine music, his BSc in Physics from the University of Athens, and a Teacher's Diploma of Byzantine Music from the Skalkottas Conservatory under the supervision of Lycourgos Angelopoulos. He also studied Byzantine music at the Conservatory of Halkis, as well as Byzantine and folk music under Simon Karas at Society for the Dissemination of National Music.

He has taught Byzantine music at the Ionian University, received a research fellowship at the University of Athens, and served as a guest lecturer for the Irish World Music Centre at the University of Limerick. An accomplished performer on various Greek folk instruments (tambura, ud and laouto), Dr. Arvanitis was a founding instructor at the Experimental Music Gymnasium and Lyceum of Pallini. He is member of the International Musicological Society's Cantus Planus Study Group and has published scholarly articles in Greek and English.

In 2001 Dr. Arvanitis collaborated with Dr. Lingas and the Greek Byzantine Choir (dir. Lycourgos Angelopoulos) on the reconstruction of Vespers according to the Cathedral Rite of Hagia Sophia, a service performed in the Chapel of St. Peter's College Oxford and later broadcast on Greek national radio. For the last decade he has contributed regularly to the work of Cappella Romana, participating in three prior recording projects as a singer or guest director—*Ephany*, *Byzantium in Rome* and *The Divine Liturgy in English*—and regularly providing performing editions of medieval Byzantine chant. His editions of medieval chant have also been sung or recorded by the Romeiko Ensemble (Yiorgos Bilalis, dir.), the Greek Byzantine Choir, and Dr. Arvanitis' own ensemble Hagiopolites. He has sung Western plainchant and Parisian organum with Marcel Pérès and his Ensemble Organum and has composed many chants in contemporary post-Byzantine style.



## CAPPELLA ROMANA

Its performances “like jeweled light flooding the space” (*Los Angeles Times*), **Cappella Romana** is a vocal chamber ensemble dedicated to combining passion with scholarship in its exploration of the musical traditions of the Christian East and West, with emphasis on early and contemporary music. Founded in 1991, Cappella Romana's name refers to the medieval Greek concept of the Roman *oikoumene* (inhabited world), which embraced Rome and Western Europe, as well as the Byzantine Empire of Constantinople (“New Rome”) and its Slavic commonwealth. Each program in some way reflects the musical, cultural and spiritual heritage of this ecumenical vision.

Flexible in size according to the demands of the repertory, Cappella Romana is based in the Pacific Northwest of the United States of America, where it presents annual concert series in Portland, Oregon, and Seattle, Washington. It regularly tours in Europe and North America, having appeared at venues including The Metropolitan Museum of Art in New York, the J. Paul Getty Center, St. Paul's Cathedral in London, the Pontificio Istituto Orientale in Rome, the Sacred Music Festival of Patmos, the University of Oxford, Princeton University, and Yale University.

Cappella Romana has released over a dozen compact discs, including *Byzantium 330-1453* (the official companion CD to the Royal Academy of Arts Exhibition), *Byzantium in Rome: Medieval Byzantine Chant from Grottaferata*, *The Fall of Constantinople*, *Richard Toensing: Kontakion on the Nativity of Christ*, *Peter Michaelides: The Divine Liturgy of St. John Chrysostom* and *The Divine Liturgy in English: The Complete Service in Byzantine Chant*. Forthcoming recordings include a live recording made in Greece of medieval Byzantine and contemporary Greek-American choral works, a choral setting of the Divine Liturgy in Greek by Tikey Zes, a disc of choral works of the Finnish Orthodox Church directed by Ivan Moody, the environmental oratorio *A Time for Life* by Robert Kyr and a disc of 15th-century Greek and Latin music from the island of Cyprus.

In 2010 it became a participant in the research project "Icons of Sound: Aesthetics and Acoustics of Hagia Sophia, Istanbul," a collaboration between Stanford University's Center for Computer Research in Music and Acoustics and Department of Art & Art History.



## PRODUCTION CREDITS

**Executive Producer:** Mark Powell (Cappella Romana)

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**Remixing and Mastering Engineer:** Preston Smith (PerfectRecord, St. Paul, Minn.)

**Editing Preparation:** John Michael Boyer

**Mastering Advisor:** Alexander Lingas

**Graphic design/booklet editor:** Mark Powell

**Cover design:** The Metropolitan Museum of Art

**Translations:** by the Very Rev. Archimandrite Ephrem (Lash). Used by permission.

**Photography:** Cover: *The Holy Monastery of Saint Catherine, Sinai, Egypt*. Photography by Bruce White. Image © 2012 by The Metropolitan Museum of Art, New York. All rights reserved.

Black and white photographs at Mt. Sinai, taken between 1898 and 1946, from the G. Eric and Edith Matson Photograph Collection in the US Library of Congress Prints and Photographs Division (original images are stereographs): Page 11, The Entrance to the Monastery, LC-DIG-matpc-020232u; Page 13, The clergy of monastery robed in their vestments, LC-DIG-matpc-02045; Page 16, St. Catherine's from a distance, LC-DIG-matpc-09639u. Page 3, Cappella Romana by Bill Stickney.

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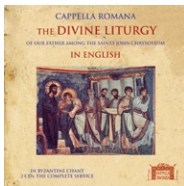


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This recording was also published as *Mt. Sinai: Frontier of Byzantium* (20th Anniversary Limited Edition) CR407-CD

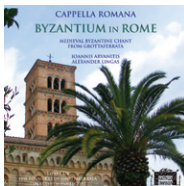
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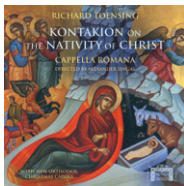
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## MUSIC AND THE METROPOLITAN MUSEUM OF ART

Since its foundation in 1870, The Metropolitan Museum of Art in New York has been a pioneer among art museums in its commanding collection of musical instruments and in its rich offering of musical programs, including concerts by Cappella Romana.

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