

CAPPELLA ROMANA
ALEXANDER INGAS



A BYZANTINE EMPEROR
AT KING HENRY'S COURT
CHRISTMAS 1400, LONDON



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CAPPELLA ROMANA
Alexander Lingas, music director and founder

From the Services of Christmas Eve

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|---|---|--------------------------------------|
| 1 | Sarum Responsory at Vespers for the Vigil of the Nativity of the Lord: <i>Iudea et Hierusalem</i> | 4:46 |
| 2 | Acclamations Sung at the Prókypsis of the Emperor | MS Sinai gr. 1234, 179v–180r
5:08 |
| 3 | Kalophonic Polychrónion by Xenos Korones | MS Sinai gr. 1234, 180r–180v
8:33 |

From the Services of Christmas Day

- | | | |
|----|---|--|
| 4 | Motet: <i>Ovet mundus letabundus</i> | 4:43 |
| 5 | Pentekostaria (Tropes of Psalm 50)
for Christmas Matins | MSS Athens NLG 2401, f. 131r/v;
Sinai gr. 1234, f. 181r; Sinai gr. 1251, f. 114v;
and Sinai gr. 1293, f. 162r/v.
3:36 |
| 6 | Sarum Responsory from the Second Nocturn of Matins: <i>O magnum mysterium</i> | 4:08 |
| 7 | From the First Kanon of Christmas Matins
by Kosmas of Jerusalem (8th c.): Ode 9 with Megalynaria | MS Sinai gr. 1256 (Heirmós)
4:48 |
| 8 | Kalophonic Megalynarion
by St. John Koukouzeles and Katavasia of Ode 9 | MSS Sinai gr. 1234, ff. 185v–186v (Megalynarion);
and Trinity College, Cambridge
O.2.61, f. 11r
8:48 |
| 9 | Prosa from the Sarum Processionale: <i>Te laudant alme Rex</i> | 3:27 |
| 10 | Entrance Antiphon: <i>Hodie Christus natus est</i> | 1:12 |

A BYZANTINE EMPEROR AT KING HENRY'S COURT

I thought to myself how sad it was that this great Christian leader from the remote east had been driven by the power of the infidels to visit distant islands in the west in order to seek help against them. ...O God, what has become of you, ancient glory of Rome?

From *The Chronicle of Adam Usk, 1377–1421*
(Given-Wilson 1997, 121)

At his coronation in Constantinople as Emperor of the Romans on 11 February 1392, Manuel II Palaiologos (1350–1425) inherited a shrunken state in deep crisis. Riven internally by dynastic and religious struggles, the so-called “Byzantine Empire” (a modern term invented by western Europeans) was surrounded by hostile powers. The Crusades had left its trade largely in the hands of the Italian merchant republics of Venice and Genoa, the commercial networks of which were supported by outposts of Latin rule scattered across the eastern Mediterranean.

Yet the greatest threats to the existence of *Romanía* (as it was known to its inhabitants)

now came from the Ottoman Turks. Firmly established in Europe by capturing Gallipoli in 1354, they had forced Manuel's father John V (1332–91) to become their vassal in 1373. Manuel had made an independent attempt to resist from Thessalonica, but in 1387 Sultan Murad I (1326–89) forced him to abandon the empire's second city. Murad's son Bayezid I (reigned 1389–1402) forced Manuel to fulfill his vassalage by having to join the Ottoman army on campaigns in Asia Minor during 1390 and 1391.

Manuel resumed a policy of resistance soon after becoming emperor. This provoked the Ottomans to blockade Constantinople in 1384, beginning a siege that was to last for eight years. Manuel responded by seeking support from Latin Christendom and forged an alliance with Sigismund of Hungary. Bayezid, however, promptly destroyed the resulting multi-national crusading army on 25 September 1396 in a battle at Nikopolis on the Danube.

Forced to look further West, Manuel then appealed to Charles VI of France, Richard II of England, and the Roman papacy for aid. By 1398 Pope Boniface IX had issued a general plea backed by indulgences for Christian rulers to provide troops or money in the empire's defense. The French and English monarchies responded with pledges of assistance. Their first tangible result was the arrival in 1399 of a small French

army in Constantinople under the command of Jean le Meingre, the Marshal Boucicaut, who convinced Manuel that the only way for him to obtain support on a scale sufficient to remove the Ottoman was to make further appeals in person.

Entrusting Constantinople into the care of his nephew (and erstwhile rival) John VII, Manuel and his immediate family set out for the West with Boucicaut on 10 December 1399. Conveyed by Venetian galleys, they were joined by a substantial retinue of as many as fifty secular officials and clerics. Their first stop was the Peloponnesus, where Manuel left his wife and children in the care of his brother Theodore, Despot of the Morea. In the spring of 1400, the imperial delegation proceeded through Italy and France to Paris, where Charles VI formally received Manuel on 3 June. For the next two years the emperor made the French capital his base for cultivating relations with the rulers of Latin Christendom.

Not long after his arrival in Paris, Manuel started exploring the possibility of a personal visit to the court of Henry IV, who on 13 October 1399 had replaced Richard II as King of England. By October, negotiations conducted through the Hospitaller knight Peter Holt had progressed sufficiently for the emperor to relocate to Calais as a guest of the English

crown. After nearly two months on the shores of the Channel, Manuel and his retinue crossed over to Dover on 11 December. The emperor was received with honor and feasting by the clergy of Canterbury on the feast of St. Lucy (13 December) and finally met Henry IV at Blackheath outside London on 21 December. The king conducted him to Eltham Palace, where they celebrated Christmas together with lavish entertainment. Manuel was deeply encouraged by the magnanimity of his host, as he indicated shortly thereafter in a letter to the scholar Manuel Chrysoloras. Writing to his friend, the emperor effusively praised Henry as a virtuous monarch who had provided “a virtual haven for us in the midst of a twofold tempest—both of the season and of fortune—in himself and in his gestures toward us who have come into his port” (Barker 1969, 179).

At the end of the festal season, the Constantinopolitan delegation moved back to London and settled with the Knights Hospitallers in Smithfield and Clerkenwell. Waiting for Henry to collect the financial aid promised by his predecessor, Manuel and his entourage impressed the English with the noble simplicity of their dress and their piety. One chronicle records that “Each day [Manuel] had a private mass said in his chamber by his bishops, according to the rite of the Greeks; and each day the emperor and all his men took communion”

(Given-Wilson 2019, 102–3). Similarly, the Welsh historian and canonist Adam of Usk notes how “These Greeks were extremely devout in their religious services, having them chanted variously by knights or by clerics, for they were sung in their native tongue” (Given-Wilson 1997, 120–21).

On 3 February Manuel wrote a note, preserved in Latin, thanking Henry IV for his hospitality and the three thousand gold marks he had rendered in fulfillment of Richard II’s pledge. The emperor returned to France in time to join Charles VI for services celebrated at the royal Abbey of St. Denis on 25 February. He left behind in England a part of his delegation to continue negotiations and the gift of a precious relic from Constantinople: a portion of the seamless robe of the Virgin Mary. After another year of fruitless efforts to acquire military assistance, Manuel finally left Paris on 21 November 1402 for home, retracing his route via Italy and the Peloponnesus. By the time he returned to Constantinople in June 1403, the City had been relieved of its Ottoman siege following Tamerlane’s defeat of Bayezid I at the Battle of Ankara (28 July 1402).

The Services Sung at Eltham Palace for Christmas 1400

Manuel II’s Christmas visit to Henry IV brought the clerics and singers of two royal chapels together at Eltham Palace. Although we know that the celebrations on that occasion were both magnificent and expensive, no extant documents offer detailed descriptions of their music. From the English chroniclers’ report that the emperor’s clerics performed daily services and the state of schism that existed between the Roman Catholic and Eastern Orthodox Churches, however, we may conclude that each monarch would have attended festal worship celebrated according to their respective rites. Consequently, most of the contents of their services may be reconstructed from other textual and musical sources.

Manuel and his entourage would have worshipped according to the traditions of the imperial court in Constantinople. Since at least the ninth century (and possibly earlier), the palace chapels of the emperors had, like increasing numbers of monastic and parish churches under the jurisdiction of the Ecumenical Patriarchate of Constantinople, employed the hybrid system of worship known to modern scholars as “the Byzantine rite.” Formed initially from syntheses of elements drawn from the cathedral and monastic

traditions of Jerusalem and Constantinople, by the year 1400 it was reaching its last stages of substantial development. The monks of Mount Athos were then in the process of codifying a “Neo-Sabaïtic” approach to Byzantine worship, so-called by modern scholars in recognition of its debts to the usages of the Palestinian monastery of Mar Saba. “Neo-Sabaïtic” versions of Byzantine services were subsequently published in Renaissance Italy and today, with only minor alterations, form the primary basis for the modern worship of Eastern Orthodox and Greek Catholic Christians.

Greek liturgical manuscripts of the fourteenth and fifteenth centuries, however, reveal that this synthesis was not yet complete. Sung worship at the courts of the last Roman emperors remained distinct in its application of contemporary trends in Byzantine liturgy and music. Especially on major solemnities of the church’s liturgical year, court ceremonial blended with the Byzantine rite. It did so in ways that echoed, yet understandably were more modest in scale than, the imperial rituals outlined in the *Book of Ceremonies* commissioned by Constantine VII Porphyrogennetos (905–59).

An anonymous treatise attributed today to “Pseudo-Kodinos” (Macrides, Munitiz, and Angelov 2013) preserves a detailed account of court rituals observed during the empire’s twilight. Originally compiled during the

second half of the fourteenth century, its oldest surviving manuscript comes from the reign of Manuel II and is dated 1419. The treatise describes in minute detail how ceremonies unique to the court were interwoven with the Byzantine rite’s services and hymnody for the Nativity of Christ. The most elaborate court ritual was the *prókypsis*, during which the emperor was presented in full regalia on a stage with special lighting while the imperial wind band alternated with singers leading the assembled people in *polychrónia* (acclamations wishing long life to the imperial family).

The music played by brass, winds, and percussion on these occasions is now lost, presumably because the instrumentalists of Romania, like their Arab and Italian colleagues, rarely if ever employed musical notation. Notated vocal music of the *prókypsis*, on the other hand, is transmitted in fourteenth- and fifteenth-century collections of Byzantine liturgical chants alongside other items sung by the Royal Clergy during the Christmas season. This music is stylistically diverse, ranging from simple forms of psalmody and traditional melodies for predominantly syllabic (one-note-per-syllable) hymnody to sophisticated and often lengthy works in the “kalophonic” (“beautiful sounding”) idiom of vocal music cultivated by late Byzantine cantors. Central to the repertory of kalophonic chant sung in the imperial chapel at the dawn of the fifteenth

century were the works of two students of the Constantinopolitan *Protopsaltis* (“First Cantor”) John Glykes (mid. 13th c.–ca. 1320): Saint John Papadopoulos Koukouzeles (b. ca. 1270–d. before 1341) and Xenos Korones (late 13th c.–mid 14th c.).

According to his sixteenth-century vita, Koukouzeles was summoned by the emperor from his birthplace of Dyrrháchion (now Durrës, Albania) to join the singers of the imperial court. In Constantinople he distinguished himself as a cantor, theorist, editor, and composer of chant. Having acquired the title of *Maïstor* (from Latin *magister*), he retired from public life to the Great Lavra monastery on the Holy Mountain of Athos. Koukouzeles spent his remaining years in a manner typical for monks of his era who wished to practice the contemplative disciplines of hesychasm (literally “quietude”) while remaining rooted in monastic common life: he alternated periods of time spent outside the monastery walls as a solitary with assisting his community in the chanting of festal services. At some point after his death he was canonized as a saint of the Orthodox Church and is today commemorated annually along with Saint Romanos the Melodist on 1 October.

Since we lack a narrative biography for Korones, his career must be reconstructed largely from the titles and brief comments attached to his

works in musical manuscripts. These record that he served as a cantor both among the Royal Clergy and at the cathedral of Hagia Sophia. He acquired the titles of Lampadarios and Protopsaltis, designating (as today) the directors of the left and right antiphonal choirs. If the report of an eighteenth-century manuscript that he was tonsured as a monk with the name Xenophon is accurate, Korones may also have followed Koukouzeles into monastic retirement.

At the time of Manuel's visit to Eltham Palace, the English Chapel Royal was in the middle of an expansion of its personnel that had begun under Richard II and peaked later during the reign of Henry V (1413–22). The accounts for Henry IV's household chapel record that on Christmas in 1400 it had 33 members, which Andrew Wathey (1987, 119–26) suggests is a composite total. Itemized lists made at other times during the early years of Henry IV's reign typically list eighteen adult clerks, around another five junior clerks, and nine or ten boys.

The dominant form of Christian worship celebrated at the beginning of the fifteenth century in the non-monastic churches of southeast England was the Sarum Use of the Roman rite. Named after a corruption of the Latin name for Salisbury ("sarisburia"), it was soon (in 1414) to displace most of what remained of the local use of St. Paul's Cathedral in London. The Sarum Use was not monolithic

but existed as a series of local applications of the traditions of Salisbury Cathedral. Uniform in its broad outlines, its variations were embodied in manuscript copies of its liturgical service texts, rubrics, and chant destined for particular users and institutions. In this way the Sarum Use resembled the contemporary Neo-Sabaïtic version of the Byzantine rite, the texts and rubrics of which achieved a greater degree of uniformity only after being fixed in mechanically printed service books.

Another similarity between the liturgical practices of the English Chapel Royal and the Royal Clergy of the Roman Emperors was their reliance on their respective repertoires of traditional chant, which in both cases made up the bulk of music sung in worship. They differed, however, in their contemporary means of musical enrichment. Late Byzantine composers elaborated upon earlier forms of chant by expanding them horizontally through the techniques of *kalophōnía*: recomposing, often extending and generally making them more virtuosic through the widening of vocal ranges and the insertion of melismas, passages on strings of non-semantic vocables such as "*ananē*" and "*terirém*," and textual troping. English singers of the period, on the other hand, were accustomed to embellishing the chant repertoires of the Sarum Use with music in multiple voice parts. Polyphony was probably heard most frequently when chant was

performed with the addition of complementary parts that singers spontaneously created according to conventions learned primarily by ear. One such practice of directed improvisation was known as "faburden," described in an early fifteenth-century treatise as a method for producing a three-part texture by adding voices moving largely in parallel above and below the chant.

English singers at the time of Manuel II's visit to Eltham Palace also produced polyphonic textures by performing works explicitly written for multiple vocal parts recorded in mensural (rhythmically measured) musical notation. Our knowledge of English mensural polyphony from this period is unfortunately limited by the small number and generally poor state of its extant sources. Thanks mainly to the ruptures in religious life that followed the Protestant Reformation, not a single manuscript of English polyphony from the fourteenth century remains intact. The surviving fragments include both complete and incomplete works notated either in score (with all parts vertically aligned) or choirbook format (with each part notated separately). Taken together, these sources reveal that mensural polyphony in England around 1400 was stylistically diverse and varied considerably in its complexity. Some works quote or paraphrase existing chants in one or more of their voices, while others are free compositions. The simplest works in score

resemble improvised multi-part singing in their frequent use of parallel intervals. What makes them characteristically English is a tendency to favor strings of thirds and sixths over the “perfect” consonances (fourths and fifths) emphasized in contemporary Italian simple polyphony (a style imitated later in the fifteenth century by the Byzantine musicians Manuel Gazes and John Plousiadenos). The most complex works of English polyphony are mass movements and motets for four voices copied in choirbook layout. In the complexity of their rhythms and layered interaction of their rhythms, they resemble stylistically the works of such continental composers as Guillaume de Machaut (d. 1377).

The Present Recording

This recording is not a strict reconstruction, but a selection of chant and polyphony for the Nativity of Christ that is stylistically representative of the repertoires of the Roman and English royal chapels around 1400. Rubrics and other evidence regarding the two groups of singers celebrating Christmas in parallel at Eltham Palace have been taken into account, but applied with some flexibility to suit the voices of Cappella Romana. We present the music in a roughly liturgical order, beginning with

items for Christmas Eve and ending with the Magnificat for the service of Second Vespers celebrated on the evening of 25 December. Greek and Latin selections follow in a sequence emphasizing common textual themes and parallel musical techniques.

Since the Roman and English royal chapels both used received forms of plainchant as their default form of music and their late medieval repertoires are today well documented, it is not difficult to identify Byzantine and Sarum Christmas chants that almost certainly were sung at Eltham Palace. This contrasts strongly with the historical record for Latin and Greek sacred music that was either technically advanced for its time or unique to court ceremony. The English Reformation, as we noted above, left behind only incomplete and often highly fragmentary sources of fourteenth-century sacred polyphony. The monastic libraries of Sinai and Mount Athos, on the contrary, preserved intact from the Ottoman conquest of *Romanía* not only many rich sources of Byzantine *kalophōnia*, but even multiple copies of the vocal music for the imperial Prókypsis ceremony. Consequently, we are in the somewhat surprising position of being able to know with greater certainty what was chanted in Greek for Manuel II than in Latin for his English host.

Iudea et Hierusalem is a responsory chant appointed in the Sarum Use to be sung by up to three cantors at vespers for the Vigil of the Nativity of the Lord on Christmas Eve. The number of singers required by the rubrics is reflected in the scoring of the polyphonic settings of its verses and doxology heard on this recording. Preserved in different fragmentary sources, both feature parallel consonances recalling the textures of contemporary improvised polyphony, a style known as English discant. The music for the verse is in *tempus perfectum* and features triple note values throughout, while that for the doxology renders the chant primarily in “imperfect” duplet rhythms.

On the morning of Christmas Eve (or, if it is a year when 25 December falls on a Sunday, on the preceding Friday) in the modern Byzantine rite, even non-monastic churches celebrate extended versions of the daily prayer services marking the First, Third, Sixth and Ninth Hours of the day (equivalent to the canonical hours of Prime, Terce, Sext, and None of Latin Christendom). Today these special festal services are known collectively as “the Royal Hours,” a title recalling that the Christmas ceremonies of the imperial court commenced with their chanting in the presence of the emperor. The treatise of Pseudo-Kodinos relates how, at the climax of the Ninth Hour, the singers

of the Royal Clergy marked his attendance by inserting acclamations wishing the imperial family long life (“Many years”) between solemn renditions of the hymn “Today is Born of the Virgin.” Further acclamations for the emperor and his family were sung at the evening office of vespers and the eucharistic Divine Liturgy of Christmas Eve.

After the dismissal of the Divine Liturgy (or vespers, if Christmas fell on the weekend), the emperor ascended a stage bearing the name of the ritual that commenced immediately, namely the *Prókypsis*. Literally meaning “emergence,” the word *Prókypsis* denoted the ceremonial presentation of the monarch, who appeared from behind a curtain dressed in full regalia to receive acclamations from his court. Since complete observance of this ritual assumed access to an imperial palace with its full complement of ceremonial paraphernalia and personnel (including a wind band), Pseudo-Kodinos mentions the possibility of scaling down its ceremonies when the emperor was on campaign. Manuel certainly had with him in England the resources necessary to execute the purely vocal musical segments of the *Prókypsis*. These begin with the declaration “Christ, who crowned you, is born, O King,” after which soloists and the assembled people take turns singing chants wishing Manuel and his wife Helen “Many years.” In their repeated leaps of a fifth, the melodies of these acclamations imitate

the fanfares of the brass instruments that would have participated in a full celebration of the ritual at home in Constantinople.

The standard sequence of acclamations for the *Prókypsis* ends with the *Polychrónion*, for which the fourteenth-century court singer Xenos Korones provided an optional coda in kalophonic style. Its first word immediately dissolves into abstract music sung to sequences of non-semantic syllables (vocables) known variously as *ēchémata* (a word used also to denote the vocal intonations sung to establish the mode (*ēchos*) of a chant) or *teretísmata* (a term recalling the buzzing of insects). When the words reemerge, they do so in a florid melodic style with textual repetitions. Melismas eventually blur into more vocables that prepare musically for a reprise of the standard (non-kalophonic) acclamation.

Roughly contemporary with the *Polychrónion* by Korones is *Ovet mundus letabundus*, an anonymous setting of a non-liturgical Christmas text for four voices from the first half of the fourteenth century. Peter Lefferts (1983, I, 70–77) classifies it as a “large-scale sectional voice-exchange motet” because its upper two voices exchange parts at the repetition of each of its two large sections. The motet is preserved on two folios reused as flyleaves in a fifteenth-century collection of statutes from reigns of English monarchs beginning with Henry IV

and ending in the fourth year of Henry VI (1426). The first of these fragments also contains two voices of another motet of the same type paraphrasing the Christmas hymn *A solis ortus cardine*. Although Margaret Bent (1981, 76) has argued convincingly that *Ovet mundus* is a continuation of *A solis ortus*, Lefferts notes that each retains a separate musical identity and suggests that they could have been “sung at different times on Christmas Day.”

When at home in Constantinople, according to Pseudo-Kodinos, the singers of the Royal Clergy followed court protocols for observing the Nativity of Christ by chanting for the emperor at services and formal meals. Musical manuscripts confirm this by following the *Prókypsis* acclamations with chants for the morning office of orthros, a service combining the psalmody of Palestinian nocturns and lauds with many hymns. First among these matutinal chants are *pentekostária* (a term denoting hymns attached to Psalm 50), including several not found in the modern service books of the Byzantine rite: the second *pentekostárion* sung on this recording is a chant from Thessalonica, while the third takes as its model the Easter refrain “Jesus is risen from the grave.” Some manuscripts also contain a setting (not sung here) of this latter *pentekostárion* in kalophonic style that concludes with a reprise of the *polychrónion* sung previously at the *Prókypsis*. This suggests that “Jesus is born from a Virgin,” like the hymn

“Magi, Persian Kings” copied alongside it in some manuscripts, belonged to the group of chants sung both in church and at table.

Although separated by centuries of parallel development, the Sarum and Byzantine morning offices both contain chants describing the birth of God incarnate from the Virgin Mary in a Bethlehem manger as a mystery beyond human comprehension. Placed as a moment of musical repose between two readings in the middle of the second nocturn of matins, the melismatic responsory *O magnum mysterium* addresses this theological theme with textual concision. Kosmas of Jerusalem (8th c.) reverses the relative precedence of music over text in the responsory by employing the strophic poetic form of a kanon. Its strophic poetic form gave Kosmas the freedom to extend his exposition of the topic to encompass the visit of the Magi, an event commemorated in the Byzantine tradition on Christmas day.

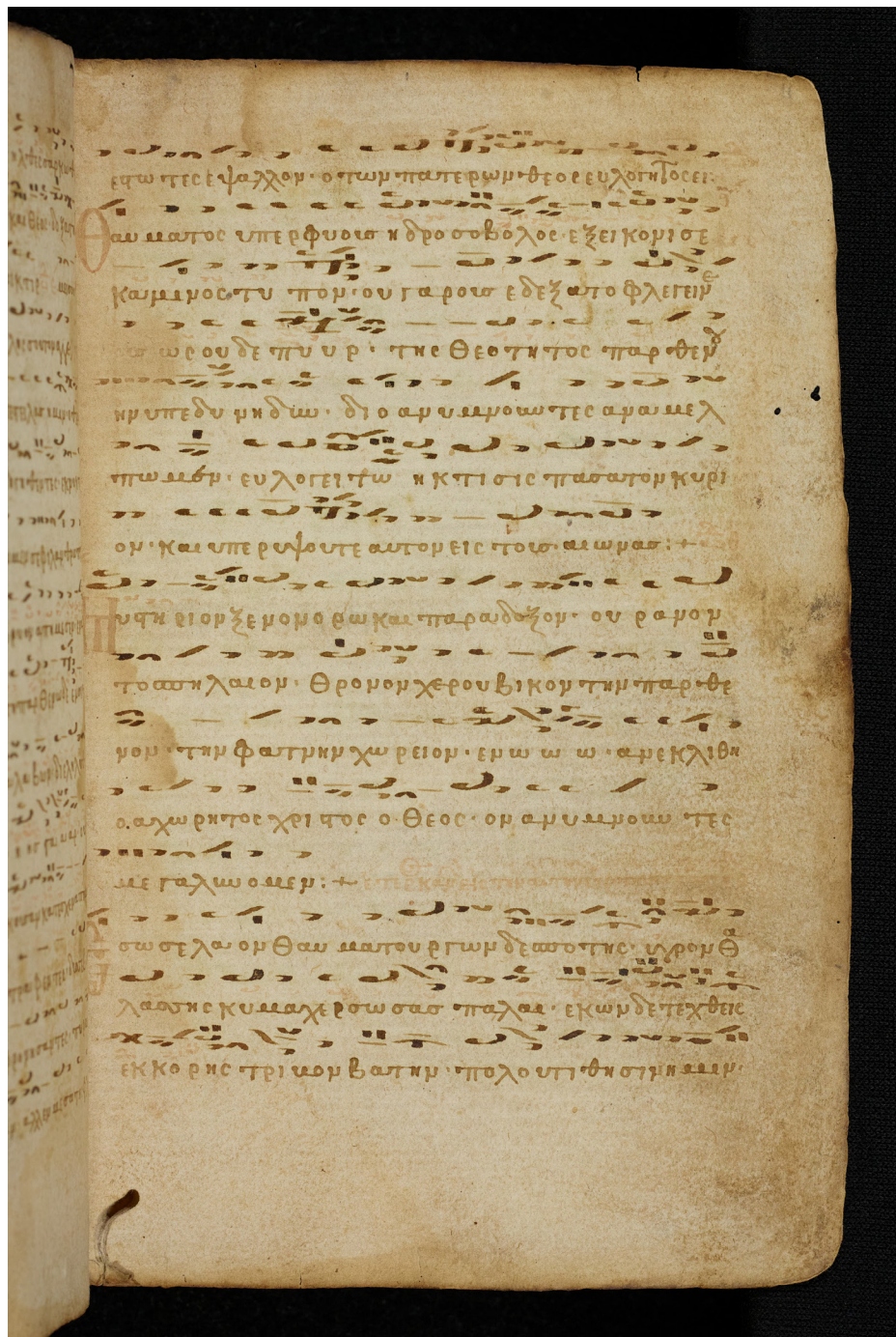
Kanons are multi-stanza hymns structured as a series of poetic “odes.” They were originally composed to accompany the verses of the nine biblical canticles or “odes” of the Palestinian Psalter, eight or nine of which were sung at solemn celebrations of the morning office of orthros. Each ode of a poetic kanon begins with an *heirmós*, a stanza providing a metrical model for further stanzas (tropária) sung to its melody. By the late Byzantine period, it had

become customary on great feasts to replace the verses of the Magnificat—the Song of Mary (Luke 1:46–55) that forms the first half of the Psalter’s ninth biblical canticle—with poetic verses (*megalynária*) proper to the occasion. The *heirmós* and tropária of the Ninth Ode sung on this recording were edited by Dr. Ioannis Arvanitis from MS Sinai Greek 1256, the second earliest copy of the late Byzantine version of the Heirmológion (a book of model stanzas for kanons) revised by St. John Koukouzeles. Dated 1309 and copied by Eirini, daughter of Theodore Hagiopetrites, this musically notated reference collection was updated by Koukouzeles to reflect the oral traditions of his time. The Koukouzelian *heirmoi* for the Christmas Kanon of Kosmas tend to compress the vocal range of their counterparts in the earliest manuscripts with fully diastematic (intervallically specific) musical notation. This was achieved mainly by eliminating passages descending from the upper final of Mode 1 on A to its lower basis on D (for comparison, listen to Ode 1 from the thirteenth-century Heirmológion Grottaferrata E.γ. II on Cappella Romana’s earlier recording *When Augustus Reigned*).

It is customary in festal performances of a kanon to repeat each *heirmós* at the conclusion of its respective ode as a *katavasía* (literally a “descent”). Koukouzeles composed two virtuosic *katavasíai* for the Ninth Ode of the First Kanon of Christmas in kalophonic style with extended

(rather than compressed) vocal ranges. In the setting sung on this recording, St. John immediately interrupts the text of its prefatory poetic verse with sequences of vocables derived from the vocal intonation formula for Mode 1 (“*ananés*”). Once he finally presents the verse in its entirety, it is revealed to be not, as would normally be expected, the first *megalynárion* of the ode, but a later one praising Christ as “the King born in a Cave.” Koukouzeles then proceeds to the *heirmós*, but reorders its text to heighten its rhetorical impact. The verse returns, but its words once again dissolve into teretísmata (“*tototototere...*”) before executing a musical transition preparing the reprise of the usual syllabic *heirmós*, edited here from a fifteenth-century Heirmológion now in the library of Trinity College, Cambridge (MS O.2.61).

Techniques of textual and musical extension analogous to those employed by the composers of Byzantine *kalophōnía* occur also in some genres of Latin liturgical chant. The sequence, for example, appears in its earliest sources (9th–11th c.) as an extension to the Alleluia of the Franco-Roman mass consisting of paired melodic lines performed with or without hymnic texts. Wordless performance of sequences became increasingly rare after 1100 as the genre became synonymous with its textual verses, a change signaled by its acquisition of the alternate name of “*prosa*.” Late medieval Sarum



The 15th-century *Trinity Heirmologion* (MS O.2.61), f. 11r,
Trinity College, Cambridge.

The heirmós «Μυστήριον ξένον» begins at the stylized capital
letter «M» at the middle of the page.

Use, however, preserved on great feasts the archaic practice of performing sequence verses with and without their texts in alternation. Wordless renditions were usually vocal, but in some places their melodies could also be played on an organ. The Sarum Processional directs that verses of the *prosa* for Christmas Day *Te laudant alme Rex* should be chanted first with their texts by three clerics, then by the choir as a wordless melisma. Some copies of the Processional require only a single repetition on the vowel “A,” as was customary on most feasts. Others heighten the ecstatic nature of this chant by specifying that each phrase should be repeated three times to “A,” “O,” and “E.”

At the conclusion of *Te laudant*, the Processional instructs the choir to make its entrance singing *Hodie Christus natus est*. The text of this antiphon echoes Greek hymnography in its repeated assertions that events in the Christian history of salvation relating to the birth of Christ are occurring “Today.” Perhaps the most famous Byzantine Christmas hymn to make this same proclamation is the prologue to the Kontakion on the Nativity by Saint Romanos the Melodist. Born in Beirut and probably of Jewish origin, Romanos served as a deacon at the church of the Mother of God in the Kyrou district of Constantinople during the first half of the sixth century. “Today the Virgin gives birth” originally served as the prologue to a series of 24 metrically identical stanzas (*oikoi*), all of

which ended with the congregational refrain “A little Child: God before the ages.” By the year 1400, the prologue was heard most frequently on its own. It was sung not only at various points during services for the feast of Christ’s Nativity, but also at the emperor’s Christmas-Day banquet.

Another vestige of the liturgical heritage of antiquity shared by medieval Greek and Latin Christians was the chanting of *Kyrie eleison* in the Roman mass. On festal occasions the Sarum Use also preserved the archaic practice of performing the *Kyrie* with supplicatory verses. Reserved for the most important (“Principal Double”) feasts such as Christmas, *Deus Creator omnium* is notable for its use of Greek words in addition to “*eleison*” (“have mercy”).

The polyphonic *Gloria in excelsis* following the *Kyrie* is an anonymous work that modern scholars have reconstructed from two sources, each of which contains two of its four voices: a fragment from Fountains Abbey in Yorkshire (British Library 40011 B) and thstyliste *Old Hall Manuscript* (British Library 57950). As the largest surviving collection of English polyphony from the late fourteenth and early fifteenth centuries, *Old Hall* is perhaps most famous for its *Gloria in excelsis* attributed to a “Roy Henry” whom most scholars now think was Henry V (although a few have argued for Henry IV’s authorship). The anonymous

Gloria sung on this recording, however, comes from the manuscript’s retrospective first layer copied by a single scribe between 1415 and 1421. Stylistically it recalls continental music composed decades before in its slow-moving lower parts and relatively high levels of diatonic dissonance.

The Communion Verse for Christmas day belongs to a modest body of chants for the All-Night Vigil and Divine Liturgy by the monk Agathon, a composer of the first half of the fourteenth century identified in musical manuscripts as the brother of Xenos Korones. It begins with the appointed biblical verse (“The Lord has sent redemption to his people,” Ps. 110:9a) set syllabically to a simple recitation formula. Agathon sets the following extra-biblical phrase “in peace” in a melismatic style that he maintains for the “Alleluia.” Through textual repetitions and the interpolation of non-semantic syllables, the music for this originally congregational refrain extends to approximately 60% of the chant’s length. The whole work is most frequently transmitted in musical manuscripts with a different psalmic text, namely that for Sundays (Ps. 148: 1, “Praise the Lord from the heavens”). It was in this ordinary Sunday form that it was bequeathed to modern cantors by Chourmouzos the Archivist (ca. 1770–1840), one of the Three Teachers who invented the reformed New Method of ecclesiastical chant notation still in common

use in Orthodox churches from Moldavia to the Middle East. Chourmouziou accomplished this by making an interpretation (*exégēsis*) of its medieval Middle Byzantine Notation in a generally melismatic style, rendering its musical formulas according to the oral conventions of his time. Dr. Ioannis Arvanitis, the editor of the more compact realization of the medieval notation recorded here, has followed Chourmouziou in locating the modal basis of its melody on *Zo* (equivalent to low B natural) instead of the more usual F natural.

The last major Latin service celebrated at Eltham Palace on 25 December 1400 would have been the evening office of Second Vespers, at the climax of which the Magnificat was chanted with the antiphon *Hodie Christus natus est*. An incomplete fourteenth-century polyphonic setting of this Marian canticle is recorded in mensural notation on the last two folios of a fifteenth-century manuscript of religious texts (Cambridge University Library K.k.i.6). It places the traditional recitation formula for Mode I mainly in the middle of its three voices. On this recording we emphasize its close relationship to spontaneous harmonization by alternating full performances of its three-part texture by soloists with renderings of only its lower two voices by the choir.

Alexander Lingas

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From the services of
Christmas Eve

1
Sarum Responsory at Vespers
for the Vigil of the Nativity of the
Lord

*Cantor et alie due persone pro
dispositione illius cantoris, cantent
ad gradum chori in capis sericis.*

*Let the cantor, and two other persons
at the discretion of the same cantor,
sing at the choir step in silken copes.*

Iudea et Hierusalem, nolite timere.
Cras egrediemini et Dominus erit
vobiscum.

Judea and Jerusalem, fear not.
Tomorrow you shall come forth
and the Lord will be with you.

℣. Constantes estote, videbitis
auxilium Domini super vos.

Verse. Be steadfast and you will see
the help of the Lord upon you.

Cras egrediemini et Dominus erit
vobiscum.

Tomorrow you shall come forth
and the Lord will be with you.

℣. Gloria Patri et Filio
et Spiritui Sancto.

Verse. Glory to the Father and to
the Son and to the Holy Ghost.

Et Dominus erit vobiscum.

And the Lord will be with you.

2

Acclamations from the
Imperial Ceremony of the
Prokypsis

Ὁ Χριστὸς ἐγεννήθην· ὁ στέψας σέ,
βασιλέα.

Christ who crowned you is born, O
King.

Ὁ πρωτοψάλτης· Πολλὰ τὰ ἔτη τῶν
βασιλέων.

The Protopsaltes: Many years to the
Kings.

Ὁ λαός· Πολλὰ τὰ ἔτη τῶν
βασιλέων. (γ')

The people: Many years to the
Kings. (3x)

Ὁ πρωτοψάλτης· Μανουὴλ τοῦ
εὐσεβεστάτου βασιλέως καὶ
αὐτοκράτορος Ῥωμαίων τοῦ
Παλαιολόγου, καὶ Ἑλένης τῆς
εὐσεβεστάτης αὐγούστης· πολλὰ
τὰ ἔτη.

The Protopsaltes: To Manuel
the most devout king and
emperor of the Romans,
Palaiologos, and Helen the
most devout Augusta, many
years!

Ὁ λαός· Μανουὴλ τοῦ
εὐσεβεστάτου βασιλέως καὶ
αὐτοκράτορος Ῥωμαίων τοῦ
Παλαιολόγου, καὶ Ἑλένης τῆς
εὐσεβεστάτης αὐγούστης· πολλὰ
τὰ ἔτη.

The people: To Manuel
the most devout king and
emperor of the Romans,
Palaiologos, and Helen the
most devout Augusta, many
years!

Πολυχρόνιον ποιῆσαι ὁ Θεὸς τὴν
ἀγίαν βασιλείαν ὑμῶν εἰς πολλὰ
ἔτη· νε, εἰς πολλὰ ἔτη.

God make your holy kingdom
[endure] for many years. *ne.* for
many years.

Kalophonic Polychronion

Ὅτε δὲ μέλλουσι πολυχρονίσαι τοὺς
 βασιλεῖς, λέγουσι καὶ τοῦτο· Τοῦ
 Κορώνη

Πο-ντοντοτοτοτοῖτο...καὶ
 πολυχρόνιον, καὶ πολυχρόνιον.

Πολυχρόνιον ποιῆσαι ὁ Θεός·
 Πάλιν· καὶ πολυχρόνιον
 ποιῆσαι ὁ Θεός, τὴν ἁγίαν
 βασιλείαν σὰς εἰς πολλὰ
 ἔτη, καὶ πολυχρόνιον, *πάλιν*,
 πολυχρόνιον· καὶ *πάλιν*
 πολυχρόνιον *τοροροτοτοτο...*
 καὶ πολυχρόνιον.

Πολυχρόνιον ποιῆσαι ὁ Θεός τὴν
 ἁγίαν βασιλείαν σὰς εἰς πολλὰ ἔτη·
 νε, εἰς πολλὰ ἔτη.

**From the Services of Christmas
 Day**

*They also say this when acclaiming
 the Kings. [A composition] by
 [Xenos] Korones.*

Ma[ny]-ntontontototoῖto... and for
 many years; and for many years.

For many years may God;
Again. May God make your
 holy kingdom [endure] for
 many years; And for many
 years; *Again.* For many years.
 And again. For many years
tororototo... and for many
 years.

God make your holy kingdom
 [endure] for many years. *ne.* for
 many years.

Motet for Four Voices Ovet mundus letabundus

Ovet mundus letabundus,
 timpanizans carmine,
 cum fecundus puer mundus
 nascitur ex virgine.

Vis nature carens iure
 disputare desine;
 ros in rure pluit pure
 ros rus et fit semine.

Ante partum virgo mansit,
 mater cuius natus transit
 diri leti medium.

Fuerat et huius venter
 virginalis, quam decenter,
 post id puerperium.

Inquirendo nemo querat
 qualiter hec mater erat
 virgo lactans filium,

Sed tacendo firme credat,
 quod querendo lingua fedat
 fidei misterium.

Let the world rejoice gladly,
 drumming out a song,
 for the fructifying, spotless child
 is born of a virgin.

The power of nature lacks
 jurisdiction here, so put off all
 dispute; dew falls purely on the
 countryside and with this dew and
 land, life is made through seed.

Before the birth a virgin, she
 remained so, this mother whose
 Son passes through the midst of
 dreadful death.

And after that childbirth her womb
 was virginal, as it had been before,
 how fittingly.

Let no one, inquiring, seek
 how it could be that this mother
 nursing her son is a virgin,

but holding silent, firmly believe,
 lest in the asking the tongue may
 defile the mystery of faith.

Pentekostária (Tropes of Psalm 50) for Christmas Matins

Ἦχος β'

Mode 2

Δόξα Πατρί, καὶ Υἱῷ,
καὶ Ἁγίῳ Πνεύματι.

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

Τὰ σύμπαντα σήμερον, χαρᾶς
πληροῦνται. Χριστὸς ἐτέχθη ἐκ τῆς
Παρθένου.

All things are filled with joy today,
for Christ is born from the
Virgin.

Ἦχος πλ. δ'

Mode Plagal 4

Καὶ νῦν, καὶ αἰεὶ, καὶ εἰς τοὺς
αἰῶνας τῶν αἰώνων. Ἀμήν.

Both now and for ever, and to the
ages of ages. Amen.

Ἔτερον θεσσαλονικαῖον

Alternate [hymn] from Thessalonica

Χριστὸς ἐν πόλει Βηθλεὲμ γεννᾶται
ἐκ Παρθένου·
λαοὶ ἀγαλλιᾶσθε.

Christ is born from a Virgin in
the city of Bethlehem: Rejoice you
peoples!

Ἦχος πλ. β'

Mode Plagal 2

Στίχος. Ἐλέησόν με ὁ Θεὸς κατὰ τὸ
μέγα ἔλεός σου καὶ κατὰ τὸ πλῆθος
τῶν οἰκτιρμῶν σου ἐξάλειψον τὸ
ἀνόμημά μου.

Verse. Have mercy on me, O God,
according to your great mercy; and
according to the multitude of your
pities, wipe away my transgression.

Γεννηθεὶς ὁ Ἰησοῦς, ἐκ τῆς
Παρθένου ἐν σπηλαίῳ, ἔδωκεν
ἡμῖν τὴν αἰώνιον ζωὴν, καὶ μέγα
ἔλεος.

Jesus is born from a Virgin in a
cave, giving us eternal life and great
mercy.

6

**Sarum Responsory
from the Second Nocturn of
Matins**

O magnum mysterium et
admirabile sacramentum: ut
animalia viderent Dominum natum –

O great mystery and wonderful
sacrament, that living creatures
should see the Lord –

Jacentem in presepio. Beata virgo
cujus viscera meruerunt portare
Dominum.

Lying in a manger. Blessed virgin,
whose womb was worthy to bear
the Lord.

✠ Domine audiui auditum tuum
et timui:
consideravi opera tua et expavi:
in medio duum animalium.

Verse. (Hab. 3:1–2). Lord, I heard
your report and was afraid:
I considered your works and was
amazed: in the midst of two living
creatures –

– Jacentem in presepio. Beata virgo
cujus viscera meruerunt portare
Dominum.

– Lying in a manger. Blessed virgin,
whose womb was worthy to bear
the Lord.

**From the First Kanon of
Christmas Matins by Kosmas of
Jerusalem (8th c.): Ode 9 with
Megalynaria**

Ἦχος α'

Στίχος. Μεγάλυνον ψυχή μου, τὴν
τιμιωτέραν τῶν ἄνω
στρατευμάτων.

Ὁ εἰρμός.

«Μυστήριον ξένον, ὁρῶ καὶ
παράδοξον! οὐρανὸν τὸ Σπήλαιον·
θρόνον Χερουβικόν, τὴν
Παρθένον· τὴν φάτνην χωρίον·
ἐν ᾧ ἀνεκλίθη ὁ ἀχώρητος,
Χριστὸς ὁ Θεός· ὃν ἀνυμνοῦντες
μεγαλύνομεν».

Τροπάρια

Στίχος. Μεγάλυνον ψυχή μου, τὸν
ἐκ τῆς Παρθένου, Θεὸν σαρκὶ
τεχθέντα.

Ἐξαίσιον δρόμον, ὁρῶντες
οἱ Μάγοι, ἀσυνήθους νέου
ἀστέρος ἀρτιφαοῦς, οὐρανίου
ὑπερλάμποντος, Χριστὸν Βασιλέα
ἐτεκμήραντο, ἐν γῇ γεννηθέντα
Βηθλεέμ, εἰς σωτηρίαν ἡμῶν.

Mode 1

Verse. Magnify, O my soul, her who
is greater in honor than the hosts
on high.

The Heirmos

“A strange and wonderful mystery
I see, the Cave is heaven, the Virgin
the Cherubic throne, the manger
the place in which Christ, the God
whom nothing can contain, is laid.
Him we praise
and magnify.”

Troparia

Verse. Magnify, O my soul, God
born in flesh
from a Virgin.

The Magi, seeing the strange
course of an unusual, new and
newly shining star, exceeding
those of heaven concluded a King,
Christ, had been born on earth in
Bethlehem for our salvation.

Στίχος. Μεγάλυνον ψυχή μου, τὸν
ἐν τῷ Σπηλαίῳ, τεχθέντα Βασιλέα.

Νηγενὲς Μάγων λεγόντων,
παιδίον Ἄναξ, οὗ ἀστήρ ἐφάνη, ποῦ
ἐστίν; εἰς γὰρ ἐκείνου προσκύνησιν
ἤκομεν· μανεῖς ὁ Ἡρώδης
ἐταράττετο, Χριστὸν ἀνελεῖν, ὁ
θεομάχος φρυαττόμενος.

Στίχος. Μεγάλυνον ψυχή μου,
τῶν ὑπὸ τῶν Μάγων, Θεὸν
προσκυνηθέντα.

Ἡκρίβωσε χρόνον Ἡρώδης
ἀστέρος, οὗ ταῖς ἡγεσίαις
οἱ Μάγοι ἐν Βηθλεέμ,
προσκυνοῦσι Χριστῷ
σὺν δώροις· ὅφ' οὗ πρὸς
Πατρίδα ὁδηγούμενοι, δεινὸν
παιδοκτόνον, ἐγκατέλιπον
παιζόμενον.

Verse. Magnify, O my soul,
the King born in a cave.

“Where is the new-born infant
King, whose star we have seen?”
said the Magi. For we have come to
worship him. Herod, God’s enemy,
was troubled and in his mad folly
plotted to destroy Christ.

Verse. Magnify, O my soul,
God worshipped
by the Magi.

Herod inquired the time
of the star, under whose
guidance the Magi in
Bethlehem worship Christ
with gifts. Led back to their
own country by that star they
abandoned the foul slayer of
children, who was mocked.

Μεγαλυνάριον καλοφωνικὸν εἰς
τὴν αὐτὴν ἑορτὴν, ποίημα τοῦ
Κουκουζέλη κυροῦ Ἰωάννου.

Ἦχος α'

Με - νεχε... Μεγάλυνον,
μεγάλυνον, μέγαλυνον ψυχὴ μου,
τὸν ἐν τῷ Σπηλαίῳ, τεχθέντα
Βασιλέα.

Μυστήριον παράδοξον καὶ
ξένον, οὐρανὸν τὸ Σπήλαιον·
θρόνον Χερουβικόν, τὴν
Παρθένον· τὴν φάτνην χωρίον·
ἐν ᾧ ἀνεκλίθη ὁ ἀχώρητος,
Χριστὸς.
Μεγάλυνον, μέγαλυνον,
τοτοτοτοτερε... τοτο ἐν τῷ
Σπηλαίῳ τεχθέντα Βασιλέα.

Ἡ καταβασία

«Μυστήριον ξένον, ὁρῶ καὶ
παράδοξον! οὐρανὸν τὸ Σπήλαιον·
θρόνον Χερουβικόν, τὴν
Παρθένον· τὴν φάτνην χωρίον·
ἐν ᾧ ἀνεκλίθη ὁ ἀχώρητος,
Χριστὸς ὁ Θεός· ὃν ἀνυμνοῦντες
μεγαλύνομεν».

Kalophonic Megalynarion for this
feast, a composition of Mr. John
Koukouzeles.

Mode 1

Ma – neche... Magnify,
magnify, magnify, O my
soul, the King born in a
Cave.

A mystery wonderful and strange:
the Cave is heaven, the Virgin
the Cherubic throne, the Manger
the Place in which is laid the One
whom nothing can contain –
Christ.
Magnify, magnify,
tototototerere...
the King born in a Cave.

The Katavasia

A strange and wonderful
mystery I see, the Cave is
heaven, the Virgin the Cherubic
throne, the Manger the Place in
which Christ, the God whom
nothing can contain, is laid.
Him we praise and magnify.

Prosa from the Sarum
Processionale

Clerici aliam prosam dicant.

Te laudant alme Rex tellus pontus
celi sidera,

*Que scilicet prosa in ipsa
statione ante crucem ab ipsis
finiatur: et post unamquamque
V. respondeat chorus cantum
prose super iij. vocales, A. O.
E. quod in omnibus prosis
observetur.*

V. Qui primus ad vota tue
majestatis condens
omnia.

V. Hodie natum ante secula.

V. Filium per virginis
viscera.

V. Nasci mundo.

V. Voluisti.

V. Tua clementia.

V. Ut pelleres orbis
crimina veniens
lux aurea.

*Chorus respondeat sic [dicens]:
Fabrice mundi.*

The clerics say [sing] another prosa.

Earth, sea, and stars of the heaven
praise you, bounteous King,

*This prosa is to be finished by the
same [clerics], standing in the same
place before the cross: and after each
verse, let the choir respond with the
melody of the prosa on the three
vowels A, O, and E: this is to be
done in all prosae.*

Verse. Who first creating all things
according to the wishes of your
majesty.

Verse. Today born before the ages.

Verse. The son through the womb
of the virgin.

Verse. To be born for the world.

Verse. You wished.

Verse. Through your kindness.

Verse. In order that you might
drive away the crimes of the world,
coming as golden light.

*The choir responds thus saying:
Of the fabric of the universe.*

Antiphon at the Entrance of the Choir

In introitu chori dicatur hec [sequens] antiphona cantore incipiente.

Hodie Christus natus est, hodie Salvator apparuit. Hodie in terra canunt angeli, letantur archangeli: hodie exultant iusti dicentes: Gloria in excelsis Deo. Alleluia.

Prologue of the Kontakion for the Nativity of Christ

*Ἦχος γ'
Ποίημα Ῥωμανοῦ
Μελωδοῦ*

Ἡ Παρθένος σήμερον,
τὸν ὑπερούσιον τίκτει,
Καὶ ἡ γῆ τὸ Σπήλαιον,
τῷ ἀπροσίτῳ προσάγει.
Ἄγγελοι μετὰ Ποιμένων
δοξολογοῦσι.
Μάγοι δὲ μετὰ ἀστέρος
ὁδοιποροῦσι·
Δι' ἡμᾶς γὰρ ἐγεννήθη,
Παιδίον νέον, ὁ πρὸ αἰώνων Θεός.

The [following] antiphon is said at the entrance of the choir, the cantor beginning.

Today Christ is born, today a Savior has appeared. Today angels sing on earth, archangels rejoice: today the righteous rejoice, saying: Glory to God in the highest. Alleluia.

*Mode 3
A Composition of [Saint] Romanos
the Melodist*

Today the Virgin gives birth to him
who is above all being,
And the earth offers the Cave to
him whom no one can approach;
Angels with Shepherds
give glory,
And Magi journey
with a star;
For us there has been born
A little Child: God before the ages.

Kyrie *Deus Creator omnium*

(Greek text in italic)

Deus Creator omnium tu *Theos*
ymon nostri pie *eleyson*.

Tibi laudes conjubilantes regum
Rex Christe
oramus te *eleyson*.

Laus virtus pax et imperium cui est
semper
sine fine *eleyson*.

Christe Rex unice
Patris almi
Nate coeterne *eleyson*.

Qui perditum hominem
salvasti de morte
reddens vite *eleyson*.

Ne pereant pascue
oves tue Jesu
pastor bone *eleyson*.

Consolator Spiritus supplices *ymas*
te exoramus
eleyson.

Virtus nostra Domine atque salus
nostra in eternum *eleyson*.

Summe Deus et une: vite dona
nobis tribue misertus nostrique
tu digneris *eleyson*.

O God, Creator of all things, *our*
God, be gracious and *have mercy*.

We sing your joyful praises, O
Christ, king of kings, we pray
you, *have mercy*.

To whom praise, power, peace, and
dominion belong for ever without
end, *have mercy*.

O Christ, only King, Son and co-
eternal with the all-provident
Father, *have mercy*.

You who have saved the lost man
from death and given him life
anew, *have mercy*.

Lest the sheep of your pasture
should perish, O Jesus, good
shepherd, *have mercy*.

Holy Spirit, Comforter, *we your*
suppliants pray you to
have mercy.

Lord our strength and our eternal
salvation, *have mercy*.

One God, most high, grant us the
gift of life, pity us we pray, and
deign to *have mercy*.

13

Gloria in excelsis

Gloria in excelsis Deo,
Et in terra pax hominibus bone
voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus, Rex celestis, Deus
Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, agnus Dei Filius
Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus. Tu solus
Dominus.
Tu solus Altissimus.
Jesu Christe, cum Sancto Spiritu, in
gloria Dei
Patris. Amen.

Glory to God in the highest,
And peace on earth to men of good
will:
We praise you, we bless you, we
worship you, we glorify you:
We give you thanks for your great
glory.
Lord God, heavenly King, God the
Father almighty:
Lord, only-begotten Son, Jesus
Christ, Lord God, Lamb of God,
Son of the Father:
Who takes away the sins of the
world, have mercy on us;
Who takes away the sins of the
world, receive our supplications:
Who sits at the right hand of the
Father, have mercy on us;
For you alone are holy, you alone
are Lord,
You alone are Most High:
Jesus Christ, with the Holy Spirit,
in the glory of God the Father.
Amen.

14

Κοινωνικὸν τῶν Χριστουγέννων

*Τοῦ ἀδελφοῦ αὐτοῦ [Ξένου τοῦ
Κορώνη] Ἀγάθωνος*

Ἦχος βαρύς.

Λύτρωσιν ἀπέστειλε Κύριος τῷ
λαῷ αὐτοῦ, ἐν εἰρήνῃ. Ἀλληλούϊα.

At Second Vespers on Christmas Evening

15

Antiphon before the Magnificat

*Antiphona super Magnificat
excellenter persona ex parte
chori incipiat.*

Hodie Christus natus est, hodie
Salvator apparuit. Hodie in terra
canunt angeli, letantur archangeli:
hodie exultant justi dicentes: Gloria
in excelsis Deo. Alleluia.

Communion Verse for Christmas

*By Agathon, brother of Xenos
Korones*

Grave [Varys] Mode [Ps. 110: 9a]

The Lord has sent redemption to
his people, in peace. Alleluia.

*Let the Antiphon on the Magnificat
be begun by a distinguished person
from the choir side.*

Today Christ is born, today a Savior
has appeared. Today angels sing on
earth, archangels rejoice: today the
righteous rejoice, saying: Glory to
God in the highest. Alleluia.

Magnificat

Magnificat anima mea Dominum;
Et exultavit spiritus meus in Deo
salutari meo,

Quia respexit humilitatem
ancille sue; ecce enim ex hoc
beatam me dicent omnes
generaciones.

Quia fecit mihi magna qui
potens est, et sanctum
nomen eius,

Et misericordia ejus a progenie
in progenies timentibus
eum.

Fecit potentiam in bracchio
suo;

Dispersit superbos
mente cordis sui.

Deposuit potentes
de sede, et exaltavit
humiles.

Esurientes implevit
bonis, et divites
dimisit inanes.

Suscepit Israel, puerum suum,
recordatus misericordie sue,
Sicut locutus est ad patres nostros,
Abraham et semini eius in secula.

Gloria Patri, et Filio,
et Spiritui Sancto,

My soul magnifies the Lord,
and my spirit has rejoiced in God
my Savior.

For he has regarded the lowliness
of his handmaiden, for behold
from henceforth all generations
will call me blessed.

For he that is mighty has done
great things for me, and holy is
his name,

And his mercy is on them that
fear him from generation to
generation.

He has shown strength with his
arm;

He has scattered the proud
in the imagination of their hearts.

He has put down the mighty from
their thrones and exalted the
humble.

He has filled the hungry with good
things and the rich he has sent
away empty.

He has helped Israel his servant in
remembrance of his mercy,

As he spoke to our fathers,
Abraham and his seed for ever.

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

Sicut erat in principio, et nunc, et
semper, et in secula seculorum.
Amen.

As it was in the beginning, both
now and for ever, and to the ages
of ages. Amen.

17**Antiphon after the Magnificat**

Hodie Christus natus est, hodie
Salvator apparuit. Hodie in terra
canunt angeli, letantur archangeli:
hodie exultant justi dicentes: Gloria
in excelsis Deo. Alleluia.

Today Christ is born, today a Savior
has appeared. Today angels sing on
earth, archangels rejoice: today the
righteous rejoice, saying: Glory to
God in the highest. Alleluia.



CAPPELLA ROMANA

“Chords unfurl in reverberant bloom”

New York Times

“Like jeweled light flooding the space”

Los Angeles Times

Cappella Romana is a professional vocal 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. The ensemble is known especially for its presentations and recordings of medieval Byzantine chant, Greek and Russian Orthodox choral works, and other sacred music that expresses the historic traditions of a unified Christian inheritance. Founded in 1991, Cappella Romana has a special commitment to mastering the Slavic and Byzantine musical repertoires in their original languages, thereby making accessible to the general public two great musical traditions that are little known in the West. Critics have consistently praised Cappella Romana for their unusual and innovative programming, including numerous world and American premieres. The ensemble presents annual concert series in Portland, Oregon and Seattle, Washington, in addition to touring nationally and internationally, most recently to Hungary, Serbia, Romania, the UK, Ireland, and the Netherlands. Cappella Romana returned to the Utrecht Early Music Festival in 2021 for the third time with *Lost Voices of*

Hagia Sophia performed in the virtual acoustics of Hagia Sophia as the festival’s finale concert. *A Byzantine Emperor at King Henry’s Court* is Cappella Romana’s 30th release.

cappellaromana.org

ALEXANDER LINGAS



Alexander Lingas (music director and founder of Cappella Romana) is a Research Fellow of the Institute for Orthodox Christian Studies (Cambridge, UK). He

completed his doctorate on Sunday matins in the rite of Hagia Sophia at the University of British Columbia and then, with the support of a SSHRC postdoctoral fellowship, moved to Oxfordshire to study theology with Metropolitan Kallistos Ware. He was then a Fellow of the University of Oxford’s European Humanities Research Centre (1997–2021) and a member of academic staff in Music at City, University of London from 2006, retiring as Professor in October 2022. His present work embraces not only historical study but also ethnography and performance. His awards include Fulbright and Onassis grants for

musical studies in Greece with cantor Lycourgos Angelopoulos, the British Academy’s Thank-Offering to Britain Fellowship, research leave supported by the Stavros Niarchos Foundation, the St. Romanos the Melodist medallion of the National Forum for Greek Orthodox Church Musicians (USA), and the Moldavian Cross. In 2018 His All-Holiness, Bartholomew I, Archbishop of Constantinople-New Rome and Ecumenical Patriarch, bestowed on him the title of *Archon Mousikodidáskalos*.



Spyridon Antonopoulos (tenor) is a performer, choir director, and scholar whose research interests focus on medieval Byzantine chant, archaeoacoustics, and music and identity in the Greek-speaking world. Spiro is

the founder and director of Psaltikon, a vocal ensemble specializing in Byzantine chant and related secular repertoires. He is Honorary Research Fellow at City, University of London, where he obtained his PhD in Musicology, writing a dissertation on the fifteenth century composer and theorist, Manuel Chrysaphes. While at City, he was awarded a University Studentship and the Mercer's Company prize for academic excellence, in addition to grants from the Higher Education Innovation Fund and the AHRC. A regular member of Cappella Romana since 2010, he has appeared as tenor soloist in operas and recitals of classical music, in addition to performing with a variety of world music ensembles across the US and Europe. He has spoken at dozens of international academic conferences and has provided several original transcriptions of medieval chant for performances and recordings of two projects at the intersection of sound, space, and ritual in Byzantium: Stanford and Cappella Romana's *Icons of Sound*, and UCLA/USC's *Soundscapes of Byzantium*, for which he served as musical director.



John Michael Boyer (baritone, associate music director) has been a professional singer, conductor, and Byzantine cantor since 1997. He studied Byzantine Music with Alexander Lingas, Lycourgios

Angelopoulos (+2014), and Ioannis Arvanitis. Having sung with Cappella Romana since 1999, he was made associate music director in 2017. John is founder and artistic director of PRÓTO, a collaborative duet with Lebanese-American cantor the Rev. John Rassem El Massih; their seminal recording, *Sun of Justice*, was released in December, 2017. John is an active composer and has produced new music for several recordings, including *The Divine Liturgy in English in Byzantine Chant* (Cappella Romana), *All Creation Trembled* (Holy Cross), *Sun of Justice* (PRÓTO); as well as Cappella Romana's forthcoming recording of the Orthodox Funeral Office, music originally composed for the funeral of Sir John Tavener in 2013. He collaborated on the new composition *Heaven & Earth: A Song of Creation*, for the St. John of Damascus Society, and conducted both its premiere in 2018 and its subsequent recording with Cappella Romana (2022). John's book, *Byzantine Chant: the Received Tradition – A Lesson Book* is slated for publication in February 2023, with his *Resurrectionary*, an English *Anastasimatárion* using the translations of the late Archimandrite Ephrem (Lash)

(+2016) also slated for 2023. John is founder and director of the Saint John Koukouzelis Institute of Liturgical Arts (koukouzelis.net), which offers instruction in Byzantine Music and Liturgics. He is Protopsaltis (chief cantor) of the Greek Orthodox Metropolis (Diocese) of San Francisco, currently on loan as full-time Cantor and Director of Music at Holy Trinity Greek Orthodox Cathedral in New Orleans. In 2018, John married renowned Greek philologist and modern historian, Evangelia Boubougiatzi. They have twin girls and split their time between the United States and Pyrgetos of Larisa, Greece.



Kristen Buhler (alto) is a multifaceted musician, praised for her “smooth and heartfelt” singing (*Artslandia*). She has sung with Cappella Romana since 2006, and performed professionally with many

ensembles including Portland Baroque Orchestra, The Saint Tikhon Choir, 45th Parallel, The Julians, In Mulieribus, Cantores in Ecclesia, and Resonance Ensemble. Born and raised in Oregon, Kristen earned B.A. degrees from George Fox University in both Vocal Music Performance and Writing/Literature, then went on to Portland State University where she garnered a M.M. degree in Choral Conducting and a M.S. degree in Special Education. By day, Kristen teaches braille and

assistive technology to students with visual impairments. She has been a co-author of a national braille curriculum entitled *Building on Patterns* for the last fifteen years. In her spare time, she is always up for pub quiz, or a spur of the moment trip to anywhere.



Kerry McCarthy (alto) has sung with Cappella Romana since 1994. She is a musician and author known for her work on the English Renaissance, and a regular collaborator with many early music ensembles. Her

new biography of the composer Thomas Tallis, published with Oxford University Press, was given the 2021 AMS award for early music book of the year. She is now working on her fourth book, an exploration of the lives of professional singers in Tudor England. She also enjoys cooking, bicycling, and her multilingual duties as Cappella's music librarian.



John K. Cox (tenor) is Visiting Professor of Music at Lewis & Clark College where he conducts Cappella Nova and Community Chorale and teaches courses in music theory and history. Previous

teaching posts include Visiting Assistant Professor at Reed College and Lecturer in Choral and Orchestral Music at Union College.

As a professional tenor and chorister, he has performed with many renowned professional vocal ensembles including Apollo's Singers, True Concord, and the Oregon Bach Festival Chorus. He currently sings with Cappella Romana and the Skylark Ensemble (2018, 2020, 2021 GRAMMY nominees for "Best Choral Album"). Skylark's recent Christmas album, *Winter's Night*, includes his editions of music by Gregorio Allegri and Giovanni Bernardino Nanino. A specialist in Renaissance and Baroque performance practice and advocate for forgotten repertoires, Dr. Cox's recent scholarship focuses on Roman sacred music from the late-seventeenth century. His editions have been recorded by Skylark Ensemble and performed by professional and amateur choral groups across the country. Under his direction, the Reed Collegium Musicum received Early Music America's 2017 College Development Award for a concert of newly edited works by Alessandro Melani (1636-1703) at the Boston Early Music Festival. His most recent work investigates music written for Roman nuns during the late-seventeenth century. In its 2023-24 season, Portland Baroque Orchestra will give the modern debut of five of his editions, written for performance in Roman convents during the Anno Santo of 1675.



Leslie Green (tenor) is in high demand as a soloist in the Northwest. Praised for his seemingly effortless, expressive singing, Mr. Green performs a wide variety of literature ranging from Bach arias to

contemporary art songs. Green has appeared throughout the Northwest with many of the finest ensembles, including with Cappella Romana as soloist for *The Akáthistos Hymn*. Green originally hails from the Midwest where he received a Bachelor of Music in Vocal Performance from Ball State University. He resides in Vancouver, Washington and teaches voice at Pacific University as well as working as a clinician and adjudicator. An avid runner, he puts in 14–18 miles in an average week.



Erik Hundtoft (bass) is a singer, performer, and teacher, working and living in Portland Oregon. For over twenty years he has appeared regularly in Oregon choral and operatic ensembles

including Portland Opera, Opera Theater Oregon, Obsidian Opera, Portland Summerfest, The Oregon Symphony, The Ensemble, The Resonance Ensemble, and Cappella Romana. Erik is a member of the St. Mary's Cathedral Choir and the Portland Opera Chorus.



David Krueger (bass) is grateful to have been performing, touring, and recording with Cappella Romana since 1997, as a bass II and isokrat. His experience includes theater, jazz, folk, world, and sacred music, and he has worked with a number of fine ensembles throughout the Northwest. He loves traveling and being a dad.



Photini Downie Robinson (soprano) has performed with Cappella Romana since 2007 and recently completed two terms of service on the Board of Directors. Photini is the Founding Director of Yphos Studio, a learning space that is uniquely tailored to the needs of Eastern Orthodox cantors and clergy. Photini is a specialist in Byzantine chant and serves as the *Lampadarios* (second cantor) at Holy Trinity Greek Orthodox Cathedral in Portland, Oregon. She chants across from her teacher, *Protopsaltis* John Michael Boyer, and together they comprise the faculty of the Koukouzelis Institute of Liturgical Arts. She holds a B.M. in Vocal Performance from DePauw University and a Certificate in Byzantine Music from Hellenic College Holy Cross. She is currently pursuing a Master of Divinity in a hybrid curriculum

between the Portland Seminary and Holy Cross Greek Orthodox School of Theology. Photini is passionate about the intersection between liturgical music and pastoral ministry and she is in high demand as a singer, teacher, writer, speaker, and workshop leader.



Catherine van der Salm (soprano) is a versatile musician praised for her “agile, supple and richly expressive” voice (*The Oregonian*). She is an active collaborative artist singing with Cappella Romana, In Mulieribus, The Ensemble of Oregon, Cantores in Ecclesia, Portland Baroque Orchestra, Resonance Ensemble and Oregon Catholic Press. She has appeared as a guest artist with 45th Parallel, Willamette Valley Chamber Music Festival, Newport Symphony Orchestra, Third Angle, Willamette Master Chorus, Musica Maestrale and Bach Cantata Vespers at St. James Lutheran Church. Catherine makes her home in Vancouver, Washington, with her husband, Ruud, and their daughters Juliana and Annelies.



David Stutz (bass) is a singer who has enjoyed over fifty years of performing early music professionally, both as a soloist and as a member of numerous ensembles. He is also a composer who continues to explore the intersections between computers, music, theater, and the abstract world of pure mathematics. When not holding drones or reading proofs, he has collaborated on full-length biographical intermedia theater pieces about Alan Turing and Douglas Hofstadter, incidental music for plays, ballets, and films, as well as experimental vocal music to accompany Neal Stephenson’s book *Anathem*.

PRODUCTION CREDITS

Producer: Blanton Alspaugh, Soundmirror.

Recording Engineer and Mixing & Mastering Engineer: Mark Donahue, Soundmirror.

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Performing editions: Medieval Byzantine chant (Nos. 1–3, 5, 7–8, 11, and 14) newly edited by Ioannis Arvanitis for this recording. Sarum chant (Nos. 1, 6, 9–10, 12–13, 15 and 17) from the following editions of The Sarum Rite edited by William Renwick for The Gregorian Institute of Canada (Hamilton, Ontario) and available at www.sarum-chant.ca: *Breviarium Sarisburiense cum nota*, B (2008) and C (2018) and *Processionale ad usum Sarum* (2021). Polyphonic music of Nos. 1, 4 and 16 from Frank Lloyd Harrison, Ernest H. Sanders, and Peter M. Lefferts, eds., *Polyphonic Music of the Music of the Fourteenth Century*, vol. 16, English Music for Masses and Offices (I), Monaco: Éditions de L'Oiseau Lyre, 1983. No. 13 Edward Kershaw and Nick Sandon, eds., *The Fountains Fragments: Polyphony for Mass c. 1400 from a Fountains Abbey memorandum book*, 2nd ed., Antico Edition MCM2 (2015).

Images: The meeting of Manuel II Palaiologos Emperor of the Romans and King Henry IV of England. *Saint Alban's Chronicle*, MS6, Lambeth Palace Library, f240 recto. Used by permission. The image f. 11r from the *Trinity Heirmologion* (MS O.2.61) is used by kind permission of the Master and Fellows of Trinity College, Cambridge.

English translations: Deus Creator omnium trans. by Jeremy White for The Tallis Scholars, *Missa in gallicantu. Iudea et Hierusalem & Ovet mundus letabundus* from F.L.Harrison, E.H. Sanders, and P.M. Lefferts, PMFC,

Vol. 16. Other texts translated by Archimandrite Ephrem Lash, Alexander Lingas, and Kerry McCarthy.

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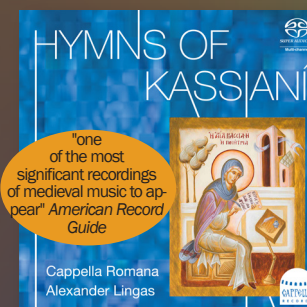


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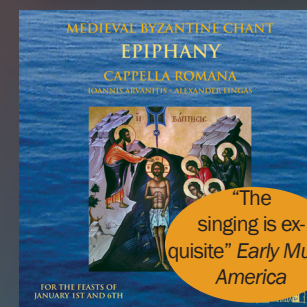
Lost Voices of Hagia Sophia For 1000 years, Hagia Sophia was the largest domed interior in the world. Its stunning reverberation—of over 11 seconds—is re-created here, transporting you back in time to medieval sound and ritual in Constantinople: an aural virtual reality. **On Billboard for 44 weeks!**



Hymns of Kassiani The world's earliest music by a female composer: ninth-century nun, poet, and hymnographer Kassiani (Kassia). The men and women of Cappella Romana sing Kassiani's powerful works for Christmas and Lent, including long-suppressed hymns recorded here for the first time.



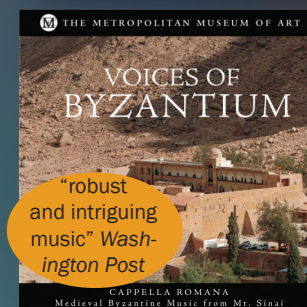
The Fall of Constantinople Cappella Romana's critically acclaimed and globally toured program of medieval Byzantine chant and polyphony c. 1453 and motets by Guillaume Dufay explores the musical legacy of New Rome—caught between Latin West and Islamic East.



Epiphany Led by Greek psaltis Dr. Ioannis Arvanitis, scholar and performer of medieval Byzantine chant, Cappella Romana performs music for the feasts of January 1st (St. Basil & the Circumcision of Christ) and 6th (Epiphany, or Theophany, as it is known in the East) with chants from Hagia Sophia and Palestine.



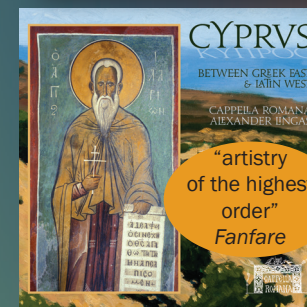
Good Friday in Jerusalem Medieval Byzantine chant for commemorations of Great and Holy Friday in the Church of the Holy Sepulchre, invoking an elaborate stationary liturgy that encompassed the sacred Christian topography of the city of Jerusalem.



Voices of Byzantium: Medieval Byzantine Chant from Mt. Sinai Byzantine musical treasures from cathedrals and monasteries preserved from destruction in the Egyptian desert at the Greek Orthodox Monastery of St. Catherine at Mt. Sinai. In collaboration with the Metropolitan Museum of Art.



Venice in the East: Renaissance Crete & Cyprus This profoundly beautiful music bears witness to how ancient Greek and Latin liturgical traditions were richly embellished during the Renaissance on the islands of Crete and Cyprus, within the shared cultural space of Venetian rule.



Cyprus: Between Greek East & Latin West 15th-century sacred music in Greek and Latin from Cyprus: hymns praising St. Hilarion of Gaza, prayers for French royalty (from MS Torino J.II.9), and virtuosic Byzantine chants by Constantinopolitan and Cypriot composers.

