PARTY TIME!
PINK MARTINI BRINGS ITS HOLIDAY SPECTACLE TO BING

PLUS
REVISIT THE MYSTERIES OF HAGIA SOPHIA
Close to three years after Cappella Romana’s last visit to Bing Concert Hall, the extraordinary Portland-based vocal ensemble returns to delve deeper into the mysteries of Byzantine chant in Constantinople’s Hagia Sophia. The ensemble’s November 4 evening will take advantage of new visual projections and a far more accurate computer-enabled simulation of the unique acoustics of an edifice that for nearly one thousand years was the largest enclosed space in the world.

The program will be devoted entirely to recently discovered music from the liturgy of Hagia Sophia, much of which has not been heard in centuries. According to Bissera Pentcheva, the associate professor of medieval art at Stanford whose research and vision continue to spearhead this project, the experience offers an “incredible opportunity to share research as an aesthetic act via performance.”

The exploration is a joint effort by Pentcheva; consulting professor Jonathan Abel, researcher and lecturer Fernando Lopez-Lezcano, and others from Stanford’s cutting-edge Center for Computer Research in Music and Acoustics (CCRMA); and Michael Rasmurt, professor and director of production emeritus for the Stanford Department of Theater and Performance Studies. Rasmurt will provide what he calls “atmospheric reinforcement” via projected images and lighting.

“The focus is on the prominence of the void under the great dome,” says Pentcheva. “Hagia Sophia, which means ‘Holy Wisdom,’ confronts us with a paradox: the combination of the blurring of semantics produced by the reverberant but enveloping sound field and the dissolution of form engendered by light and glitter suggests that divine knowledge can be grasped only partially, and in obscurity.”

The concert will be followed by a free all-day symposium on Saturday, November 5, entitled Icons of Sound: Voice, Architecture, and Imagination. The program will explore how attention to music and acoustics can change the way in which art and architectural historians think about their fields.

As heady as all this sounds, the surprisingly sensuous beauty of Byzantine chant—performed in a multidimensional, virtual acoustic world by an ensemble motivated equally by research and love—could ultimately transport us beyond thought. If all goes as planned, the audience will become immersed in an environment where the unique interplay of music, light, art, and sacred text has the potential to induce a quasi-mystical state of revelation and wonder.

Ritual, Music, and Aesthetics
According to Alexander Lingas, founding artistic director of Cappella Romana, Reader in Music at City University London, and a fellow of the University of Oxford’s European Humanities Research Centre, the program will present music for the Feast of the Exaltation (Elevation) of the Holy Cross. At the heart of the ritual, which was held every September 14, was a relic of what was believed to be the cross on which Jesus was crucified.

During the feast, the patriarch ascended the platform (amb) situated in Hagia Sophia’s nave under the eastern periphery of the dome, raised the relic of the cross, and blessed the congregation in the four cardinal directions. Pentcheva believes that the moment the cross was raised under the dome was understood as symbolic of inspiring the cross within the sphere of light. This is represented by the iconic design of a cross within the circle, which survives in the building’s sixth-century mosaics.

Pentcheva notes that the cross was connected to the concept of divine wisdom. Since the church itself was dedicated to holy wisdom, the connection between Sophia and the cross acquired deep resonance within the space.

“The Rite of the Great Church (Hagia Sophia) was a distinctive way of doing services that was very influential throughout the Christian world,” says Lingas. “It had two main components: a cycle of daily prayer, with services collectively called the Divine Office, and other services like the Divine Liturgy (the orthodox version of the mass). The Divine Liturgy (the Eucharist) has more or less survived in modern orthodox churches, but the cycle of daily prayer disappeared after the Middle Ages. There survives one major literary description by a 15th-century author. Just in the past few decades, modern liturgical scholarship has pieced together parts of text and music from widely scattered sources. We now have a pretty good idea of how those services were conducted.”

While some of the music is rather straightforward, other pieces will be rich in the melismas and intercalations characteristic of cathedral chant in Hagia Sophia. The two act as articulation points, extending a very short sentence of text from 90 to 120 seconds.

“The long melismas stretch the semantic chain and make the entry into the meaning of what is being sung rather difficult,” says Pentcheva. “They took intercalations to extremes by chopping words in the middle of syllables with nonsense syllables interspersed. A word like ‘alleluias’ became ‘a-ha-ou-a-ha-ou-a-le-he-ou-en-ge-ne-ne-ne-ne-lia-riga.’ Probably this was a purposeful act, done to achieve mystery by using the reverberant and enveloping sonority to transcend semantics.”

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"Everyone is surprised at how gripping and captivating this music is," Pentcheva continues. "I've compared Cappella Romana's performance with YouTube clips of the received tradition on multiple occasions, and I'm always moved more by their work."

Rather than rely on monumental human figures, the interior's mosaics employed geometric and vegetal designs that relied upon the abstract interplay of light to transform music and ritual into something that went beyond it. As Pentcheva stressed repeatedly during multiple conversations, the visual and sonic phenomena are connected. Aesthetics were used to help congregants imagine what the divine is and make the metaphysical sentient within the space.

**Beyond the Big Pop**

CCRMA's computer simulation for Cappella Romana's 2013 Bing performance of Hagia Sophia's Byzantine chant was based on stereo recordings of four balloon pops, which is all that Pentcheva was allowed to record in Hagia Sophia using two omnidirectional microphones positioned above her ears. Those recordings were analyzed by Abel, whose team constructed a mathematical model of the former church's remarkable 10- to 15-second sonic decay.

Even with the aid of architectural drawings and photographs, Pentcheva's original stereo recordings made in Hagia Sophia could supply only a rudimentary feel for the spatial character of the structure's sound field. For Cappella Romana's 2015 performance, Abel gave each vocalist an extended, somewhat diffuse cloud of reverberation and reflections—the performers were not (and will not be for the November 4 event) amplified per se—in which each occupied a slightly different region of space. The men with the low voices, who provided the drone, were given larger overlapping regions of reverberation to ensure that they underpinned everything, and soloists were a bit more focused.

Three years later, the CCRMA team is taking advantage of recordings of far-more-precise, extended sine wave sweeps and multiple balloon pops that Turgut Erçetin—a 2014 doctor of musical arts Stanford graduate—captured in different locations. Using large, full-range speakers, subwoofers, and a polyhedron microphone array, Erçetin, it turns out, knew the son of the former prime minister of Turkey and had established relationships with the Hagia Sophia museum directorate. It helps to know people in so-called high places.

This time, Abel has been able to analyze the interaction of the edifice's side to side, front to back, and up and down reflections. His new simulation model will take into account both this new knowledge and the potentially problematic 2-5-second reverberation decay of Bing.

"In Hagia Sophia, listening is as much about being enveloped by the reverberation as by the content of what you are experiencing," explains Abel. "Some of the edifice's unique sound results from the interaction of the dome and the colonnade. The columns scatter the sound, resulting in diffuse reflections that produce a very pleasant and, to me, musically uplifting sound. You get reflections from the sides as well as from the dome, and your attention is drawn upward."

Enter Lopez-Lezcano, who builds Bing's multichannel loudspeaker array as well as the software necessary to calibrate it. Using a six-core computer system with 64GB RAM, his team promises more speakers that are better calibrated for a flatter response and a more accurate simulation of Hagia Sophia's space. To allow for Bing's acoustics, the simulated reverberation will increase as the hall's dies off.

In true CCRMA/karmic fashion, Bing's array of speakers has been dubbed the GRAIL (Giant Radio Array for Immersive Listening). "We were using it for many years in concert before my student, Alison Rush, came up with the name, and it stuck," says Lopez-Lezcano. "And this is a holistic system, so it's the Holi GRAIL."

In short, a virtual community of dedicated scholars, scientists, musicologists, musicians, and artists has joined together to re-create the transcendent experience of listening to spiritual music within a church that became a mosque that became a state-run museum. Consider it a Back to the Future Be-In for the Postmillennial Digital Age.

Jason Victor Serinus is an arts and audio writer whose work appears in the Seattle Times, Stereophile, Opera Now, and San Francisco Classical Voice. He whistled Woodstock's Puccini aria in an Emmy-nominated Peanuts television special.
PROGRAM: ICONS OF SOUND: HAGIA SOPHIA REIMAGINED
NOVEMBER 4 / 7:30 PM
BING CONCERT HALL

ARTISTS
Cappella Romana, Jonathan Abel, and Bissera Pentcheva, cocreators
Alexander Nemerov and Chris Chafe, hosts
Spyridon Antonopoulos
John Michael Boyer
Kristen Buhler
Aaron Cain
Photini (Mel) Downie Robinson
Theodor Dumitrescu
Constantine Kokenes
Stelios Kontakiotis
David Krueger
Emily Lau
Kerry McCarthy
Mark Powell
Catherine van der Salm
David Stutz

PROGRAM
Icons of Sound: Hagia Sophia Reimagined

A program insert will be provided at the performance.

This performance is copresented by the Department of Art and Art History and the Center for Computer Research in Music and Acoustics and is generously supported by the Office of the Provost. Additional support was provided by the Onassis Foundation USA and the School of Humanities and Sciences Dean’s Office.

Archival material related to the study of Hagia Sophia’s interior was provided by the Byzantine Institute and the Dumbarton Oaks Research Library and Collection.

LIVE CONTEXT
This performance is part of the 2016–17 Live Context: Art + Ideas series.

PROGRAM SUBJECT TO CHANGE. Please be considerate of others and turn off all phones, pagers, and watch alarms. Photography and recording of any kind are not permitted. Thank you.
ABOUT THE PROGRAM
Take a virtual journey to Hagia Sophia, Constantinople’s Great Church, when the renowned vocal ensemble Cappella Romana continues its collaboration with Stanford’s Center for Computer Research in Music and Acoustics (CCRMA) and Department of Art and Art History. CCRMA will digitally imprint Hagia Sophia’s reverberant acoustics on Cappella Romana’s sublime Byzantine chant, which will be complemented by visuals designed to create a totally immersive experience, an acoustic and aesthetic journey in time.

Stanford Live welcomes Cappella Romana back to the Bing after its debut in 2013 for a full-length presentation of medieval Byzantine chant from the nearly forgotten cathedral rite of Hagia Sophia. This program is conducted by Cappella Romana’s founder and artistic director, Alexander Lingas, who will lead medieval Byzantine chanting by both men and women, reflecting that the singers of Hagia Sophia in the Middle Ages included not only men but also women, children, and eunuchs.

The program will feature music for the Exaltation of the Holy Cross (September 14), one of the most solemn days of the Byzantine church year. From the morning and evening offices of the feast, Cappella Romana will sing florid hymns and acclamations for emperors and bishops as well as antiphonal psalms incorporating soloists and multiple choirs. The ensemble will then offer chants for the Byzantine Divine Liturgy, including an ancient and ornate setting of the Cherubic Hymn. Sung during the solemn great entrance of the eucharistic gifts of bread and wine into the sanctuary of Hagia Sophia, this processional hymn identifies human singers with angels as concelebrants of a single heavenly mystery. This experience in Bing Concert Hall will mark the first time these works are heard live in over 500 years.

CAPPELLA ROMANA
With 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 an emphasis on early and contemporary music. Artistic director Alexander Lingas founded Cappella Romana in 1991. The ensemble’s name refers to the medieval Greek concept of the Roman sikhoumene (inhabited world), which embraced Rome and Western Europe, as well as the Byzantine Empire of Constantinople (“New Rome”) and its Slavic commonwealth.

Flexible in size according to the demands of the repertory, 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.

In the field of contemporary music, Cappella Romana has taken a leading role in bringing to audiences the vocal works of such European contemporary composers as Michael Adamis, Iwan Moody, Arvo Pärt, and John Tavener as well as promoting the work of North Americans such as Fr. Sergei Glagolev, Christos Hatzis, Peter Michaelides, and Tikey Zes.

The ensemble collaborates frequently with guest artists such as chant specialists Ioannis Avranitis, Achilleas Chaldaliakis, and Marcel Péras, and conductors including Timo Nuoranne (Finland), Bogdan Djakovic (Serbia), and Guy Protheroe (UK).

It regularly tours in Europe and North America, having appeared at venues including the Early Music Festival of Utrecht (Netherlands, twice), the Council of Konstanz and Via Mediaeval Festivals (Germany), and the Festival de Wallonie (Belgium, three times). Other engagements have included the Metropolitan Museum of Art, Trinity Wall Street, and Music Before 1800 in New York, the J. Paul Getty Center in Los Angeles, 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 20 compact discs, distributed by Naxos. Its latest recordings are Cyprus: Between Greek East and Latin West, the large-scale Slavonic choral work Passion Week by Maximilian Steinberg (1888–1946), a student and son-in-law of Rimsky-Korsakov and teacher of Shostakovich, and Good Friday in Jerusalem: Medieval Byzantine Chant (recorded at Stanford Memorial Church), all of which have received multiple rave critical reviews and the latter two debuted in the top 10 Classical Recordings on Billboard.

Cappella Romana celebrates its 25th anniversary in 2016–17 and is based in Portland, Oregon.
Icons of Sound: Hagia Sophia Reimagined

Cappella Romana, Jonathan Abel, and Bissera Pentcheva, co-creators
Alexander Nemerov and Chris Chafe, hosts

Friday, November 4, 2016 at 7:30pm
Bing Concert Hall, Stanford University

Selections from the Offices

From the Office of Sung Vespers

Final (Teleutaion) Antiphon before the Entrance, (Ps. 98:9), Mode Plagal 2

Psalm 140 with Refrain (Kekragarion)

From the Office of Sung Matins

Antiphon 7
(selected verses of Ps. 109–112, "Palaion"), Mode Plagal 4

Ode 4 of the Kanon

From the Ceremony of the Exaltation of the Holy Cross

Troparion: "Lord, save your people" (Syllabic melody) (Asmatikon melody)
Troparion instead of the Trisagion "Your Cross we Worship"

Glory. Both now.

Dynamis

Asmatikon

Prokeimenon: (Gradual, Ps. 98:9, 1-2), Barys Mode

Asmatikon Cherubic Hymn

Part 1: Choir

Part 2: Solo (Akolouthia tradition) &

Parts 3 & 4: Solo (Asma tradition)

Part 5: Choir

Communion Verse, "The Light of your Countenance," Mode 4

INTERMISSION

Selections from the Divine Liturgy

Troparion instead of the Trisagion “Your Cross we Worship”

Glory. Both now.

Dynamis

Asmatikon

Prokeimenon: (Gradual, Ps. 98:9, 1-2), Barys Mode

Asmatikon Cherubic Hymn

Part 1: Choir

Part 2: Solo (Akolouthia tradition) &

Parts 3 & 4: Solo (Asma tradition)

Part 5: Choir

Communion Verse, “The Light of your Countenance,” Mode 4

Please kindly silence your electronic devices.
Singing in the Rite of the Great Church of Hagia Sophia

The construction of the extant basilica of Holy Wisdom (Hagia Sophia) by Emperor Justinian I (527-65) inaugurated what Robert Taft has called the “Imperial Phase” of Christian liturgy in Byzantium. Justinian not only provided his imperial capital of Constantinople with a monumental Great Church to serve as its cathedral, but also decreed in 535 A.D. that worship at it and its three dependent churches was to be sustained by no fewer than 425 people—60 priests, 100 deacons, 40 deaconesses, 90 subdeacons, 110 readers, and 25 cantors (psaltai)—a number that was increased to 525 by his successor Heraclius I (610–41). The relatively small group of cantors formed a musical elite, singing at times as a group but also providing the institution with soloists, some of whom were eunuchs (castrati, as they would be known centuries later in Italian opera), and directors skilled in the lost Byzantine art of choral conducting (cheironomia). Most of the other liturgical personnel at Hagia Sophia sang at least occasionally, with the numerous readers and the deaconesses each forming their own choirs.

Between its opening in the sixth century and the interruption of its traditions brought about by the Fourth Crusade in 1204, the Great Church featured the singing of choirs from such other institutions as the imperial orphanage and monastic communities located nearby. Ordinary members of the congregation had their own musical roles as they sang responses to the litanies, prayers, and blessings of deacons and priests, as well as by joining in with the refrains of psalms and hymns chanted by choirs and soloists. Taken together, the singing of professional and amateur singers, clergy and laity, men, women, and children provided worship at Hagia Sophia with considerable sonic and musical variety. Particularly remarkable for listeners used to the sound of modern male choirs singing Byzantine chant is the preference for mixing high and low voices, a feature of medieval church singing in Constantinople that was noted with approval in the twelfth century by the visiting French cleric Odo of Deuil.

During the centuries prior to 1204, the liturgical staff of Hagia Sophia celebrated the services that constituted the cathedral’s daily, weekly, and seasonal cycles of worship, while gaps between these official services were frequently filled by other devotions. These cycles of worship unfolded mainly through three kinds of services: 1) those belonging a sequence
of services celebrated daily at particular hours of the day known collectively in English as the “Divine Office” or “Liturgy of the Hours” that was dominated by Vespers (at sundown) and Matins (Greek “Orthros,” at dawn); 2) the Eucharist or Communion Service, known to modern Orthodox and Byzantine-Rite Catholic Christians as the “Divine Liturgy”; and 3) what modern scholars call the “stational liturgy” of Constantinople, a system of processions that linked Hagia Sophia to churches and civic sites located throughout the imperial capital.

The three forms of the Divine Liturgy celebrated at Hagia Sophia are essentially those maintained by churches of the Byzantine rite: one attributed to St. Basil the Great of Caesarea that served as the primary form of Eucharist through the tenth century; another attributed to St. John Chrysostom that is structurally identical to that of St Basil, differing mainly in the relative concision of its prayers; and the Liturgy of the Presanctified Gifts, a penitential service celebrated only during periods of fasting. Although the public stational liturgy of Constantinople disappeared with the Ottoman conquest of 1453, elements of its characteristic service of three antiphonal psalms have survived in contemporary Byzantine worship, most notably as an introductory section to the Divine Liturgy.

The Divine Office of Hagia Sophia, originally called the Ecclesiastikos but known in later Byzantium as the Asmatike akolouthia (“Sung Office”), also disappeared with the fall of Byzantium, but it has left fewer audible traces on modern Eastern Christian worship. While the presidential prayers of Constantinopolitan Sung Office are regularly used during the modern Byzantine offices of Vespers and Matins, most of them are usually recited silently by the celebrant while texts unrelated to their content are being sung or said. Yet each of these prayers occupied originally a particular place in the daily cycles of the Ecclesiastikos of Hagia Sophia, the services of which long remained faithful to patterns of public worship formed in the great urban basilicas of Late Antiquity. Their music consisted mainly of psalms and other biblical songs performed in permutations of call and response (the main ones being responsorial and antiphonal psalmody, with the latter featuring alternating groups of singers), a format that such ancient bishops as Ambrose, Basil, and John Chrysostom had promoted in order to encourage congregational participation in psalmody.

While the Spanish pilgrim Egeria had observed popular psalmody within the context of cathedral worship in early fifth-century Jerusalem, by the sixth century the Holy City had begun to substitute sets of newly composed hymns for many of the invariable refrains of the older responsorial and antiphonal psalmody. The hymnody that developed around the Book of the Hours (Horologion) of Jerusalem was eventually adopted by some churches and monasteries in Constantinople, thereby forming the basis for the Divine Office of the Byzantine rite. Yet until 1204, long after the Rite of the Holy City (Hagiopolites) had become entrenched at the monastery of St. John Stoudios and in the chapels of the Great Palace, the Sung Office of Hagia Sophia retained its archaic character as it continued to be dominated by biblical psalmody punctuated by refrains. The ritual conservatism of the Constantinopolitan cathedral was balanced somewhat by musical development as the archaic call-and-response framework of its psalmodic antiphons was, especially on major feasts, selectively embellished with elaborate music.

Sources with musical notation for the chant repertories developed at Hagia Sophia prior to 1204 are few in number, with many of the surviving manuscripts coming from the edges of the Byzantine world. Most extant copies of the Asmatikon and the Psaltikon, respectively the collections of choral and solo chants for the Rite of the Great Church, were produced in southern Italy for Greek monasteries that combined elements of the liturgical traditions of Constantinople and Jerusalem in their worship. It is also in manuscripts from peripheral regions that we find, especially in a collection called the Asma (“Song”), early examples of musically elaborate chants in the sophisticated “beautiful sounding” (kalophonic) style that came maturity in Byzantium during the later thirteenth and early fourteenth centuries with the works of St. John Koukouzeles and his colleagues.

One characteristic of kalophonic composition is the extensive use of vocables, which are syllables without evident semantic meaning that were already common in Byzantine chant. Apechemata, the
musical formulas employed by soloists to intone the modes of chants (for example, the intonation *Ananes* outlines the basic scale of Mode 1), were made of vocables, while the choral works of the Asmatikon feature them as points of articulation within melodic extensions of a syllable of text (melismata). Composers of kalophonic chant built on existing usages by inserting *teretismata*, passages of vocables such as “te-re-re” or “to-to-to,” into texted works, as well as by writing freestanding abstract musical works often called *kratemata* (“holders”).

After the Byzantine recovery of Constantinople from the Crusaders in 1261, only some of the musical repertories and practices of the historic Rite of the Great Church were restored. The archaic Sung Office was replaced on ordinary days at Justinian’s basilica with a hybrid version of the Palestinian Divine Office, while the old solo and choral repertories of the Asmatikon and Psaltikon were gradually crowded out by newer works created by Koukouzeles and the other composers of what Edward Williams has called “a Byzantine *ars nova.*” Nevertheless, through the fifteenth century we find some scribes continuing to copy selected chants from the Constantinopolitan cathedral rite and even a few composers occasionally writing or arranging works in its musical genres.

The last church to celebrate the Sung Office on a daily basis was the cathedral of Hagia Sophia in Thessalonica, which maintained it until the city was conquered by the Ottomans in 1430. It is thanks to the persistence of the Thessalonians in preserving ancient liturgical traditions through the Crusades and into the early fifteenth century that we possess key information for reconstructing the Rite of the Great Church of Constantinople in its heyday. Athens National Library of Greece 2061 and 2062, for example, the only two manuscripts containing musically notated versions of the ordinary two-week cycle of psalmody for the Sung Office, were copied for use in Thessalonica during, respectively, the early fifteenth and early fourteenth centuries. Also priceless for their rich witness to the form, content, and meaning of the Sung Office are the service books and liturgical commentaries of Saint Symeon, a Constantinopolitan who served as Archbishop of Thessalonica from 1416/17 to 1429.

### The Exaltation of the Holy Cross at Hagia Sophia

The present concert offers chants for the Exaltation of the Precious and Holy Cross, celebrated on 14 September and one of the greatest solemnities of the yearly cycle of worship at the Constantinopolitan Great Church of Hagia Sophia. The background to this feast is summarized in the brief notice for the day contained in the modern Orthodox Horologion:

*The blessed Helen, mother of Constantine the Great, looked for the Cross in Jerusalem and found it buried in the earth about the year 325. Then the people, seeing it elevated on the ambo by the then patriarch of Jerusalem Makarios, cried out, “Lord, have mercy!” Note that after its finding part of the precious Cross was taken to Constantinople as a blessing, while the rest was left in Jerusalem. There it remained until the year 614, when the Persians, ravaging Palestine, took it back to their own country (January 22nd). But later, in the year 628, Herakleios led an army against them, took the precious Cross back again and brought it to Constantinople. (Trans. Archimandrite Ephrem Lash)*

As indicated here, the origins of the feast are to be found in the establishment of Jerusalem as a site of Christian pilgrimage by Emperor Constantine I and his mother Helen, who is credited with finding relics of the Cross upon which Jesus Christ was crucified. Annual commemoration of the Cross on 14 September was an outgrowth of the celebrating the anniversary of the founding of the Constantinian Church of the Resurrection (known today as the Holy Sepulchre) on 13 September.

Although a piece of the Cross was apparently taken to Constantinople in the fourth century, it was only as a result of seventh-century events described in part above that a distinctly Constantinopolitan tradition of the “Exaltation” (*Hyposis*) of the Cross emerges. Less than a decade after Heraclius recovered the Cross from the Persians, the southern provinces of the East Roman (Byzantine Empire) were overwhelmed by Arab invaders and Jerusalem surrendered to Caliph Umar. Transferred to the Great Palace, the Cross became both an object offered for veneration at certain times of the year in Hagia Sophia along with other relics of the Christ’s...
Passion, and a symbol of imperial power deployed in court ritual and on military campaigns. In the Rite of the Great Church the services of 14 September marked the climax of a five-day period of public veneration of the Cross, when the patriarch of Constantinople recalled the actions of Makarios of Jerusalem by performing a ceremony during which he slowly lifted the Cross over his head in blessing as Kyrie eleison was chanted hundreds of times. Two historical and thematic layers may be discerned in the psalms and hymns for the Exaltation: a stratum focusing exclusively on the Passion and Resurrection of Christ traceable to traditions of Jerusalem; and texts reflecting the situation of Byzantium after the events of the early seventh century.

We begin our concert with two items of antiphonal psalmody from the service of vespers celebrated on the eve of the feast of the Exaltation. Evening prayer in the Rite of the Great Church began with a series of antiphons begun and usually concluded by soloists, who in a melodically elaborate style announced the refrain of the antiphon during the preceding litany, intoned the opening line of biblical text, and then often chanted an extended version of the refrain as a coda. The bulk of an antiphon's text was rendered by two choirs singing in alternation, with each verse punctuated by a refrain. On feast days the Final (Telutaion) Antiphon of introductory psalmody of Sung Vespers featured a text appropriate to the occasion, in this case Psalm 98:9: “Exalt the Lord our God: and fall down before his footstool, for he is holy.” It is likely that originally, as in thirteenth-century manuscripts containing the Sung office of Pentecost vespers, that the entire psalm would have been sung, but in late Byzantine manuscripts the Teleutaia of festal vespers move straight to its concluding doxology (“Glory to the Father...”).

The Late Antique origins and historic conservatism of the Sung Office are more fully revealed in design and musical simplicity of the Kekgrarion, an antiphonal rendering of the invariable Lamplighting Psalm 140. Most manuscripts containing music for Sung Vespers of the Exaltation transmit for the Kekragarion tuneful melodies in something like the key of C major that are designated variously as belonging to Mode 3 or Mode Plagal 4 and accompanied by a refrain also used for Saturday vespers. Instead we have chosen to perform a version uniquely transmitted in Athens 2062, however, that transmits a more sober setting in Mode Plagal 2 that seems to reflect older musical usages and is appointed for this occasion in Athens 2047, a manual of cathedral liturgy edited by Symeon of Thessalonica. The Kekragarion begins with a solo rendition of the refrain, a brief hymn also used for the same purpose on ordinary Thursday evenings, which the choirs—and, originally at least, the congregation—repeated after each verse of the psalm. Near the end of the psalm, the choirs pause as a procession of the presiding bishop and other higher clergy proceed into the sanctuary of the cathedral, after which the psalm resumes (abbreviated in this performance) and the soloist sings a concluding version of the refrain.

Like the music of Sung Vespers, chant for the morning office of Orthros in the rite of Hagia Sophia consisted mainly of antiphonal psalmody. From at least the twelfth century, however, on 14 September churches using the Constantinopolitan cathedral rite celebrated a special hybrid version of morning prayer that integrated hymnody from the rite of Jerusalem. The anonymous “old” (palaion) setting of the seventh of its series of twelve antiphons is a kalophonic composition that extends the musical formulas of its solo intonations with textual repetitions and teretismata. We follow this elaborate opening with selections from rendering of Psalms 109–111 with the refrain “Alleluia,” the melody of which was embedded in the preceding kalophonic setting. Near the midpoint of Psalm 111 the cathedral refrain is replaced by hymnody from the rite of the Holy City: Ode 4 of the Kanon of the Exaltation by Kosmas of Jerusalem (ca. 674–ca. 752), consisting of a model stanza (heirmos) and a series of metrically identical troparia.

The ceremony of the Exaltation of the Cross occurred at the end of the morning office. Interspersed throughout it were hymns that reflected the range of theological, political, and devotional meanings of the relic of the Cross in medieval Constantinople. From these we have selected two chants that are prayers for the security of the Byzantine state and its emperors: “Lord, Save Your People” and the Kontakion “Lifted Up on the Cross.” We also sing the first of a series of hymns for the following veneration
of the Cross by Emperor Leo VI ("the Wise," reigned 886–912), whose text alternates between the themes of salvation through the Passion and Resurrection of Christ on the one hand, and the wars of Byzantium with the Arabs ("the people of Ishmael") on the other, before closing with a collective plea for divine mercy.

The ceremony of the Exaltation was followed by the Divine Liturgy. Since everyone was already in their appointed place within the basilica, the service commenced directly with the ancient Jerusalem hymn “Your Cross We Worship.” This hymn, which on feasts of the Cross replaced the usual Trisagion Hymn ("Holy God, Holy Strong, Holy Immortal, have mercy on us") was performed in alternation between the higher clergy in the sanctuary and the choirs stationed at the ambo, a raised platform in the nave. Byzantine musical manuscripts transmit two kinds of settings of this chant: a simple one for “common” (koinon) use and a more florid choral version in the style of the Asmatikon. Of the cues sung by the choir leaders to guide their singers through their performance of “Your Cross We Worship,” only the final exhortation Dynamis is still heard in modern Greek practice.

At the conclusion of the Trisagion or its festal substitutes, a soloist ascended the ambo to chant the Prokeimenon of the day “Exalt the Lord Our God,” which is drawn from the same psalm as the Final Antiphon of the vespers celebrated the previous evening. Similar in form to a Roman Gradual, the Prokeimenon was responsorial chant sung as a prelude to a solemn reading from one of the Epistles, for this feast the First Epistle of Paul to the Corinthians. This was followed by the Alleluiaion (another florid responsorial chant with verses from Psalm 73), the chanting by a deacon an abbreviated version of the Passion of Christ drawn from the Passion from the Gospel of John, several litanies and the dismissal of the catechumens.

The Cherubic Hymn is an ordinary chant of the Divine Liturgies of Saints Basil and John Chrysostom that accompanies the “Great Entrance,” a solemn procession of the unconsecrated gifts of bread and wine from the place of their preparation to the altar. Set in a musically florid style, its text exhorts worshippers to “lay aside every care of this life” as heavenly and earthly liturgy become united “in a mystery.” The oldest notated versions of the Cherubic Hymn, like the other ancient ordinary chants of the Divine Liturgy, feature melodies centered around the notes E and G that are classified as being either in Mode 2 or Plagal 2. The most elaborate of these ancient settings is labelled “Asmatikon” in manuscripts of the fourteenth and fifteenth centuries. Possessing a complex textual tradition and transmitted with many variants and insertions by late Byzantine composers, this setting divides the hymn between choirs and soloists. The version we are singing in this concert is drawn mainly from choral and solo sections transmitted separately in South Italian copies of, respectively, the Asmatikon and the Asma.

The final chant of the Divine Liturgy that is proper to the celebration of the Exaltation of the Cross is the Communion Verse, a single line from a psalm that originally served as a refrain for an antiphonal performance of the entire psalm from which it was drawn. Service books of the tenth century offer two Communion Verses for 14 September. The first and apparently original texts is that for ordinary Sundays, "Praise the Lord from the Heavens" (Ps. 148:1). The other, melodies for which are transmitted in the Asmatikon, is “The light of your countenance, Lord, has been signed on us” (Ps. 4:7b).

—Alexander Lingas
TEXTS AND TRANSLATIONS

Ἐκ τοῦ Ἀσιατικοῦ Ἐσπερινοῦ τῆς Υψώσεως

The final antiphon before the entrance and kekragarion

Deacon: Again and again in peace, let us pray to the Lord.
Choir: Lord, have mercy.

Deacon: Help us, save us, have mercy on us, and keep us, O God, by your grace.
Choir: Lord, have mercy.

Deacon: Commemorating our all holy, pure, most blessed and glorious Lady, Mother of God and Ever Virgin Mary, with all the Saints, let us entrust ourselves and one another and our whole life to Christ our God.
Choir: To you, O Lord.

Priest: For to you belong all glory, honor and worship, to the Father, the Son and the Holy Spirit, now and for ever, and to the ages of ages.

The Choir Leader: Amen. Exalt the Lord our God: and fall down before his footstool, for he is holy. Alleluia.

The choirs. Exalt the Lord our God: and fall down before his footstool, for he is holy. Alleluia. 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.

And immediately the Choir Leader the refrain of Psalm 140.

It is only to You, O Lord and Master, that we send up our evening hymn: have mercy on us.

The choirs alternately

Lord I have called to you, hear me. Give heed to the voice of my supplication when I call upon you. It is only to You, O Lord and Master, that we send up our evening hymn: have mercy on us.

Let my prayer be directed towards you like incense; the lifting up of my hands like an evening sacrifice. It is only to You, O Lord and Master, that we send up our evening hymn: have mercy on us.

Set a guard, O Lord, on my mouth: and a strong door about my lips. It is only to You, O Lord and Master, that we send up our evening hymn: have mercy on us.

Do not incline my heart to evil words: to make excuses for my sins. It is only to You, O Lord and Master, that we send up our evening hymn: have mercy on us.
Σὺν ἀνθρώποις ἐργαζομένοις τὴν ἀνομίαν, καὶ οὐ μὴ συνδιάδω μετὰ τῶν ἐκλεκτῶν αὐτῶν. Δέσποτα Κύριε, σοὶ μόνῳ ἀναπέμπωμεν ἑσπερινὸν ὕμνον· ἐλέησον ἡμᾶς.

Παιδεύσει με δίκαιον ἐν ἐλέει καὶ ἐλέγξει με· ἔλαιον δὲ ἁμαρτωλοῦ μὴ λιπανάτω τὴν κεφαλήν μου.

Δέσποτα Κύριε, σοὶ μόνῳ ἀναπέμπωμεν ἑσπερινὸν ὕμνον· ἐλέησον ἡμᾶς.

Ὅτι ἔτι καὶ ἡ προσευχή μου ἐν ταῖς εὐδοκίαις αὐτῶν· κατεπόθησαν ἐχόμενα πέτρας οἱ κριταὶ αὐτῶν.

Δέσποτα Κύριε, σοὶ μόνῳ ἀναπέμπωμεν ἑσπερινὸν ὕμνον· ἐλέησον ἡμᾶς.

Ἀκούσονται τὰ ῥήματά μου, ὅτι ἡδύνθησαν· ὡσεὶ πάχος γῆς ἐῤῥάγη ἐπὶ τῆς γῆς, διεσκορπίσθη τὰ ὀστᾶ αὐτῶν παρὰ τὸν Ἀδήν.

Δέσποτα Κύριε, σοὶ μόνῳ ἀναπέμπωμεν ἑσπερινὸν ὕμνον· ἐλέησον ἡμᾶς.

Καὶ ψαλλομένου τοῦ στίχου Ἀ κούσονται τὰ ῥήματά μου, σιωπῶσιν οἱ ψαλται, καὶ ὁ διάκονος διὰ τοῦ θυμιαματηρίου σφραγίζων, ἐν μέσῳ ἐκφωνεῖ· Σοφία, ὀρθοί.

ハウス, arise.

The first choir leader, venerating the holy icons and the hierarch, summons the priests and aloud chants the introit:

For my eyes look to you, O Lord, my Lord: I have hoped in you, do not take away my soul. It is only to You, O Lord and Master, that we send up our evening hymn: have mercy on us.

Having sung the verse They will hear my words the chanters quiet themselves, and the deacon, gesturing with the censor in the middle [of the church], exclaims:

Wisdom, arise.

Having sung the verse They will hear my words the chanters quiet themselves, and the deacon, gesturing with the censor in the middle [of the church], exclaims:

From the sung morning Office of the Exaltation

Antiphon 7 with Ode 4 of the Kanon [of the Feast by Kosmas of Jerusalem], Mode plagal 4

Deacon: Again and again in peace, let us pray to the Lord.

Choir: Lord, have mercy.

Deacon: Help us, save us, have mercy on us, and keep us, O God, by your grace.

Choir: Lord, have mercy.

Domestikos: The Universe. Alleluia

Deacon: Commemorating our all holy, pure, most blessed and glorious Lady, Mother of God and Ever Virgin Mary, with all the Saints, let us entrust ourselves and one another and our whole life to Christ our God.

Choir: To you, O Lord.

Priest: Blessed and glorified be the might of your Kingdom, of the Father, the Son and the Holy Spirit, now and for ever, and to the ages of ages.
Antiphon 7, Psalm 109
The Choir Leader: Amen. The Lord said to my Lord, "Sit at my right hand."

The Choirs alternately. The Lord said to my Lord, "Sit at my right hand:" Alleluia.

"Until I make your enemies a footstool for your feet." Alleluia.

Psalm 111
ヴィ. Glory and wealth are in his house, and his justice abides to age on age. Alleluia.

Light dawned in darkness for the upright, he is merciful, compassionate and just. A good man is one who is compassionate and lends. Alleluia.

Ode 4. Heirmos.
I have heard, Lord, the mystery of your dispensation, I heard and was afraid. I have meditated on your works and exalt and glorify your Deity.

ヴィ. He will manage his words with judgment, for he will never be shaken.

Ode 4. Troparion 1.
Moses, in the wilderness of old, by means of wood changed springs of water that bred bitterness, foreshadowing the passage of the nations to true religion by the Cross.

ヴィ. His heart is ready to hope in the Lord, his heart has been established, he will not be afraid until he looks upon his enemies.

Ode 4. Troparion 2.
Jordan, that had embraced an axe in its depths, by wood gave it back, so witnessing to the cutting off of error by the Cross and Baptism.

ヴィ. He has distributed, he has given to the poor, his justice abides to age on age.

Ode 4. Troparion 3.
The people in four divisions marched as a sacred army in close array before the Tabernacle of Witness in a figure, made glorious by their ranks in the form of the Cross.

ヴィ. His horn will be exalted in glory. The sinner will see and be enraged, he will gnash his teeth and melt away.
Θαυμαστῶς ἐφαπλούμενος, τὰς ἡλιακὰς βολὰς ἐξηκόντισεν, ὁ Σταυρός· καὶ διηγήσαντο, οὐρανοὶ τὴν δόξαν τοῦ Θεοῦ ἡμῶν.

Τροπάριον Ὁχος α’
Σῶσον Κύριε τὸν λαόν σου καὶ εὐλόγησον τὴν κληρονομίαν σου, νίκαι τοῖς Βασιλεύσι κατὰ βαρβάρων δωρούμενος καὶ τὸ σὸν φυλάττων διὰ τοῦ Σταυροῦ σου πολίτευμα.

Τροπάριον Ὁχος πλ. β’
Μόνον ἐπάγη τὸ ξύλον Χριστὲ τοῦ Σταυροῦ σου, τὰ θεμέλια ἐσαλεύθη τοῦ θανάτου Κύριε· ὃν γὰρ κατέπιε πόθῳ ᾍδης, ἀπήμεσε τρόμῳ· ἔδειξας ἡμῖν τὸ σωτήριόν σου Ἅγιε, καὶ δοξολογοῦμέν σε, Υἱὲ Θεοῦ, ἐλέησον ἡμᾶς.

Ποίημα Λέοντος Δεσπότου, Ἦχος β’
Δεῦτε πιστοὶ τὸ ζωοποιὸν Ξύλον προσκυνήσωμεν, ἐν ψυχοθείᾳ τοῦ Σταυροῦ, Χριστὸς ὁ Θεός, ὃν γὰρ κατέπιε πόθῳ ᾍδης, ἀπήμεσε τρόμῳ· ἔδειξας ἡμῖν τὸ σωτήριόν σου Ἅγιε, καὶ δοξολογοῦμέν σε, Υἱὲ Θεοῦ, ἐλέησον ἡμᾶς.
Ἀντὶ δὲ τοῦ Τρισαγίου
Ἦχος πλ. β’

Οἱ ἐκτός: Τὸν Σταυρὸν σου προσκυνοῦμεν Δέσποτα, καὶ τὴν ἁγίαν σου Ἀνάστασιν δοξάζομεν.
Οἱ ἐντός: Τὸν Σταυρὸν σου προσκυνοῦμεν…
Ὁ δομέστικος: Τὸ δεύτερον.
Οἱ ἐκτός: Τὸν Σταυρὸν σου προσκυνοῦμεν Δέσποτα, καὶ τὴν ἁγίαν σου Ἀνάστασιν δοξάζομεν.
Οἱ ἐντός: Τὸν Σταυρὸν σου προσκυνοῦμεν…
Ὁ δομέστικος: Δόξα τὸ αὐτόν.

Δύναμις. Τὸ τρίτον.

Προκείμενον τοῦ Ἀποστόλου
Διάκονος: Πρόσχωμεν.
Ἱερεὺς: Εἰρήνη πᾶσι.
Λαός: Καὶ τῷ πνεύματί σου.
Διάκονος: Σοφία.
Δομέστικος: Ψαλμὸς τῷ Δαβίδ.
Διάκονος: Πρόσχωμεν.
Ἦχος βαρὺς
Ὑψοῦτε Κύριον τὸν Θεόν ἡμῶν.
Στίχ.: Ο Κύριος ἐβασίλευσεν, ὀργιζέσθωσαν λαοί.
Στίχ.: Κύριος ἐν Σιὼν μέγας.

Ὁ Χερουβικὸς־Τίμων. 'Ἡχος πλ. β’

Απὸ χοροῦ - ἄσματικόν
Οἱ τὰ Χερουβεὶμ μυστικῶς εἰκονίζοντες,
Μονοφωνάρικον · ὁ δομέστικος μετὰ τῶν σὺν αὐτῷ
Καὶ τῇ ζωοποιῇ Τριάδι
Τὸν τρισάγιον ύμνον προσάδοντες, πάσαν την βιοτικήν
αποθώμεθα μέριμναν.
Ὡς τὸν Βασιλέα τῶν ὅλων ὑποδεξόμενον τάξειν. Ἀλληλούϊα.

‘Ἡχος Δ’
Ἐπέ· Αλληλούϊα.

Κοινωνικόν τῆς Υψώσεως. 'Ἡχος Δ’
Ἐν προσώπῳ τοῦ Κύριου. Ἀλληλούϊα.