

most complex and virtuosic Byzantium ever produced.² By the dawn of the fifteenth century the only major exceptions to these trends were to be found in Thessalonica, where the cathedral of Hagia Sophia and, to a lesser extent, the secular basilicas maintained the Constantinopolitan Liturgy of the Hours until the city's conquest by the Ottomans in 1430. All celebrations of the Sung Office evidently ceased around the year 1453, after which diversity in the daily prayer of the Byzantine rite was reduced to comparatively minor variations in the use of the *Horologion* and its attendant collections of hymnody, as well as the differences in musical style (e.g. the advent of polyphony in some local churches) that arose through processes of development and inculturation.

Over the last hundred years, modern scholarship has rescued the Constantinopolitan cathedral rite from obscurity by recovering, studying and, in some cases, editing its textual and musical sources.³ Progress was initially slow, but the field has sufficiently advanced in recent years to allow the Church of Greece to authorise regular revivals of two minor asmatic offices.⁴ Today much work still remains to be done,

² See Edward V. Williams, 'John Koukouzeles' Reform of Byzantine Chanting for Great Vespers in the Fourteenth Century', Ph.D. diss., Yale University, 1969; and, on the relationship between monastic spirituality and musical developments in Late Byzantium, Alexander Lingas, 'Hesychasm and Psalmody', in *Mount Athos and Byzantine Monasticism*, Anthony Bryer and Mary Cunningham, eds. (Aldershot, 1996), 155–68.

³ For an overview of this process, see my doctoral thesis 'Sunday Matins in the Byzantine Cathedral Rite: Music and Liturgy', University of British Columbia, 1996, 1–15. A revised and expanded version of this study is forthcoming from Ashgate.

⁴ These are the afternoon and night offices of, respectively, *Trithekte* and *Pannychis*, for which no medieval music survives. Ioannes Phountoules published practical editions of them as volumes 1 and 2 in his series *Κείμενα Λειτουργικής* (Thessalonica: 1977). The music composed for these two services by Antonios E. Alygizakes (*Μελωδήματα άσκήσεων λειτουργικής*, Thessalonica: 1992) has recently been overshadowed by the more elaborate settings of Gregorios Stathis: *Παννυχίς, ήτοι Νυκτερινή Άσματική Άκολουθία κατά τὸ Βυζαντινὸν Κοσμικὸν Τυπικὸν τῆς Μεγάλης Ἐκκλησίας Ἁγίας Σοφίας* (Athens, 1999); and *Τριθέκτη, ήτοι Ἐκκλησιαστικὴ Ἁκολουθία τοῦ Βυζαντινοῦ Κοσμικοῦ Τυπικοῦ τῆς*

both in the areas of basic research and in the correction of misconceptions derived from older scholarship. For example, some non-specialist writers relying on such dated but still-popular handbooks as Wellesz's *History of Byzantine Music and Hymnography*⁵ have yet to recognise what Arranz has called the 'irreducibility' of the Constantinopolitan and Jerusalemite traditions of daily prayer.⁶ Thus one continues to find authors repeating the Wellesz's mistaken assertion that the kontakion, a Constantinopolitan form of hymnody originally intended for cathedral vigils, was displaced from its position in matins (!) during the seventh century by the rise of the kanon, a complex multi-stanza hymn created to adorn the morning canticles of the Jerusalemite *Horologion*.⁷

Recognition of the parallel existence two major liturgical traditions in Byzantium is, of course, only a necessary first step towards understanding the qualitative differences between them. Most comparative discussions of Constantinopolitan cathedral and Sabaïtic worship have relied on the published liturgical commentaries of Saint Symeon, Archbishop of Thessalonica (1416/17-1429). His most important commentaries for the study of the Divine

Μεγάλης Ἐκκλησίας Ἀγίας Σοφίας καὶ τὸ Κοντάκιον τῶν Χριστουγέννων τοῦ Ρωμανοῦ τοῦ Μελωδοῦ, Λατρευολογήματα 2 (Athens, 2000). 'The Maestors of the Psaltic Art', a choir founded by Professor Stathis, has participated annually in public celebrations of *Pannychis* since 1994, and *Trithekte*—altered from its original Lenten form for performance during Advent and with the addition of Romanos' Christmas Kontakion—since 1999.

⁵ 2nd ed., (Oxford, 1961).

⁶ Miguel Arranz, 'Les grandes étapes de la Liturgie Byzantine: Palestine Byzance-Russie. Essai d'aperçu historique', in *Liturgie de l'église particulière et liturgie de l'église universelle, Bibliotheca Ephemerides Liturgicae, Subsidia 7* (Rome, 1976), 45.

⁷ Wellesz, *A History*, 199–204. For a discussion of this issue, see my article 'The Liturgical Use of the Kontakion in Constantinople', in Constantin C. Akentiev, ed., *Liturgy, Architecture and Art of the Byzantine World: Papers of the XVIII International Byzantine Congress (Moscow, 8–15 August 1991) and Other Essays Dedicated to the Memory of Fr. John Meyendorff*. Byzantinorossica 1 (St. Petersburg, 1995), 50–57.

Office are found in 'On Divine Prayer',⁸ a subsection of a massive *Dialogue in Christ* that fills most of Volume 155 of the *Migne Patrologia Graeca*.⁹ In a key passage referred to by Strunk,¹⁰ Symeon seizes on the popular appellation 'Sung Office' in order to praise the cathedral Liturgy of the Hours as sublimely musical:

*This melodic service was originally sung by all the catholic churches of the entire world, which recited nothing without melody (except the priest's prayers and the deacon's litanies) – especially the Great Churches such as Constantinople, Antioch, and Thessalonica, where alone today it is performed in the Church of the Holy Wisdom.*¹¹

This glowing description differs radically in tone from his preceding evaluation of the contemporary monastic Divine Office:

*In the monasteries here, and in almost all of the churches, the order followed is that of the Jerusalem Typikon of Saint Sabas. For this can be performed by one person, having been compiled by monks, and is often celebrated without chants in the cenobitic monasteries. Such a rite is necessary and patristic, since our holy Father Sabas set this down...*¹²

From these two passages, one might conclude, as have some scholars, that the Byzantine cathedral rite in Symeon's day

⁸ A problematic English translation of this portion of the *Dialogue* is St Symeon of Thessalonike, *Treatise on Prayer: An Explanation of the Services Conducted in the Orthodox Church*, trans. by H. L. N. Simmons (Brookline, Mass., 1984).

⁹ Cols. 33–696. Moving from the refutation of heresies to the description and theological explanation of Orthodox worship, the *Dialogue* proved extremely valuable to Orthodox clergy as a summary belief and practice of during the years of Ottoman rule (David Balfour, 'Saint Symeon of Thessaloniki as a Historical Personality', *Greek Orthodox Theological Review* 28 (1983): 56–58). It subsequently offered early modern investigators of medieval Byzantine liturgy their only accessible description of the Sung Office.

¹⁰ Oliver Strunk, 'The Byzantine Office at Hagia Sophia', *Dumbarton Oaks Papers* 9–10 (1956); repr. as chap. in idem, *Essays on Music in the Byzantine World* (New York, 1977), 115.

¹¹ Symeon, *Treatise on Prayer*, 71; PG 155, col. 624.

¹² *Treatise*, 22; PG 155, col. 556.