

Collectors Series
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ARCHANGELSKY: THE DIVINE LITURGY OF SAINT JOHN CHRYSOSTOM
Cathedral Choir of The Holy Virgin Protection Cathedral of New York City
Nicholas Afonsky, director



Westminster

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RECORDS

W-9627

Archangelsky: The Divine Liturgy of Saint John Chrysostom

Side One

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| 1. & 2. The Great Litany –
The Second Antiphon | 4:45 |
| 3. Trisagion | 2:20 |
| 4. Litany for the Dead | 1:53 |
| 5. Cherubimic Hymn | 5:40 |
| 6. Credo (George Roth) | 4:35 |

Side Two

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| 7. "A Mercy of Peace, a Sacrifice of Praise,
We Praise Thee, We Bless Thee" | 6:20 |
| 8. "Meet It Is In Truth" | 2:17 |
| 9. "Our Father" | 2:42 |
| 10. Communion Verse: "Blessed is the Man" (Maxim Bartko) | 4:45 |
| 11. "Blessed Be the Name of the Lord" | :22 |

Cathedral Choir of the Holy Virgin Protection Cathedral of New York City
NICHOLAS AFONSKY, Director

THE MUSIC

Since its institution by Christ, the Lord's Supper or Eucharist has always constituted the very heart of Christian worship. In the Eastern Orthodox Church the main form of its celebration is the "Divine Liturgy of St. John Chrysostom," so called after the name of one of the greatest Bishops and Doctors of the early Byzantine Church. A Greek native of Antioch in Syria, St. John became in 398 Bishop of the Imperial City of Constantinople. There he spared no efforts in order to raise the moral standards and the spiritual life of his flock. This uncompromising pastoral activity brought him into conflict with the Basileus himself and the saintly Bishop died in exile (407) to become soon after his death one of the most revered saints of the whole Christian world. According to the tradition of the Eastern Church, he abridged and somehow revised the rite of the Eucharist and it is in this form that the Liturgy has been preserved in the life of the Church. Historical research shows, however, that further developments took place after St. John, and the rite reached its present form in the eleventh and twelfth centuries. The Byzantine Liturgy is an extremely beautiful service, rich in liturgical symbolism, disclosing one after another all the theological and the spiritual depths of the Sacrament.

The Divine Liturgy consists of two main parts. The first, called "Liturgy of Catechumen" begins with a solemn Doxology, a Litany and three hymns of praise or "Antiphons" followed by the Little Entrance (Introit). While the celebrant approaches the Altar and proclaims in a prayer the Holiness of God, the choir sings the Trisagion; "Holy God, Holy Mighty, Holy and Immortal, Have mercy upon us." This angelic hymn expresses the Orthodox conception of the Liturgy as "heaven on earth," as a participation of the Church Militant in the eternal, heavenly adoration of the Church Triumphant. After the reading of the Scriptures and the Litany "of fervent supplication," the first part of the service ends with the dismissal of catechumen (i.e. the candidates for baptism, who in the early Church were permitted to attend the Liturgy only thus far). The "Liturgy of the Faithful" opens with the Great Entrance. While the celebrants, in a solemn procession transfer the eucharistic elements of bread and wine to the Altar, the choir sings the "Cherubim Hymn" stressing once more the mystical identity of the earthly Liturgy with its heavenly pattern. The Kiss of Peace and the Creed bring us to the climax of the whole celebration. After he has greeted the congregation with the Apostolic blessing, the celebrant proclaims "Lift up our hearts," the choir answers: "We have them lifted to the Lord." "Let us give thanks unto the Lord" says the celebrant and the answer of the choir proclaims that "it is meet and right to worship the Father, the Son and the Holy Ghost." Meanwhile, the Priest reads the Preface. The "Sanctus": "Holy, Holy, Holy, Lord God of Sabaoth, the heaven and earth are full of Thy glory" triumphantly announces the coming of the Lord and His sacramental presence. After the Words of Institution: "Take, eat, this is My Body. . . ." "Drink ye all of it, this is My Blood of the New Testament. . ." and a last act of offering: "Thine own of Thine own, we offer to Thee on behalf of all and for all," the Priest invokes the Holy Spirit, that He may come down and consecrate the elements, making them Body and Blood of Jesus Christ. After the Consecration, a long prayer is read in which the Church on earth affirms its communion with all the Saints and all those "departed this life in hope of resurrection." The choir sings a

hymn to the Mother of God as to the first fruit of the human race and its holiest representative. And the Lord's Prayer, at the very end of the Eucharistic Prayer, is followed by a hymn announcing to the congregation the fulfillment of the Liturgy in Communion, the partaking of the consecrated elements.

Even from that brief description of the Liturgy, the important place of the musical part of it becomes evident. It is indeed an organic component in the Orthodox conception of worship. Prayer and service are often described as "singing to God." The Orthodox Church has no "low Mass," the part to be sung can never be omitted, and, on the other hand the instrumental music is not used but the whole service is sung *a capella*. This liturgical music has had a long development and its past constitutes today an object of intensive studies for musicologists. One can distinguish in it an early pre-byzantine period, of which little is known, except that the main influence at the origin of Christian music most probably has been that of the Jewish Synagogue worship. With the fourth century begin the golden age of Byzantine hymnography in its highly diversified forms: "canons," "stichiras," "kontakia," each one corresponding with a specific musical type. This period is marked by a fusion of the early oriental inspiration of Christian music with the musical forms of Hellenism, the former keeping, however, its priority. Finally, a third period begins when this Eastern liturgical music enters in contact with the Western musical tradition and accepts some of its basic achievements (such as polyphony for example).

It is in Russia, beginning in the eighteenth century, that this last development in the history of the Orthodox liturgical music brought forth its most valuable results. The liturgy in this recording was composed by Alexander Andreyevich Archangelsky, who was born in 1846 in Pensa, Russia, and died in 1925. His name belongs to those famous people with whom Russians are rightfully proud. He entered the history of Russian music not only as the greatest choir conductor but also as an outstanding composer. Archangelsky immortalized himself in his highly artistic choir music especially written for the Church. There are all reasons to think that the Divine Liturgy will always remain an inspiring source for those who believe in a divine nature of Music.

REV. ALEXANDER SCHMEMANN
Professor of Liturgis,
St. Vladimir's Orthodox Seminary,
New York City

THE RECORD—The original tapes for this recording were produced with the latest and most natural microphone techniques available, and were then transferred to a master disc without changes, the original sound preserved as performed. Pressings from the master disc were compared with the original tape and only when a comparable match was effected was actual production approved. This recording follows the RIAA characteristics.



THE ARTISTS

THE CHOIR OF THE RUSSIAN ORTHODOX CATHEDRAL OF THE HOLY VIRGIN PROTECTION in New York City has been conducted by NICHOLAS AFONSKY since 1950, and under his leadership the choir has greatly expanded its activities both as to the repertoire performed and the number of programs presented. In addition to singing the Sunday and holiday church services at the Cathedral, and presenting an annual recital there, the choir has also sung at the Serbian Cathedral, St. Bartholomew's Church, Columbia University Chapel, Town Hall, and at Swarthmore College in Pennsylvania. At the invitation of Olga Koussevitzky Mr. Afonsky and his choir also performed the Requiem service in memory of Serge Koussevitzky at a recital in Lenox, Mass. During the Christmas and Easter holidays the choir appears in special radio programs in New York. Before arriving in the United States in 1947 Nicholas Afonsky had been conductor of the famous Cathedral Choir at the Rue Daru in Paris for many years, and with this organization had toured throughout Europe, Canada, and the United States, and had also directed the choir in many films. At the present time Mr. Afonsky is increasing the scope of the choir by adding secular music—operas and popular Russian songs—to the liturgical repertoire which it customarily performs.



COLLECTORS SERIES

W-9627
Monaural

W-9627-A
W-18247-A
Side 1
Made in U.S.A.

ARCHANGELSKY
THE DIVINE LITURGY OF SAINT JOHN CHRYSOSTOM
(part one)

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|---|--------|
| 1. & 2. THE GREAT LITANY -
THE SECOND ANTIPHON | (4:45) |
| 3. TRISAGION | (2:20) |
| 4. LITANY FOR THE DEAD | (1:53) |
| 5. CHERUBIMIC HYMN | (5:40) |
| 6. CREDO (George Roth) | (4:35) |

Produced by Westminster Recording Co., Inc., N.Y., U.S.A.—A Subsidiary of ABC-Paramount Records, Inc.

Cathedral Choir of the Holy Virgin Protection
Cathedral of New York City
NICHOLAS AFONSKY, Director



COLLECTORS SERIES

W-9627
Monaural

W-9627-B
W-18247-B
Side 2

Made in U.S.A.

ARCHANGELSKY THE DIVINE LITURGY OF SAINT JOHN CHRYSOSTOM (concluded)

7. "A MERCY OF PEACE, A SACRIFICE OF PRAISE,
WE PRAISE THEE, WE BLESS THEE" (6:20)
8. "MEET IT IS IN TRUTH" (2:17)
9. "OUR FATHER" (2:42)
10. Communion Verse: "BLESSED IS THE MAN"
(Maxim Bartko) (4:45)
11. "BLESSED BE THE NAME OF THE LORD" (:22)

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