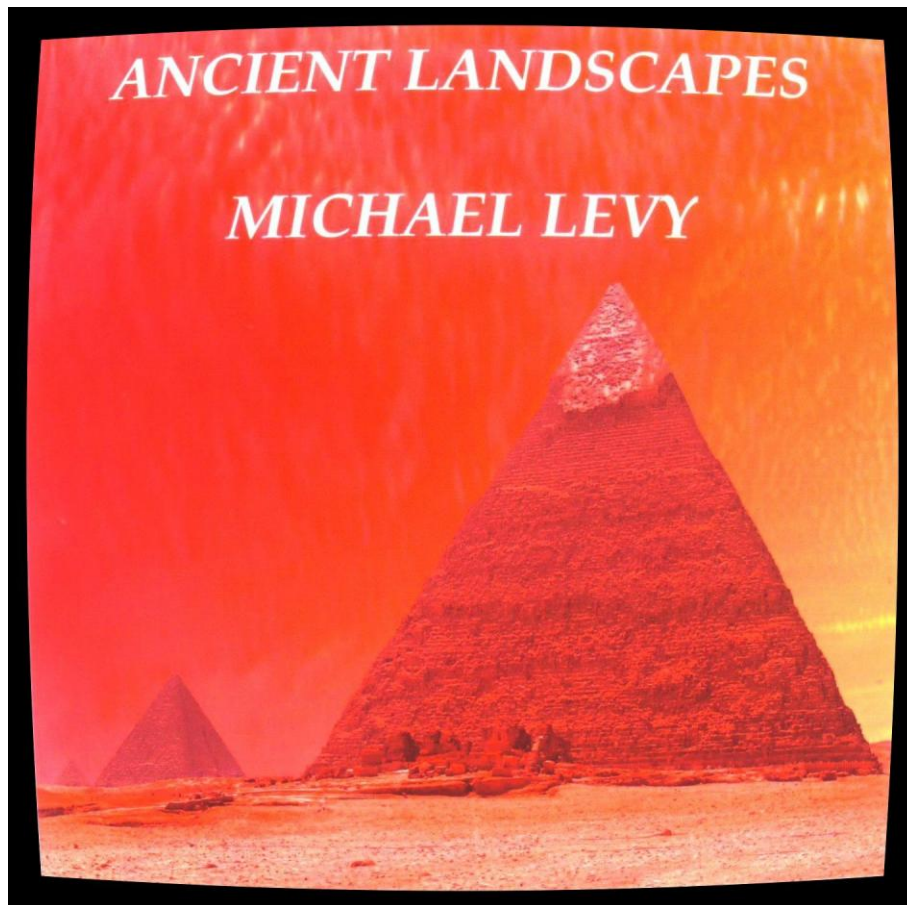


ANCIENT LANDSCAPES

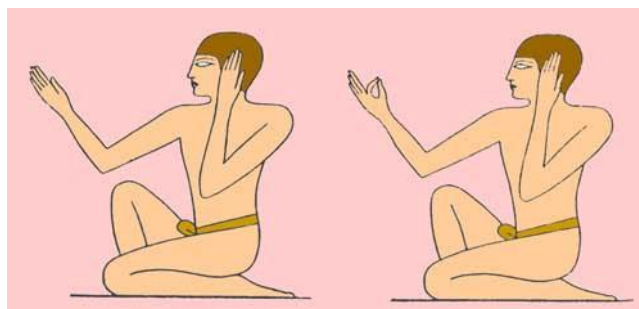


This album is a unique compilation of some of the very best tracks from my many Albums of Ancient Lyre Music. The repertoire on this album includes my arrangement on replica 3000 year old Lyre, of the oldest known written musical fragment so far discovered, in my performance of Dr Dumbrill's interpretation of Hurrian Hymn (Text H6) from ancient Ugarit in Mesopotamia (a video of my live performance of this piece, recently featured in the world-acclaimed "Biblical Archaeological Review").

The track "Shadow of the Ziggurat" was originally recorded for my album, "Ancient Visions - New Compositions For An Ancient Lyre". This album features original compositions for my replica 3000 year old lyre, inspired by ancient Mesopotamia. "Shadow of the Ziggurat" explores an ancient percussive style of lyre playing, whereby the strings of the lyre, instead of being plucked with either the fingers or a plectrum, are hit with a wooden baton (similar to a modern hammered dulcimer). This technique can be seen on the famous Bas Reliefs of musicians from the ruins of the Palace at Nineveh - these reliefs date back to c.700BCE:



I also explore an evocation of the music of Ancient Egypt, in my performance of improvisations on some of the actual Ancient Egyptian minor pentatonic scales, as deciphered by the late Professor Hans Hickmann of the Museum in Cairo, from chironomy gestures - chironomy is an ancient form of musical notation dating back to the 4th Dynasty, whereby specific hand gestures represented specific changes in the pitch of a melody:



These improvisations are "Echoes of Ancient Egypt" (from my album, "An Ancient Lyre") & "The Music of Moses" (from my album, "King David's Lyre; Echoes of Ancient Israel").

I also further experiment at evoking the music of Ancient Egypt, in my arrangement for lyre, of some traditional Egyptian folk songs from Port Said in my albums "An Ancient Lyre" & "Apollos' Lyre" - the track "Hymn to Horus"

(originally from my album "Apollo's Lyre") is my re-named arrangement for my replica lyre, of the Egyptian folk song, "One Day We Blamed Eachother"

I then explore an evocation of the Music of Ancient Israel, with a selection of tracks (some renamed for this album), originally heard on from albums, "King David's Lyre; Echoes of Ancient Israel", "Lyre of the Levites" & "The Ancient Biblical Lyre"....



The tracks "The Music of Moses", "The Temple of Jerusalem" & "Ark of the Covenant" are taken from my album "King David's Lyre; Echoes of Ancient Israel" & "Lyres of the Levites" can be heard on track 1 on my album, "Lyre of the Levites". These 2 albums explore the sound of the 10-string Biblical "Kinnor" - the 10-string lyre once played by my very own, very ancient Levite ancestors in the Temple of Jerusalem to accompany the singing of the Levitical Choir...now that's what I call "Roots Music"!



The tracks "King David Danced" & "Ashir Shirim" can be originally heard on my album, "The Ancient Biblical Lyre". This album explored the sound of the elusive Biblical "Nevel" - a 12 string lyre also played by the Levites in the Temple of Jerusalem. From the writings of Flavius Josephus & the Mishna (an early Rabbinical text), there is evidence to suggest this was a skin-membrane lyre, similar to the ancient Greek Lyra or Barbitos...

We then move on our "Musical Adventure in Time Travel" to hear some of the actual music of Ancient Greece!



The tracks "Epitaph of Seikilos", "The First Delphic Hymn To Apollo" & "Lament of Simonides" were originally heard on my album, "The Ancient Greek Lyre". This album explores the Kithara - my replica Biblical Kinnor is almost identical to the Ancient Greek Kithara - the large wooden lyre, once favoured by the professional musicians of Ancient Greece:



On our exploration through Ancient Greece, some of my own compositions for Kithara-style lyre can be heard - "Apollo's Lyre" can be heard on track 1, from my album "Apollo's Lyre" and "Hymn To Zeus" also features on this earlier album. "Glory of the Parthenon" & "Procession of the Olympians" originally featured on my album "The Ancient Greek Modes" - a unique EP of original compositions for Kithara-style replica lyre, in each of the 7 original Ancient Greek Modes (as described in the writings of Plato & Aristotle, some 2400 years ago).

We then arrive in ancient Rome, with the track "Roman Banquet", originally heard on my EP album, "Echoes of Ancient Rome".



This album features 7 original compositions for lyre in a selection of authentic ancient musical modes. The compositions on this album were mainly inspired by the Temples of Ancient Rome.

This compilation closes with my meditative composition for replica 3000 year old Lyre, "Ancient Vibrations" - a spontaneous improvisation on an ancient Middle Eastern scale. This piece originally featured as track 6, from my album "Ancient Vibrations"

THE 21 TRACKS

1. Hurrian Hymn (Ancient Mesopotamian Musical Fragment c.1400BCE, Arranged For Replica 3000 Year Old Lyre)

My performance of the 3400 year old "Hurrian Hymn" heard here recently featured in the Internationally renowned pages of "*The Biblical Archaeological Review*": <http://bit.ly/dleTgb>

This track is Domink Johnson's masterful remix of my original recording of the piece on my album "An Ancient Lyre" – this new mix features reverb authentically sampled from actual ancient Middle Eastern caves!

The 3400 year old "Hurrian Hymn" (Text H6) which was discovered in Ugarit in Syria in the early 1950s, and was preserved for 3400 years on a clay tablet, written in the Cuneiform text of the ancient Hurrian language - it is *the* oldest written song yet known, in History!

Although 29 musical texts were discovered at Ugarit, only this text, (text H6), was in a sufficient state of preservation to allow for modern academic musical reconstruction.

In short, the Cuneiform text clearly indicated specific names for lyre strings, and their respective musical intervals – a sort of "Guitar tablature", for lyre!

Although discovered in modern day Syria, the Hurrians were not Syrian – they came from modern day Anatolia. The Hurrian Hymn actually dates to the very end of the Hurrian civilisation (c.1400BCE) .The Hurrian civilization dates back to at least 3000 BCE. It is an incredible thought, that just maybe, the musical texts found at Ugarit, preserved precious sacred Hurrian music which may have already been thousands of years old, prior to their inscription for posterity, on the clay tablets found at Ugarit!

The replica of the ancient Kinnor Lyre from neighbouring Israel, on which I am performing the piece, is almost tonally identical to the wooden asymmetric-shaped lyres played throughout the Middle East at this amazingly distant time...when the Pharaoh's still ruled ancient Egypt.

A photograph of the actual clay tablet on which the Hurrian Hymn was inscribed, can be seen here:



The melody is an interpretation by Richard Dumbrill, from the ambiguous Cuneiform text of the Hurrian language in which it was written. Although many of the meanings of the Hurrian language are now lost in the mists of time, it can be established that the fragmentary Hurrian Hymn which has been found on these precious clay tablets are dedicated to Nikkal; the wife of the moon god.

There are several such interpretations of this melody, but to me, the fabulous interpretation by Richard Dumbrill just somehow sounds the most "authentic".

Below is a link to the sheet music, as interpreted by Richard Dumbrill and arranged by Clint Goss, and also to Richard Dumbrill's own website:

<http://www.flutekey.com/pdf/HurrianTabLtd.pdf>

<http://hometown.aol.com/ricdum/mane.htm#Music>

In my arrangement of the Hurrian Hymn, I have attempted to illustrate an interesting diversity of ancient lyre playing techniques, ranging from the use of "block and strum" improvisation at the end, glissando's, trills & tremolos, and alternating between harp-like tones in the left hand produced by finger-plucked strings, and guitar-like tones in the right hand, produced by use of the plectrum.

I have arranged the melody in the style of a "Theme and Variations" - I first quote the unadorned melody in the first section, followed by the different lyre techniques described above in the repeat, & also featuring improvisatory passages at the end of the performance.

My arrangement of the melody is much slower than the actual arrangement by Richard Dumbrill - I wanted the improvisations in the variations on the theme to stand out, and to better illustrate the use of lyre techniques by a more rubato approach to the melody...

2. Shadow of the Ziggurat (Original Composition For Replica 3000 Year Old Lyre Featuring The Rare Assyrian Hammered-Lyre Playing Technique, c.700BCE)

3. Ashir Shirim (Ancient Babylonian Jewish Wedding Song, Arranged For Replica 3000 Year Old Biblical "Nevel" Lyre)

4. Hymn To Horus (Composition For Replica 3000 Year Old Lyre, Based on a Traditional Egyptian Folk Melody)

5. Echoes of Ancient Egypt (Improvisation on an Ancient Egyptian Minor Pentatonic Scale - Arranged For Replica 3000 Year Old Lyre)

This improvisation on the lyre, uses a genuine pentatonic ancient Egyptian scale...last heard, some 3000 years ago! Although tragically no actual written music from ancient Egypt has survived, we do know from many ancient illustrations, that the ancient Egyptians did use a form of musical notation, whereby specific gestures of the hand represented specific changes in pitch in a given musical scale - this is ancient form of musical notation is known as "Chironomy". We also know some of the specific scales once used in ancient Egypt, thanks to the discovery of several ancient Egyptian flutes, still in playable condition! The ancient lost art of Chironomy, and details of this haunting, ancient Egyptian scale are discussed at length in this fascinating article:

<http://www.rakkav.com/biblemusic/pages/chironomy.htm>

The minor pentatonic scale I am using in this improvisation was deciphered from ancient chironomy gestures by the late Professor Hans Hickmann, of the Museum in Cairo.

This improvisation is therefore my attempt to evoke the sounds of the Lyres heard in the New Kingdom of Ancient Egypt, over 3000 years ago...

6. The Music of Moses (Improvisation on an Ancient Egyptian Minor Pentatonic Scale - Arranged For Replica 3000 Year Old Lyre)

A spontaneous improvisation on an ancient Egyptian scale – in this piece, therefore, I wish to try and convey the ancient connection between ancient Egypt and the ancient Hebrews.

As described above, in the details about the track 5, “Echoes of Ancient Egypt” although no actual written music from ancient Egypt has survived, we do know from many ancient illustrations, that the ancient Egyptians did use a form of musical notation, whereby specific gestures of the hand represented specific changes in pitch in a given musical scale - this is ancient form of musical notation is known as "Chironomy".

The minor pentatonic scale I am using in this improvisation was deciphered from ancient chironomy gestures by the late Professor Hans Hickmann, of the Museum in Cairo.

7. Ark of the Covenant (Composition For Replica 3000 Year Old Biblical "Kinnor" Lyre, Based on a Traditional Jewish Klezmer Melody)

8. King David Danced (Original Composition For Replica 3000 Year Old Biblical "Nevel" Lyre)

9. Lyres of the Levites (Composition For Replica 3000 Year Old Biblical "Kinnor" Lyre, Based on a Traditional Jewish Klezmer Melody)

10. The Temple of Jerusalem (Composition For Replica 3000 Year Old Biblical "Nevel" Lyre, Based on a Traditional Jewish Sacred Melody)

11. Apollo's Lyre (Original Composition For Replica Kithara in the Ancient Greek Hypophrygian Mode)

12. The First Delphic Hymn To Apollo (Ancient Greek Melody c.138BCE - Arranged For Replica Kithara)

This substantial fragment of ancient Greek music was discovered inscribed on a slab of marble in May 1893, in the ruins of the Treasury of the Athenians at Delphi. The Hymn is now preserved in the Museum of Delphi: *Delphi Inv. No. 517, 494, 499.*

There are two Delphic Hymns that have been discovered, and they were dedicated to the god Apollo. The two Delphic Hymns have sadly not survived in their complete form. However, they do survive in substantial fragments...giving just a tantalizing taste of the glory of the tragically lost, magnificent musical culture of ancient Greece.

The two Delphic Hymns were traditionally dated c.138 BC (the year of the Pythian Games, dedicated to the god Apollo) and 128 BC (The year of the Pythian Festival, dedicated to the god Apollo). However, more recent musicological research may indicate that both Hymns were actually written in 128 BCE, the year of the Pythian Festival:

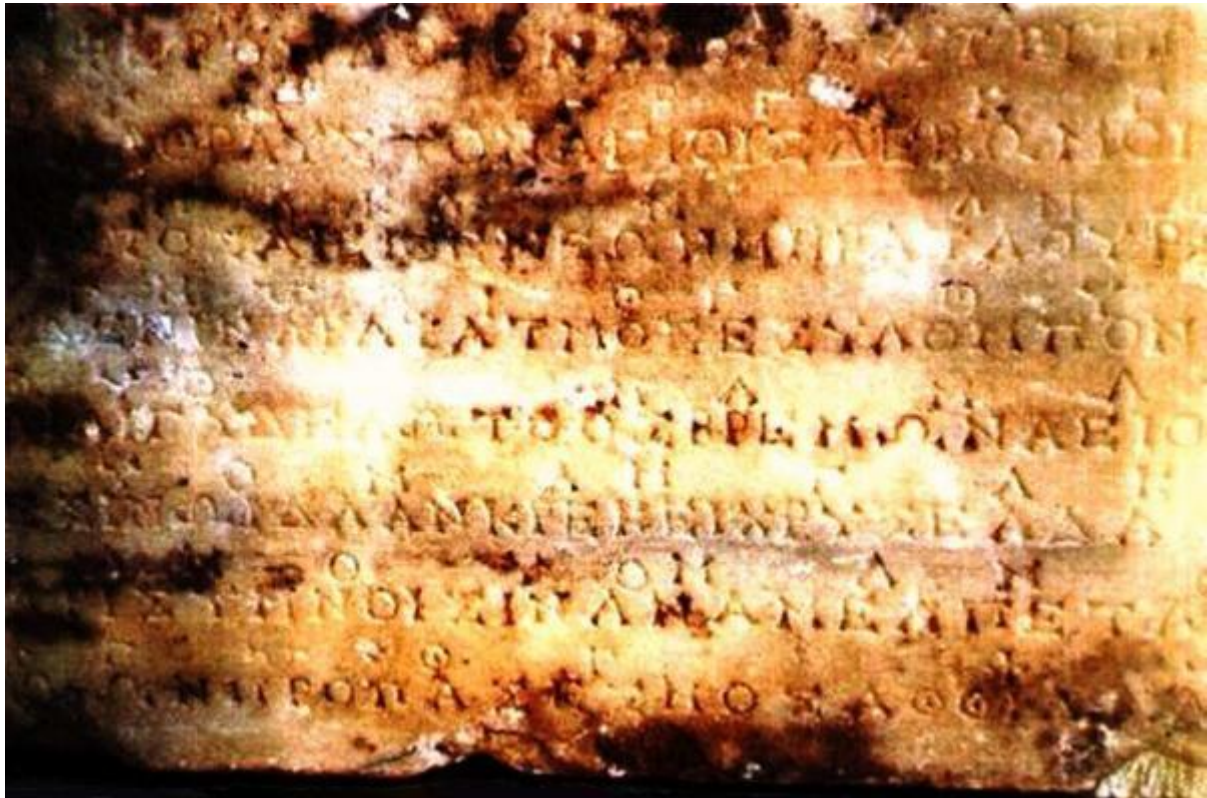
" They were long regarded as being dated circa 138 BCE and 128 BCE, respectively, but recent scholarship has shown it likely they were both written for performance at the Athenian Pythaidēs in 128 BCE (Pöhlmann and West 2001, 71–72). If indeed it dates from ten years before the second, the First Delphic Hymn is the earliest unambiguous surviving example of notated music from anywhere in the western world whose composer is known by name."

(http://en.wikipedia.org/wiki/Delphic_Hymns)

According to this more recent scholarship, the composer's name of the First Delphic Hymn was "Athénaios Athenaíou" (Athenios son of Athenios)

The First Delphic Hymn is written in the unambiguous alphabetical musical notation system used in ancient Greece, whereby alphabetical notation describing the pitch of the melody, is written above the text of the song. The rhythm can easily be inferred from the syllables of the text.

This ancient Greek musical notation can be clearly seen in the image below, of the actual First Delphic Hymn, as it was found, inscribed in marble:



http://www.absoluteastronomy.com/topics/Delphic_Hymns

I have based my arrangement for solo replica Kithara-style lyre, on the first half of the fragment, which is based around the ancient Greek Hypolydian Mode.

The second half of the Hymn is highly chromatic, (the piece was written for vocal performance) and not really suitable for performance on solo enharmonically tuned lyre with limited number of strings.

In order to play chromatic accidentals on a lyre, it is necessary to stop the string with the left hand to shorten it's length to achieve the required pitch - this technique can be heard towards the end of the melody, where one of the notes of the melody is required to be lowered a semitone.

The translation of the fragment of text which has survived of the First Delphic Hymn to Apollo is as follows:

*"Hear me, you who possess deep-wooded Helicon,
fair-armed daughters of Zeus the magnificent!
Fly to beguile with your accents your brother,
golden-tressed Phoebus who, on the twin peak of this rock of Parnassus,
escorted by illustrious maidens of Delphi,
sets out for the limpid streams of Castalia, traversing,
on the Delphic promontory, the prophetic pinnacle.
Behold glorious Attica, nation of the great city which,
thanks to the prayers of the Tritonid warrior,
occupies a hillside sheltered from all harm.
On the holy alters Hephaestos consumes the thighs of young bullocks,
mingled with the flames, the Arabian vapor rises towards Olympos.
The shrill rustling lotus murmurs its swelling song, and the golden kithara,
the sweet-sounding kithara, answers the voice of men.
And all the host of poets, dwellers in Attica, sing your glory, God,
famed for playing the kithara, son of great Zeus,
beside this snow-crowned peak, oh you who reveal to all mortals
the eternal and infallible oracles.
They sing how you conquered the prophetic tripod
guarded by a fierce dragon when, with your darts
you pierced the gaudy, tortuously coiling monster,
so that, uttering many fearful hisses, the beast expired.
They sing too,"*

**13. Epitaph of Seikilos (Complete Ancient Greek Melody Composed by
Seikilos, Son of Euterpe, 1st c. CE - Arranged For Replica Kithara)**

Engraved on an ancient Burial Stele at Tralles, Asia Minor, this beautiful melody was discovered and published by Ramsay, 1883. Musical signs

deciphered by Wesley, 1891. The stone itself, long preserved in the collection of Young at Doudja, disappeared after the burning of Smyrna (September 1923). It is now in the Copenhagen Museum, Inv. No. 14897:



This song, written in the ancient Greek Hypophrygian Mode, is so far, the oldest complete piece of music ever found - unlike the other precious shards of ancient Greek music which have survived, this piece is unique, as it survived in its entirety. The ancient Greek burial stele on which it was found, bore the following epitaph:

"I am a portrait in stone. I was put here by Seikilos, where I remain forever, the symbol of timeless remembrance".

The timeless words of the song are:

"Hoson zes, phainou

Meden holos su lupou;

Pros oligon esti to zen

To telos ho chronos apaitei"

Translation - "While you live, shine

Don't suffer anything at all;

Life exists only a short while

And time demands its toll"

14. Lament of Simonides (Ancient Greek Musical Fragment - Arranged For Replica Kithara)

This lovely melody, written in the ancient Greek Hypophrygian Mode, can possibly be attributed to the ancient Greek poet & musician, Simonides of Ceos. Simonides of Ceos (ca. 556 BC-469 BC) was one of the 9 great Greek lyric poets. He was born at Loulis on Kea. During his youth he taught poetry and music, and composed paeans for the festivals of Apollo. He was included, along with Sappho and Pindar, in the canonical list of nine lyric poets by the scholars of Hellenistic Alexandria. Further details can be found at:

<http://www.mlahanas.de/Greeks/Bios/SimonidesOfCeos.html>

Although initially the piece sounds as if it is in the Ancient Greek Mixolydian Mode (the equivalent B-B on the white notes of the piano - not to be confused with the Medieval "Mixolydian" Mode, which is G-G!), the tonality of the melody actually implies the Ancient Greek Hypophrygian Mode (G-G). Maybe it is this ambiguity of tonality which creates the haunting, mystical feel of this beautiful ancient melody?

The lyrics:

Ἄνθρωπος ἐὼν μήποτε φάσης
ὅ,τι γίνεται αὔριον,
μηδ' ἄνδρα ἰδὼν ὄλβιον,
ὅσον χρόνον ἔσσειται·
ὤκεῖα γὰρ οὐδὲ τανυπερύγου μίας
οὕτως ἅ μεταστάσις

In English:

*"You are a human, therefore seek not to foretell
what tomorrow may bring,
nor how long ones happiness may last.
For not even the flutter of the fly's wing
is as fast as change"*

**15. Ancient Greek Musical Fragment (Kolon Exasimon, Anonymi Bellermann
97 - Arranged For Replica Kithara)**

This beautiful melody, written in the haunting ancient Greek Hypolydian Mode,
was preserved in several Byzantine manuscripts - Conspectus Codicum:

V. Venetus Marcianus appl. cl. VI, saec. XIII-XIV

N. Neapolitanus graecus III. C4, saec. XV

F. Florentius Ricc. 41, saec. XVI

**16. Hymn To Zeus (Original Composition For Replica Kithara in the Ancient
Greek Dorian Mode)**

**17. Glory of the Parthenon (Original Composition For Replica Kithara in the
Ancient Greek Phrygian Mode)**

**18. Procession of the Olympians (Original Composition For Replica Kithara in
the Ancient Greek Lydian Mode)**

**19. Roman Banquet (Original Composition For Replica Kithara in the Ancient
Hypophrygian Mode)**

**20. The Temple of Venus (Original Composition For Replica Kithara in the
Ancient Hypolydian Mode)**

**21. Ancient Vibrations (Original Composition For Replica 3000 Year Old Lyre
in the Mystical Middle Eastern Hijaz Mode)**