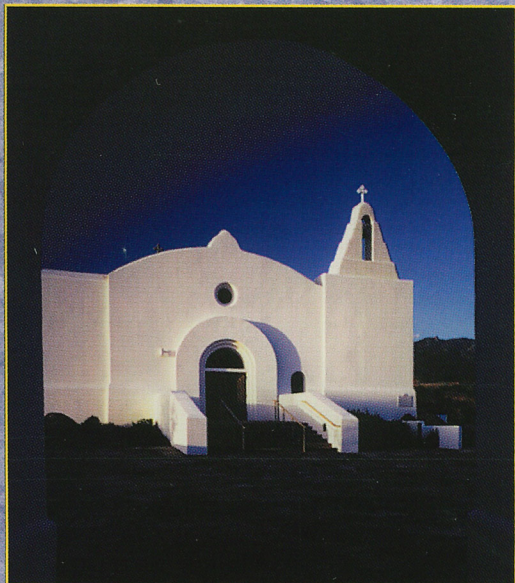


# TIKEY ZES CHORAL WORKS

ΠΑΝΑΓΙΩΤΟΥ ΖΗ ΧΟΡΩΔΙΑΚΑ ΕΡΓΑ

CAPPELLA ROMANA  
ALEXANDER LINGAS, DIRECTOR



GAGLIANO RECORDINGS

GR501-CD



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LITURGICAL WORKS/ΛΕΙΤΟΥΡΓΙΚΑ ΕΡΓΑ

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| <p>[1] THE GREAT DOXOLOGY (MODE I) [10.13]<br/>'Η Μεγάλη Δοξολογία ('Ηχος πρώτος)</p> <p>[2] PASCHAL MEGALYNARION (MODE I) [1.46]<br/>Μεγαλυνάριο του Πάσχα ('Ηχος πρώτος)</p> <p>[3] OFFERTORY AND COMMUNION HYMN FOR HOLY THURSDAY (MODE PLAGAL IV) [2.58]<br/>"Ύμνος ψαλλόμενος τῇ 'Αγία καὶ Μεγάλῃ Πέμπτῃ ἀντὶ χειροβικίου καὶ κοινωνικοῦ ('Ηχος πλάγιος τοῦ τετάρτου)</p> <p>[4] RESURRECTIONAL APOLYTIKION (MODE PLAGAL III) [0.56]<br/>'Αναστάσιμο ἀπολυτίκιον ('Ηχος βαρῦς)</p> <p>[5] CHERUBIC HYMN (MODE PLAGAL IV) [3.56]<br/>Χερουβικό ('Ηχος πλάγιος τοῦ τετάρτου)</p> <p>[6] MEGALYNARION FOR THE LITURGY OF ST. BASIL (MODE PLAGAL IV) [3.05]<br/>Μεγαλυνάριο ψαλλόμενο στῆ Θ. Λειτουργία τοῦ 'Αγίου Βασιλείου ('Ηχος πλάγιος τοῦ τετάρτου)</p> | <p>[7] "ONE IS HOLY" (MODE PLAGAL I) [1.17]<br/>«Ἐἷς ἅγιος» ('Ηχος πλάγιος τοῦ πρώτου)</p> <p>[8] COMMUNION VERSE FOR SUNDAYS (MODE PLAGAL I) [4.24]<br/>Κοινωνικό ψαλλόμενο στὶς Κυριακές ('Ηχος πλάγιος τοῦ πρώτου)</p> <p>[9] COMMUNION VERSE FOR EASTER (MODE PLAGAL I) [2.16]<br/>«Σῶμα Χριστοῦ» Κοινωνικό τοῦ Πάσχα ('Ηχος πλάγιος τοῦ πρώτου)</p> <p>[10] MEGALYNARION FOR THE LITURGY OF ST. JOHN CHRYSOSTOM (MODE IV) [1.37]<br/>Μεγαλυνάριο ψαλλόμενο στῆ Θ. Λειτουργία τοῦ 'Αγίου Ἰωάννου τοῦ Χρυσοστόμου ('Ηχος τέταρτος μέσος)</p> <p>[11] THE TROPARION OF KASSIANE (MODE PLAGAL IV) [9.41]<br/>Τὸ τροπάριο τῆς Κασσιανῆς ('Ηχος πλάγιος τοῦ τετάρτου)</p> |
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FOLK SONGS/ΔΗΜΟΤΙΚΑ ΤΡΑΓΟΥΔΙΑ

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| <p>[12] "I DON'T GO TO POTAMOS ANY MORE" [3.30]<br/>«Δὲν πάω πιά στὸν Πόταμο»</p> | <p>[13] "DOWN IN THE VILLAGES OF VALTOS" [4.36]<br/>«Κάτω στὸ Βάλτο τὰ χωριά»</p> |
|---|---|

1, 2, and 11–13: John Vergin, organ and piano/ἐκκλησιαστικὸ ὄργανο καὶ πιάνο  
2, 11 and 12: LeaAnne DenBeste, soprano/σοπράνο  
11: Rachel Taylor Brown, soprano/σοπράνο; Stephanie Kramer, alto/ἄλτο

# The Choral Music of Greek America

ALTHOUGH THE FIRST EXAMPLES OF Greek sacred polyphony appeared shortly before the fall of the Byzantine empire in 1453, until the late nineteenth century polyphony was relegated to the Western-controlled cultural and geographical margins of Greek Orthodoxy. Strong Russian and Western influences caused this situation to change dramatically in the last two decades of the nineteenth century, when royal patronage and changing musical tastes led to the founding of polyphonic choirs in the most prominent churches of Athens and the other major cities of the young Greek kingdom.

Cultural circumstances within Greece itself began to change again in the wake of the Asia Minor disaster of 1922, eventually resulting in a decisive move back to the ancient monophonic tradition of Byzantine chant during the latter half of the twentieth century. These changes, however, came too late to affect significantly the course of music in the churches of Greek immigrants in the United States, where a great many parishes were established during the period of Western musical supremacy in Athens.

Moreover, the singing of polyphony by mixed choirs with (usually electric) organs

was actively promoted by a succession of three archbishops: Athenagoras (1931–49), Michael (1949–59), and Iakovos (1959–96). Athenagoras, who had acquired a taste for harmonised and accompanied choral music while previously serving as Metropolitan of Corfu, also continued to support the choirs and composers of Greek America after his elevation to Ecumenical Patriarch in 1949.

Greek-American choirs were at first heavily dependent on music written for the male choirs of Athens. Although the works of Themistocles Polykrates and his fellow composers of Russian-style polyphony were not unheard, it was the music—both monophonic and polyphonic—of John Sakellarides (ca. 1853–1938) that came to dominate the American church. From a succession of prominent teaching and singing positions in Athens, Sakellarides had proffered a simplified Byzantine repertory purged of perceived orientalisms and, in some instances, harmonised very simply in two, three, and rarely four parts.

Popularised in America by his disciples Christos Vryonides (who taught Byzantine chant at the seminary of the archdiocese), George Anastasiou and Angelos Desfis, the melodies and arrangements of Sakellarides became—in contrast to the central repertory of Byzantine chant—‘traditional’ to Greek-Americans.

Following the Second World War, a new generation of professionally trained Greek Orthodox composers began to re-set the melodies of Sakellarides in a more sophisticated fashion. Particularly notable was the emergence on the West Coast of a veritable school of liturgical

composition led by the dynamic chant scholar and conductor Frank Desby (1922–1992), who attempted to convey something of the Byzantine tradition's array of colourful modalities through the use of Renaissance and contemporary techniques of modal polyphony.

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## The Music of Tikey Zes

**T**IKEY ZES (b. 1927) WAS RAISED IN Southern California and received his doctorate in composition from the University of Southern California, where he studied under Ingolf Dahl. Upon relocating to the Bay Area, he assumed directorship of both the Berkeley Chamber Singers, with whom he recorded the music of Ockeghem, and the Greek Orthodox Church (now Cathedral) of the Ascension in Oakland. He later moved to San Jose, where he became Professor of Composition at San Jose State University and choir director of the Greek Orthodox Church of St. Nicholas. Throughout his career, Dr. Zes has worked tirelessly for the improvement of Greek-American liturgical music. He has composed extensively in both

Greek and English for the Orthodox liturgy, cultivating a graceful style of polyphony based on the modes and melodies of Byzantine chant. In addition, he has served frequently as a guest conductor and clinician throughout the United States. For his distinguished service to the Orthodox Church, the Ecumenical Patriarchate of Constantinople awarded him the *offikion* of “Archon Lampadarios,” a title customarily bestowed on the director of the left choir in the patriarchal chapel. Upon retiring from his post at San Jose State, Dr. Zes assumed directorship of the Music Ministry programme of the Greek Orthodox Diocese of San Francisco.

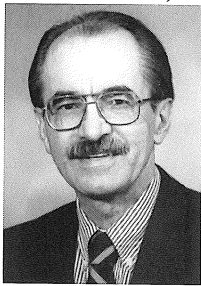
*The Great Doxology* is sung at the end of morning prayer (matins or “orthros”) on Sundays and feast days. The setting by Dr. Zes is based on a traditional chant in Mode I, a mode traditionally associated with solemn rejoicing. Always present in one of the voices, the chant is embellished with a constantly

changing configuration of contrapuntal vocal and instrumental lines. Although most Orthodox throughout the world continue to observe the ancient custom of refraining from the use of instruments in Christian worship, Dr. Zes's composition of an independent organ part is a logical extension of a longstanding practice among Greek-Americans of bolstering their choirs with organ accompaniment.

*Megalynaria* are hymns sung in honour of the Blessed Virgin Mary in the Orthodox Church both at morning prayer, where they occur as refrains to the biblical canticle known as the Magnificat (Luke 1:46–55), and during the final portion of the Divine Liturgy's Eucharistic Prayer. The present recording contains three megalynaria by Dr. Zes: a) an arrangement of the proper chant for the Paschal season, which is taken from the Ninth Ode of the Kanon of Easter by St. John of Damascus (8th c.); b) a recently composed original setting of the text for the Liturgy of St. Basil; and c) an arrangement, taken from his first setting of the Divine Liturgy of St. John Chrysostom, of a chant in the Fourth Mode for ordinary days by Sakellarides.

Sakellarides also composed the melody upon which Dr. Zes based his English setting of the *Offertory and Communion Hymn for Holy Thursday*. This ancient text, which appears in Latin translation in the Ambrosian Rite of

Milan, is also sung in modern Greek usage during the communion of the laity throughout the liturgical year. The music is notable among the works of Dr. Zes for its unusually impressionistic chromatic harmonies.



The *Cherubic Hymn in the Fourth Plagal Mode*, a setting of the Byzantine Eucharist's ordinary offertory chant, is taken from Dr. Zes's recent complete setting of the Divine Liturgy in English. Despite a change of language reflecting the Greek Orthodox Church in America's gradual transition from an immigrant to a native church, the composer has retained the sense of mystery and adoration traditionally associated with this text, which links the offertory procession of the eucharistic gifts of bread and wine to the church's altar with the angelic liturgy at the throne of God.

The acclamation "*One is Holy*" is sung in response to the celebrant's proclamation "Holy things are for the Holy [People of God]." In a service it would be followed immediately by the communion of the clergy and the singing of the Communion Verse. This chant may be sung either as the refrain to a responsorial psalm (the ancient Christian practice) or, as has been

common for at least the past eight hundred years, by itself in a melodically florid setting. The *Communion Verse for Ordinary Sundays* by Dr. Zes reflects the latter of these traditions. Composed in 1984 and dedicated to Dr. Desby, who was for many years director of music at the St. Sophia Cathedral in Los Angeles, it is an intricate arrangement of a chant by Sakellarides. Yet another setting of a melody by Sakellarides is the *Communion Verse for Easter*, which is one of Dr. Zes's earliest and most enduringly popular compositions for the Orthodox Church.

*The Troparion of Kassiane* is based on the received Byzantine melody for a penitential hymn by the ninth-century nun and composer Kassia that is presently sung at the Matins of Holy Wednesday. Kassia was born into a prominent aristocratic family in Constantinople, but withdrew to a monastery after being rejected by the Emperor Theophilos as a potential bride. In this hymn, which is considered a musical high-point of Holy Week by modern Greek Orthodox Christians, she speaks vividly in the voice of the sinful woman whose anointing of Christ's feet with precious fragrances is described in the Gospel of St. Luke. The music in the Fourth Plagal Mode (essentially the major scale with a frequently flatted seventh degree) conveys the emotions expressed in the text through modulations, changes of texture and a wide vocal range.

In addition to liturgical music, the vocal works of Dr. Zes include a song cycle for high voice and piano on poems by Cavafy and quite a number of choral arrangements of Greek folk songs, two of which are presented on the present recording. The first is from the southernmost Ionian Island of Kythera, which was successively administered by the Venetians, the French, and the British before acceding to the Greek kingdom in 1864. Telling the tale of a jilted lover, this song was brought to the attention of Dr. Zes by the eminent ethnographer and musicologist Markos Dragoumis, with whom he studied Byzantine chant. The second is a setting of a famous klephtic song describing the hit-and-run tactics of armed brigands ("*klephtes*") who resisted Turkish authority during the long centuries of Ottoman occupation. Based on an actual incident in the eighteenth century, this song refers to a letter containing both a warning to the Bishop of the town of Komboti against collaboration and an insult to the Kadi, the Ottoman district judge. Rather unusually, Dr. Zes sets not one but several traditional melodies for this song, juxtaposing and ultimately combining them polyphonically.

Notes by Alexander Lingas

## About the Cappella Romana

FOUNDED IN 1991, THE CAPPELLA ROMANA is a vocal chamber ensemble dedicated to combining passion with scholarship in its continuing exploration of the musical traditions of the Christian West and East, with emphasis on early and contemporary music. Its name is derived from the medieval concept of the Roman *oikoumene* (inhabited world), which included not only “Old” Rome and Western Europe but also “New Rome” (Constantinople) and its commonwealth of Slavic and Syriac countries.

Based in the Pacific Northwest of the United States, the Cappella is flexible in size according to the demands of the repertory. The ensemble has a special commitment to mastering the difficult Slavic and Byzantine repertoires in their original languages, thereby making accessible to the general public two great musical traditions that are little-known in the West. Leading scholars have supplied the group with their latest discoveries, while its music director has prepared a number of the ensemble’s performing editions from original sources. In the field

of contemporary music, the Cappella has taken a leading role in bringing to American audiences the works of such European composers as Michael Adamis, Arvo Pärt, and John Tavener, as well as promoting the works of North Americans. The ensemble has appeared several times on public radio, most notably in a nationwide broadcast on Public Radio International combining a performance of Arvo Pärt’s *Passio* under the guest direction of Paul Hillier with Russian Baroque music led by the group’s musical director.

The Cappella Romana’s founder and director Alexander Lingas lives in England with his wife Ann, a baroque violinist, and daughter Margaret. He is presently British Academy Postdoctoral Research Fellow at Oxford University’s St. Peter’s College and a Visiting Fellow at its European Humanities Research Centre. Dr. Lingas has received a number of academic awards, including a Fulbright Student Grant for musical studies in Greece with noted cantor Lycourgos Angelopoulos, a Junior Fellowship in Byzantine Studies at Harvard University’s Dumbarton Oaks Research Center



## 1. THE GREAT DOXOLOGY

Δόξα σοι τῷ δείξαντι τὸ φῶς. Δόξα ἐν  
 ὑψίστοις Θεῷ, καὶ ἐπὶ γῆς εἰρήνη, ἐν  
 ἀνθρώποις εὐδοκία.

Ἵμνουμέν σε, εὐλογοῦμέν σε,  
 προσκυνοῦμέν σε, δοξολογοῦμέν σε,  
 εὐχαριστοῦμέν σοι, διὰ τὴν μεγάλην σου  
 δόξαν.

Κύριε βασιλεῦ, ἐπουράνιε Θεέ, Πάτερ  
 παντοκράτορ· Κύριε Υἱὲ μονογενές, Ἰησοῦ  
 Χριστέ, καὶ Ἅγιον Πνεῦμα.

Κύριε ὁ Θεός, ὁ ἀμνός τοῦ Θεοῦ, ὁ Υἱὸς  
 τοῦ Πατρός, ὁ αἴρων τὴν ἁμαρτίαν τοῦ  
 κόσμου, ἐλέησον ἡμᾶς, ὁ αἴρων τὰς  
 ἁμαρτίας τοῦ κόσμου.

Πρόσδεξαι τὴν δέησιν ἡμῶν, ὁ καθήμενος  
 ἐν δεξιᾷ τοῦ Πατρός, καὶ ἐλέησον ἡμᾶς.

Ὅτι σὺ εἶ ὁ μόνος Ἅγιος, σὺ εἶ ὁ μόνος  
 Κύριος, Ἰησοῦς Χριστός, εἰς δόξαν Θεοῦ  
 Πατρός. Ἀμήν.

Καθ' ἐκάστην ἡμέραν εὐλογῶ σε, καὶ  
 αἰνέσω τὸ ὄνομά σου εἰς τὸν αἰῶνα, καὶ  
 εἰς τὸν αἰῶνα τοῦ αἰῶνος.

Καταξίωσον, Κύριε, ἐν τῇ ἡμέρᾳ ταύτῃ,  
 ἀναμαρτήτους φυλαχθῆναι ἡμᾶς.

Εὐλογητὸς εἶ, Κύριε, ὁ Θεὸς τῶν  
 Πατέρων ἡμῶν, καὶ αἰνετὸν καὶ  
 δεδοξασμένον τὸ ὄνομά σου εἰς τοὺς  
 αἰῶνας. Ἀμήν.

Γένοιτο, Κύριε, τὸ ἔλεός σου ἐφ' ἡμᾶς,  
 καθάπερ ἠλπίσαμεν ἐπὶ σέ.

Εὐλογητὸς εἶ, Κύριε· δίδαξόν με τὰ  
 δικαιώματά σου (γ).

Κύριε, καταφυγὴ ἐγενήθης ἡμῖν, ἐν γενεᾷ  
 καὶ γενεᾷ. Ἐγὼ εἶπα· Κύριε, ἐλέησον με·  
 ἴασαι τὴν ψυχὴν μου, ὅτι ἡμαρτόν σοι.

Κύριε, πρὸς σέ κατέφυγον· δίδαξόν με  
 τοῦ ποιεῖν τὸ θέλλμά σου, ὅτι σὺ εἶ ὁ  
 Θεός μου.

Ὅτι παρὰ σοὶ πηγὴ ζωῆς· ἐν τῷ φωτί  
 σου ὁψόμεθα φῶς.

Παράτεινον τὸ ἔλεός σου τοῖς γινώσκουσὶ  
 σε.

Ἅγιος ὁ Θεός, Ἅγιος Ἰσχυρός, Ἅγιος  
 Ἀθάνατος, ἐλέησον ἡμᾶς. (γ).

Δόξα Πατρί, καὶ Υἱῷ, καὶ Ἀγίῳ Πνεύματι,  
 καὶ νῦν, καὶ ἀεί, καὶ εἰς τοὺς αἰῶνας  
 τῶν αἰῶνων. Ἀμήν.

Ἅγιος Ἀθάνατος, ἐλέησον ἡμᾶς.

Ἅγιος ὁ Θεός, Ἅγιος Ἰσχυρός, Ἅγιος  
 Ἀθάνατος, ἐλέησον ἡμᾶς.



1. THE GREAT DOXOLOGY

Glory to you who have shown us the light. Glory to God in the highest, and on earth peace, good will among men.

We praise you, we bless you, we worship you, we glorify you, we give you thanks for your great glory,

Lord, King, God of heaven, Father almighty;  
Lord, only-begotten Son, Jesus Christ; and Holy Spirit.

Lord God, Lamb of God, Son of the Father, who take away the sin of the world, have mercy on us; you who take away the sins of the world.

Receive our prayer, you who sit at the right hand of the Father, and have mercy on us.

For you alone are Holy, you alone are Lord, Jesus Christ, to the glory of God the Father. Amen.

Every day I will bless you, and praise your name for ever, and to the ages of ages.

Grant, Lord, this day that we may be kept without sin.

Blessed are you, Lord, God of our fathers, and praised and glorified is your name to the ages. Amen.

May your mercy, Lord, be upon us, as we have put our hope in you.

Blessed are you, Lord, teach me your statutes (3x).

Lord, you have been our refuge from generation to generation. I said: Lord, have mercy on me; heal my soul, for I have sinned against you.

Lord, I have run to you for refuge; teach me to do your will, for you are my God.

For with you is the source of life; and in your light we shall see light.

Continue your mercy towards those who know you.

Holy God, Holy Strong, Holy Immortal, have mercy on us (3x).

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.

Holy Immortal, have mercy on us.

Holy God, Holy Strong, Holy Immortal, have mercy on us.

2. PASCHAL MEGALYNARION

Ὁ ἄγγελος ἐβόα τῇ κεχαριτωμένῃ, ἀγνῇ  
Παρθένε, χαίρε· καὶ πάλιν ἐρώ χαίρε, ὁ  
σὸς Υἱὸς ἀνέστη, τριήμερος ἐκ τάφου.

Φωτίζου, φωτίζου, ἡ νέα Ἱερουσαλημ, ἡ  
γὰρ δόξα Κυρίου ἐπὶ σέ ἀνέτειλε. Χόρευε  
νῦν καὶ ἀγάλλου, Σιών· σὺ δὲ ἀγνή,  
τέρπου Θεοτόκε, ἐν τῇ ἐγέρσει τοῦ τόκου  
σου.

3. OFFERTORY AND COMMUNION HYMN  
FOR HOLY THURSDAY

Receive me today, a partaker of your mystic  
supper, Son of God, for I will not tell the mystery  
to your enemies, nor give you the kiss of Judas,  
but like the thief will I confess you, O Lord,  
remember me when you come into your kingdom.

4. RESURRECTIONAL APOLYTIKION

Κατέλευσας τῷ Σταυρῷ σου τὸν θάνατον,  
ἠμέωξας τῷ Ληστῇ τὸν Παράδεισον, τῶν  
Μυροφόρων τὸν θρῆνον μετέβαλες, καὶ  
τοῖς σοῖς Ἀποστόλοις κηρύττει  
ἐπέταξας· ὅτι ἀνέστης, Χριστὲ ὁ Θεός,  
παρέχων τῷ κόσμῳ τὸ μέγα ἔλεος.

5. CHERUBIC HYMN

We who mystically represent the Cherubim, and  
who sing the thrice-holy hymn to the life-giving  
Trinity, let us lay aside every care of this life so  
that we may receive the King of all...

*(After the Entrance):*

Amen. ...Invisibly escorted by the angelic  
ranks. Alleluia.

6. MEGALYNARION FOR THE LITURGY  
OF ST. BASIL

Ἐπὶ σοὶ χαίρει, κεχαριτωμένη, πᾶσα ἡ  
κτίσις, ἀγγέλων τὸ σύστημα καὶ ἀνθρώπων  
τὸ γένος, ἡγιασμένη ναὲ καὶ παράδεισε  
λογικῆ, παρθενικὸν καύχημα, ἐξ ἧς Θεὸς  
ἐσαρκώθη καὶ παιδίον γέγονεν, ὁ πρὸ  
αἰῶνων ὑπάρχων Θεὸς ἡμῶν· τὴν γὰρ σὴν  
μήτραν θρόνον ἐποίησε, καὶ τὴν σὴν  
γαστέρα πλατυτέραν οὐρανῶν ἀπειργάσατο.  
Ἐπὶ σοὶ χαίρει, κεχαριτωμένη, πᾶσα ἡ  
κτίσις, δόξα σοι.

7. "ONE IS HOLY"

One is Holy, One is Lord, Jesus Christ to the glory  
of God the Father. Amen.

8. COMMUNION VERSE FOR SUNDAYS

Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν,  
αἰνεῖτε αὐτὸν ἐν τοῖς ὑψίστοις.  
Ἄλληλούια.

9. COMMUNION VERSE FOR EASTER

Σῶμα Χριστοῦ μεταλάβετε, πηγῆς ἀθανάτου  
γεύσασθε. Ἄλληλούια.

10. MEGALYNARION FOR THE LITURGY  
OF ST. JOHN CHRYSOSTOM

Ἄξιόν ἐστιν ὡς ἀληθῶς, μακαρίζειν σε  
τὴν Θεοτόκον, τὴν ἀειμακάριστον, καὶ  
παναμώμητον, καὶ μητέρα τοῦ Θεοῦ ἡμῶν.  
Τὴν τιμιωτέραν τῶν Χερουβειμ καὶ  
ἐνδοξοτέραν ἀσυγκρίτως τῶν Σεραφείμ, τὴν  
ἀδιαφθόρως Θεὸν Λόγον τεκοῦσαν, τὴν  
ὄντως Θεοτόκον, σὲ μεγαλύνομεν.

## 2. PASCHAL MEGALYNARION

The Angel cried to her that is full of grace, 'Pure Virgin, rejoice! And again I say: Rejoice! For your Son has risen from the tomb on the third day'.

Shine, shine, O New Jerusalem, for the glory of the Lord has risen upon you. Dance now and be glad, O Sion, and you too rejoice, pure Mother of God, at the Arising of the One you bore.

## 3. OFFERTORY AND COMMUNION HYMN FOR HOLY THURSDAY

Τοῦ Δείπνου σου τοῦ μυστικοῦ σήμερον,  
 Ἰεὺ Θεοῦ, κοινωνόν με παράλαβε· οὐ μὴ  
 γὰρ τοῖς ἐχθροῖς σου τὸ Μυστήριον εἴπω·  
 οὐ φίλημα σοι δώσω, καθάπερ ὁ Ἰουδας·  
 ἀλλ' ὡς ὁ Λήσθης ὁμολογῶ σοι· Μνήσθητί  
 μου, Κύριε, ὅταν ἔλθῃς ἐν τῇ βασιλείᾳ  
 σου.

## 4. RESURRECTIONAL APOLYTIKION

You abolished death by your Cross, you opened Paradise to the Thief, you transformed the Myrrhbearers' lament, and ordered your Apostles to proclaim that you had risen, O Christ God, granting the world your great mercy.

## 5. CHERUBIC HYMN

Οἱ τὰ Χερουβείμ μυστικῶς εἰκονίζοντες,  
 καὶ τῇ ζωοποιῷ Τριάδι τὸν τρισάγιον  
 ὕμνον προσάδοντες, πᾶσαν νῦν βιωτικὴν  
 ἀποθώμεθα μέρινμαν. Ὡς τὸν Βασιλέα  
 τῶν ὄλων ὑποδεξόμενοι...

(μετὰ τὴν εἴσοδον) Ἀμήν. ...ταῖς  
 ἀγγελικαῖς ἀοράτως δορυφορούμενοι  
 τάξεσιν. Ἀλληλουία.

## 6. MEGALYNARION FOR THE LITURGY OF ST. BASIL

Because of you, O Full of grace, all creation rejoices, the ranks of Angels and the human race; hallowed Temple and spiritual Paradise, pride of Virgins; from you God was incarnate and he, who is our God before the ages, became a little child. For He made your womb a throne and caused it to become wider than the heavens. Because of you, O Full of grace, all creation rejoices; glory to you.

## 7. "ONE IS HOLY"

Εἷς Ἅγιος, εἷς Κύριος, Ἰησοῦς Χριστός,  
 εἷς δόξαν Θεοῦ Πατρός. Ἀμήν.

## 8. COMMUNION VERSE FOR SUNDAYS

Praise the Lord from heaven, praise him in the highest. Alleluia.

## 9. COMMUNION VERSE FOR EASTER

Receive the Body of Christ; taste from the immortal fount. Alleluia.

## 10. MEGALYNARION FOR THE LITURGY OF ST. JOHN CHRYSOSTOM

It is truly right to call you blessed, who gave birth to God, ever-blessed and most pure, and Mother of our God. Greater in honour than the Cherubim and beyond compare more glorious than the Seraphim, without corruption you gave birth to God the Word; truly the Mother of God, we magnify you.

11. THE TROPARION OF KASSIANE

Δόξα Πατρί, καὶ Υἱῷ, καὶ Ἁγίῳ  
Πνεύματι· καὶ νῦν, καὶ ἀεί, καὶ εἰς τοὺς  
αἰῶνας τῶν αἰῶνων. Ἁμὴν.

Κύριε, ἡ ἐν πολλαῖς ἁμαρτίαις  
περιπεσοῦσα γυνή, τὴν σὴν αἰσθημένη  
θεότητα, μυροφόρου ἀναλαβοῦσα τάξιιν,  
ὄδυρομένη μῦρά σοι πρὸ τοῦ ἐνταφιασμοῦ  
κομίζει. Οἶμοι, λέγουσα, ὅτι νύξ μοι  
ὑπάρχει, οἶστρος ἀκολασίας, ζοφώδης τε  
καὶ ἀσέληνος ἔρωσ τῆς ἁμαρτίας. Δέξαι  
μοι τὰς πηγὰς τῶν δακρῶν, ὁ νεφέλαις  
διεσάγων τῆς θαλάσσης τὸ ὕδωρ.  
Καμφθῆτί μοι πρὸς τοὺς στεναγμούς τῆς  
καρδίας, ὁ κλίνας τοὺς οὐρανοὺς τῇ  
ἀφάτῳ σου κενώσει. Καταφιλήσω τοὺς  
ἀχράντους σου πόδας, ἀποσμηξῶ τούτους  
δὲ πάλιν τοῖς τῆς κεφαλῆς μου  
βοστρύχοις, ὡν ἐν τῷ παραδείσῳ Εὐὰ τὸ  
δειλινόν κρότον τοῖς ὡσιν ἤχηθεῖσα, τῷ  
φόβῳ ἐκρύβη. Ἁμαρτιῶν μου τὰ πλήθη  
καὶ κριμάτων σου ἀβύσσους τίς  
ἐξιχνιάσει, ψυχοσώστα Σωτῆρ μου. Μὴ με  
τὴν σὴν δούλην παρίδης, ὁ ἀμέτρητον  
ἔχων τὸ ἔλεος.

12. I DON'T GO TO POTAMOS ANY MORE

Δεν πάω πια στον Ποταμό γιατί μ'  
αναγελούνε

Παρά στον Μυλοπόταμο που με  
παρακαλοῦνε.

Δεν πάω πια στον Καραβά γιατί πονά' η  
καρδιά μου,

Γιατί μου την εκλέψανε την αγαπτικιά  
μου.

Βασιλικόν ἐφύτευσα στη κλίνη που  
κοιμάσαι,

Να κόβης, να μυρίζεσαι και ἴμένα να  
θυμάσαι.

Στον οὐρανο θε' ν' ανεβῶ στα σύνεφα θα  
κάτω,

Θα πάρω πέννα και χάρτι τα κάλλι σου  
να γράφω.

13. DOWN IN THE VILLAGES OF VALTOS

Κάτω στο Βάλτο τα χωριά  
Ἁγαραφα και Ξηρόμερο  
Γιυέ μ' στα πέντε βιλαέτια  
Φάτε, πιέτε, μωρ' ἀδέρφια.

Ν' ἐκεῖ εἶν' οι κλέφτες οι πολλοί  
Ν' ὅλοι ντύμενοι στο φλουρί  
Κάθονται και τρών και πίνουν  
Και την Ἄρτα φοβερίζου.

Πιάνουν και γράφουν μια γραφή  
Βρίζουν τα γένεια του Κατή  
Γράφουνε και στο Κομπότι  
Προσκυνοῦν και το Δεσπότη.

Αγάδες κάνετε καλά  
Γιατί σας καίμε τα χωριά  
Γρήγορα τ' αρματωλίκι  
Γιατ' ἐρχόμαστε σα' λύκοι.

## 11. THE TROPARION OF KASSIANE

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.

Lord, the woman who had fallen into many sins, realizing your divinity, takes up the role of myrrh-bearer, and with lamentation brings sweet myrrh to you before your burial. 'Alas,' she says, 'for night is for me a frenzy of lust, a dark and moonless love of sin. Accept the fountains of my tears, you who by clouds arranges the water of the sea; bend yourself to the groanings of my heart, you who bowed the heavens by your ineffable self-emptying. I shall kiss your most pure feet, and wipe them again with the hairs of my head; those feet at which Eve, when she heard their sound at dusk in Paradise, hid herself in fear. Who can search out the multitude of my sins and the depths of your judgements, O my Saviour, saviour of souls? Do not despise me, your servant, you that have mercy without measure.'

## 12. I DON'T GO TO POTAMOS ANY MORE

I'm not going to Potamos, because they mock me  
By the Milopotamos where they entreat me;  
I'm not going to Karavas because my heart aches,  
Because they have stolen my love.

I planted basil in the bed where you sleep  
So that you may cut it, smell it and remember me.  
I want to climb the sky and sit among the clouds;  
With pen and paper I shall describe your beauty.

## 13. DOWN IN THE VILLAGES OF VALTOS

Down in the villages of Valtos,  
Ximeron and Agrafa;  
My son, in the five districts;  
Eat, drink, my brothers!

Many brigands are there,  
All dressed in gold florins.  
Sitting, they and eat and drink  
And they terrorise Arta.

They begin to write a letter,  
Ridiculing the beard of the Kadi  
They also write to Komboti  
Venerating its bishop:

"Gentlemen, you are doing well,  
For we burn your villages  
Be quick, for we brigands,  
Are coming like wolves."

*Translations 1, 2, 4, 6, and 8-11  
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*About the Cappella Romana, continued from page 5*  
in Washington, D.C., and a two-year Post-doctoral Fellowship from the Social Sciences and Humanities Research Council of Canada for study under Bishop Kallistos (Ware) of Diokleia, a prominent authority on Orthodoxy. He has spoken on BBC Radio 3 and lectured at the Metropolitan Museum of Art in New York City, whilst scholarly articles by him have been

published in London, Rome, and St. Petersburg, Russia. His projects for the near future include books on Sunday Matins in the Rite of Hagia Sophia and Byzantine experiments in polyphony for Harwood Academic Publishing, as well as an Onassis Fellowship for further study with Mr. Angelopoulos during the summer of 1999.

## CAPPELLA ROMANA

ALEXANDER LINGAS, DIRECTOR

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Rachel Taylor Brown  
Elizabeth Ebel  
Carillon Nicol

### *Alto*

Virginia Hancock  
Stephanie Kramer  
Dean Suess  
Wendy Steele

### *Tenor*

Blake Applegate  
Christopher Kula  
Mark Powell

### *Bass*

Karl Blume  
John S. Boyer  
Kendrick Perala  
Adam Steele  
John Vergin

*Organ and Piano*  
John Vergin

Cappella Romana  
[cappellaromana.org](http://cappellaromana.org)

Recorded 22 and 23 January, 1999 at St. Mary's Roman Catholic Cathedral, Portland, Oregon.

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The Cappella Romana also wishes to thank the following organisations and individuals for assistance with this recording: Holy Trinity Greek Orthodox Church (Portland, Oregon), Oregon Episcopal School, Dean Applegate, Michael Captain, Trilby Coolidge, Andrew Firth, Angela Westhoff-Johnson, Catherine Lingas, John Nicol, Kendrick Perala, Mark Powell, Fr. James Retelas, Dr. David Skinner, and Fr. Constantine Zozos.

*The Offertory for Holy Thursday* ("Receive me today") and the *Communion Hymn for Easter* ("Soma Christou") are published by Greek Sacred and Secular Music Society, Inc. (ASCAP).

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This recording was made possible through the generosity of the following individuals and organisations:

S.M. Harkiss

*St. Nicholas Greek Orthodox Church, San Jose, Calif.*

*John and Cynthia Vlahos*

*George and Tina Zannis*

*Athena Tsougarakis*

*Steve Padis*

*John Cladis*

*Theofelos and Donna Aliapoulis*

*William and Cathleen Capogeannis*

*James and Anna Counelis*

*Theodore and Bessie Demos*

*Kenneth Frangadakis*

*Tula Gallanes*

*Ernest and Andriana Kolendrianos*

*George and Mary Liviakis*

*Thomas and Catherine Pallad*

*John and Mahi Papadopoulos*

*Michael Weidemann*

*Patricia Booras*

*Elly Condos*

*William and Connie Geranios*

*Gregory Pantages*

*St George Greek Orthodox Church, Fresno, Calif.*

*Ted and Catherine Zamenes*

*C.G. Bellas*

*Betty Gagianas*

*Eugenia Nobis*

—•••—

CAPPELLA ROMANA AT ST PAUL'S  
GREEK ORTHODOX CHURCH, IRVINE, CALIFORNIA

