



CAPPELLA ROMANA

GOOD FRIDAY
IN JERUSALEM

Medieval Byzantine Chant

from the Church of the Holy Sepulchre 🌐 *Alexander Lingas*



Great and Holy Friday in Jerusalem (Typikon of the Anastasis) *Medieval Byzantine Chant from the Church of the Holy Sepulchre*

CAPPELLA ROMANA

Alexander Lingas, *artistic director and soloist* Stelios Kontakiotis, *principal soloist*
Spyridon Antonopoulos, John Michael Boyer, Constantine Kokenes, Mark Powell, *melodists*
Theodor Dumitrescu, David Krueger, Adam Steele, David Stutz, *isokrates*
Ioannis Arvanitis, *performing editions*

In Procession to the Mount of Olives

- 1 Ἀντίφωνον Α΄ Ἦχος πλ. δ΄ Antiphon 1 in Mode Plagal 4 4:47
Ἄρχοντες λαῶν συνήχθησαν / Λόγον παράνομον / Τὰς αἰσθήσεις ἡμῶν
Rulers of the peoples / They laid a lawless charge / Let us bring our senses

At the Pavement (Lithostroton) in Hagia Sophia

- 2 Ἀντίφωνον ΙΕ΄ Ἦχος πλ. β΄ Antiphon 15 in Mode Plagal 2 5:46
Σήμερον κρεμάται ἐπὶ ξύλου, ὁ ἐν ὕδασι τὴν γῆν κρεμάσας
Today he who hung the earth upon the waters is hung upon a Tree
Ὁ Σταυρός σου Κύριε / Your Cross, Lord

In Procession to Golgotha (the Place of the Skull)

- 3 Εἰς τὴν λιτὴν στιχηρόν Ἦχος πλ. δ΄ Processional Sticheron in Mode Plagal 4 3:02
Ὁ ἐν Ἐδέμ Παράδεισος / The Paradise in Eden

At Golgotha

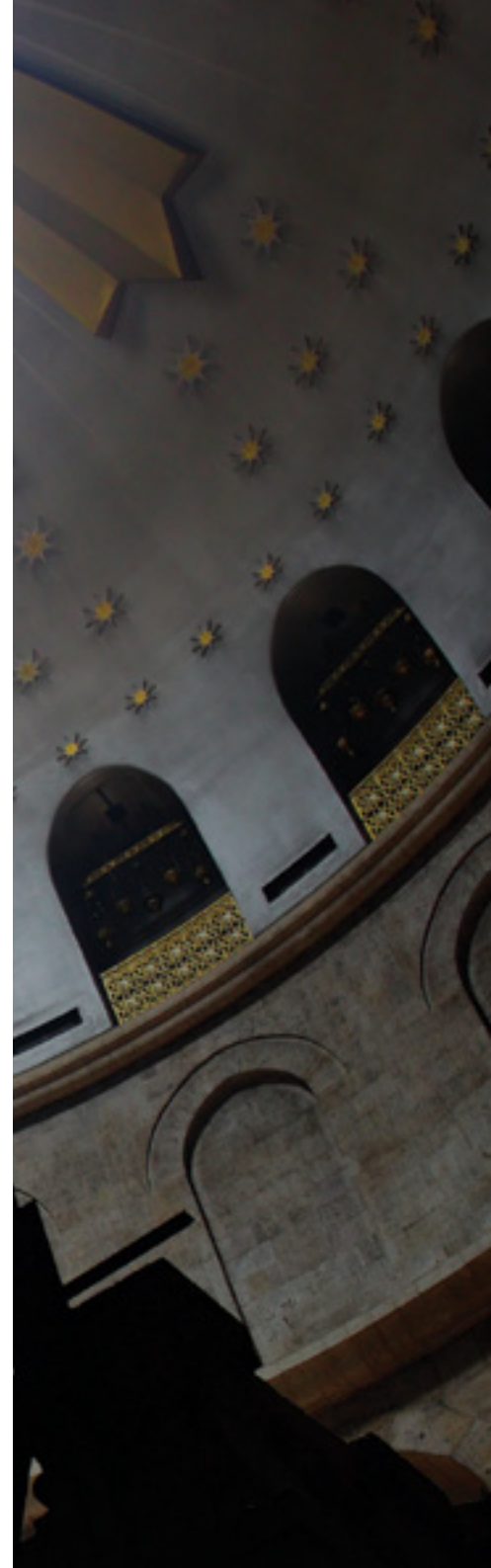
- 4 Τριώδιον Ἦχος πλ. β΄ Ποίημα Κοσμᾶ Μοναχοῦ (8^{ος} αἰώνας) Ἰδὴ ε΄ 5:05
Three-Ode Kanon (Triodion) in Mode Plagal 2 by Kosmas the Monk (8th c.) Ode 5

Κοντάκιον εἰς τὸ Πάθος τοῦ Κυρίου, Ρωμανοῦ τοῦ Μελωδοῦ (6^{ος} αἰώνας) Ἦχος πλ. δ΄
Kontakion on the Passion of the Lord, by Romanos the Melodist (6th c.) Mode Plagal 4

- 5 Syllabic melody 1:42
6 Psaltikon melody *Stelios Kontakiotis, domestikos* 5:39

7	Ὡδή η´ Ode 8	8:06
8	Ὡδή θ´ Ode 9	5:27
9	Ἐξαποστειλάριον αὐτόμελον ᾠχος γ´ Exarosteilarion automelon in Mode 3 Τὸν Ληστήν αὐθημερόν / O Lord, who on that very day	1:10
10	Αἵνοι ᾠχος δ´ Lauds (Psalms 148–50, selected verses) in Mode 4 <i>John Michael Boyer, Stelios Kontakiotis, domestikoi</i>	4:54
11	Στιχηρὸν Προσόμοιον ᾠχος δ´ ᾠδωκας σημείωσιν Sticheron prosomoion in Mode 4, [to the melody] <i>You have given us a sign</i> Ὅτε σε σταυρούμενον, ἢ κτίσις πᾶσα ἐώρακεν / When all creation saw you crucified Στιχηρά Ἰδιόμελα Θεοφάνους τοῦ Πρωτοθρόνου (9 ^{ος} αἰῶνας) Stichera idiomela by Theophanes Protothronos (9 th c.)	2:16
12	Πᾶσα ἡ Κτίσις / All creation was changed ᾠχος α´ Mode 1	2:20
13	Λαὸς δυσσεβῆς καὶ παράνομος / Impious and lawless people ᾠχος β´ Mode 2	4:06
14	Στιχηρὸν Ἰδιόμελον ᾠχος β´ Λέοντος ΣΤ´ τοῦ Σοφοῦ (866–912) Sticheron idiomelon in Mode 2 by Leo VI the Wise (866–912) Ἐπὶ ξύλου βλέπουσα / When she saw you (hanging on a cross)	3:17
15	Στιχηρὸν Ἰδιόμελον ᾠχος γ´ Βυζαντίου Sticheron idiomelon in Mode 3 by Byzantios Δύο καὶ πονηρὰ ἐποίησεν / Israel my firstborn son	4:23
16	Δοξαστικὸν ᾠχος ὁ αὐτὸς τοῦ Στουδίτου (9 ^{ος} αἰ.;) Doxastikon in the same mode by a Stoudite (9 th c.?) Ἐκαστον μέλος τῆς ἁγίας σου σαρκός / Each member of your holy flesh <i>At the Chapel of the Holy Custody (Hagia Phylake)</i>	5:02
17	Προκείμενον ᾠχος πλ. α´ Prokeimenon in Mode Plagal 1 Σὺ, Κύριε, φυλάξαις ἡμᾶς / May you, Lord, guard us <i>Mark Powell, deacon; Stelios Kontakiotis, domestikos</i>	7:33

TOTAL TIME 74:38



Great and Holy Friday in Jerusalem

In the year 637 AD the orthodox Christian Patriarch Sophronios (d. 638) surrendered Byzantine Jerusalem to the Arab Caliph Umar, inaugurating a period of Muslim rule in the Holy City that would last until its conquest by Latin Crusaders in 1099. Although subject to tribute, Jerusalem's Christian inhabitants retained the right to continue celebrating both for themselves and for visiting pilgrims their distinctive forms of worship. These services made extensive use of the shrines associated with life, death, and resurrection of Jesus Christ that had been created with imperial patronage in the years that followed the official legitimization of Christianity by Roman Emperor Constantine I in 313.

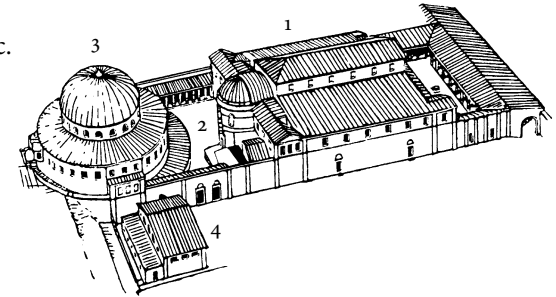
Constantine and his mother Helen had sponsored the most important of these edifices: the cathedral complex of the Holy Sepulchre built on the accepted site of Jesus' crucifixion and entombment. Its major components were a large basilica (the Martyrium), an

inner atrium incorporating the hill of Golgotha, the Rotunda of the Anastasis (Resurrection) over Christ's tomb, and a baptistry. Egeria, a Spanish pilgrim of the late fourth century, describes in her diary how every week the clergy, monastics, and laity of late fourth-century Jerusalem would gather on Saturday evening and Sunday morning to remember the Passion and Resurrection of Jesus with readings, prayers, and psalmody performed at historically appropriate locations within the cathedral compound. These same events of sacred history were commemorated annually in a more elaborate fashion during Great and Holy Week, which climaxed with Easter Sunday (Pascha). Holy Week services in Jerusalem incorporated the buildings on Golgotha into a larger system of stational liturgy that made full use of the city's sacred topography.

The musical repertoires created for worship in the Holy City developed gradually over the centuries out of patterns of interaction between the secular (urban church) and monastic singers of Jerusalem and those of other ecclesiastical centres. Monks from the monastery founded by St Sabas (439–532) in the desert southeast of Jerusalem became active participants in

Cathedral complex of the Holy Sepulchre, 4th c.

- 1 Basilica
- 2 Inner atrium
- 3 Rotunda of the Anastasis
- 4 Baptistry



worship at the Holy Sepulchre, which maintained a resident colony of ascetics later known as the spoudaioi. Responsorial and antiphonal settings of biblical psalms and canticles formed the base of cathedral and monastic liturgical repertoires. Palestinian poet-singers subsequently increased the number, length, and musical complexity of the refrains sung between the biblical verses, leading by the sixth century (and possibly earlier) to the creation of hymnals organised according to a system of eight musical modes (the Octoechos). The contents of the earliest hymnbooks from Jerusalem are preserved today only in Armenian and Georgian translations.

Until the recent discovery of a few Greek sources for the urban rite of Jerusalem among the New Finds of the Holy Monastery of St Catherine on Mount Sinai, the most important surviving Greek

witness to cathedral worship in the Holy City was the so-called Typikon of the Anastasis. Copied in 1122, this manuscript (Greek Orthodox Patriarchate of Jerusalem MS Hagios Stauros 43) contains services for the seasons of Lent and Easter as celebrated prior to the destruction of the Holy Sepulchre complex by the Fatimid Caliph Al-Hakim in 1009 (and probably also, according to recent research (Galadza 2013), for many decades after its Byzantine reconstruction). Older and newer chants presented without musical notation coexist in the Typikon of the Anastasis. Thus works from the apogee of Christian Palestinian hymnody—a period initiated by the liturgical works of Sophronios and continued by the eighth-century poet-composers Andrew of Crete, John of Damascus and Kosmas the Melodist—are integrated with hymns by writers working within the traditions of the Constantinopolitan monastery

of Stoudios. The latter had, at the behest of its abbot Theodore, adopted a variant of the monastic liturgy of St Sabas at the beginning of the ninth century. The resulting Stoudite synthesis of Palestinian and Constantinopolitan traditions was a crucial stage in the formation of the cycles of worship employed in the modern Byzantine rite.

The present recording features excerpts from the *Service of the Holy Passion of our Lord Jesus Christ* as it would have been celebrated in Jerusalem during the transitional period of its ritual Byzantinisation. An archaic cousin of the service celebrated in the modern Byzantine rite on Holy Thursday evening, this is a stational version of the office of early morning prayer (matins or orthros, literally ‘dawn’) in which eleven gospel readings narrate the events of the Passion of Jesus in a sequence beginning with his Last Discourse to his disciples (John 13:31–18:1) and ending with his burial (John 19:38–42). The texts and rubrics of the Typikon of the Anastasis form the basis of our reconstruction, supplemented by notated musical settings for its chants transmitted in manuscripts ranging in date from the tenth to the fourteenth centuries. Manuscripts with archaic and

intervallically imprecise forms of Byzantine musical signs (neumes) were consulted alongside the earliest available versions of Passion chants in the readily decipherable Middle Byzantine Notation, a system that was employed from the later twelfth century until the notational reform by the ‘Three Teachers’ (Chrysanthos of Madytos, Chourmouzios the Archivist, and Gregorios the Protopsaltes) first introduced in 1814. Dr Ioannis Arvanitis, a leading authority on medieval Byzantine musical rhythm and performance practice, then edited and transcribed the chants into the Chrysanthine ‘New Method’ of Byzantine notation for use by the singers of Cappella Romana.

The Jerusalem Passion Office began in the middle of the night on the Mount of Olives, which served as the point of departure for a series of processions taking worshippers to shrines at Gethsemane and other sites associated with the betrayal, trial, and crucifixion of Jesus. This portion of the service was dominated musically by an anonymous series of fifteen antiphons that accompanied and commented on events recounted in the first six gospel readings. We include two of these antiphons on the present disc: the Antiphon 1,

which was sung on the Mount of Olives; and Antiphon 15, chanted at a Church of the Holy Wisdom (Hagia Sophia) built on the reputed site of the Pavement (Lithostroton) in the palace of Pontius Pilate. After this, the assembly processed to the atrium of the church of the Anastasis (known in medieval times as the ‘Centre of the Earth’), where the Beatitudes and other hymns were sung before the reading of the Seventh Gospel (Matt. 27:33–54).

The service approached its climax with ‘The Paradise in Eden’ (MS Mt Athos Vatopedi 1493, 14th c.), a chant sung on the way to Golgotha, the Place of the Skull. Upon arrival the Eighth Gospel (Luke 23:32–49) was read, followed by the singing of a Three-Ode Kanon by Kosmas the Melodist (MS Mt Athos Iveron 470, an Heirmologion of the 12th c.). Kosmas was a contemporary of John of Damascus who according to (problematic) later sources was born either in Jerusalem or Damascus around 675 AD. He joined the community of monks from the Monastery of St Sabas (Mar Saba) stationed in Jerusalem, and was elected to the post Bishop of Maïouma around 735 AD (Kalogeras 2010). Each ode by Kosmas consists of a model stanza (heirmos) and a series of metrically

and melodically identical stanzas (troparia), the sequence of which is sealed by a reprise of the heirmos (the katavasia). The poetic odes of kanons were originally composed to provide thematically appropriate theological commentary for the invariable sequence of nine biblical canticles or ‘odes’ sung at Palestinian morning prayer. Three biblical odes—Isaiah 26:9–20 (Ode 5), the Hymn of the Three Youths from Daniel 3 (Ode 8), and the Magnificat and Benedictus (Ode 9=Luke 1:46–56, 68–79)—were appointed for Lenten Fridays, leading Kosmas to echo their themes in his musical meditation on the betrayal and trial of Jesus.

At the conclusion of Ode 9 the Typikon of the Anastasis mandates the chanting of two exaposteilaria, representatives of a form of hymnody that appears originally to have heralded the coming of dawn. Included on the present recording is the first exaposteilarion, a text still used in the modern Byzantine rite that MS Hagios Stauros 43 labels an original melody (idiomelon) in Mode 3 and is sung here from MS Sinai gr. 1471 (14th c.). This would have been followed immediately by the second exaposteilarion, a hymn borrowing the metrical scheme and melody of a Sunday resurrection hymn (‘Τοῖς

μαθηταῖς συνέλωμεν’/‘With the Disciples let us go’) by Emperor Constantine VII Porphyrogenetos (d. 959), and the chanting of the Ninth Gospel (John 19:25–37).

It was (and remains) customary to insert other chants and readings at certain points within a canon. Thus the Typikon of the Anastasis places between Odes 5 and 8 the prologue and first stanza of the Kontakion on the Passion of the Lord (in the voice of Mary at the Cross) by Romanos the Melodist. Romanos was a deacon from Beirut who settled in Constantinople during the early sixth century. There he distinguished himself as the greatest composer of the multi-stanza hymns that came to be known, after the scrolls on which they were copied, as kontakia. By the tenth century two melodic traditions had been developed for kontakia: a simple one consigned mainly to oral tradition, and a florid one transmitted in the Psaltikon, a musical collection created for the soloists of Justinian’s Great Church of Hagia Sophia in Constantinople. On the present disc we sing both the simple and elaborate melodies of the prologue to this kontakion from thirteenth-century manuscripts, with the former from MS Saint Petersburg Russian National Library 674 and

the latter from MS Sinai gr. 1280.

In both Palestine and Constantinople daybreak was marked in daily prayer by the singing of Psalms 148–150, known collectively as Lauds. Sets of melodies for cathedral and monastic use in all eight modes for these and other ordinary psalmodic chants of Byzantine daily prayer first appear in musical anthologies of the fourteenth and fifteenth centuries labelled Akolouthiai, the initial compilation of which is ascribed to St John Koukouzeles. On the present recording we sing cathedral melodies for the psalms from Athens National Library of Greece 2401, a manuscript of the mid-fifteenth century.

Whereas the Late Antique custom of chanting psalms throughout with simple refrains was retained in the Constantinopolitan cathedral rite, churches associated with Jerusalem began interpolating hymns known as stichera between their concluding verses (‘stichoi’). From the ten hymns appointed by the Typikon of the Anastasis for Lauds on Holy Friday we select six. The first is one of three anonymous hymns sung to a standard model melody (taken here from MS Vatopedi 1493) and assigned in modern service books to Thursday evening prayer.

The remaining five stichera are through-composed works known as idiomela, the melodies of which are drawn primarily from Vienna National Library theol. gr. 181, a manuscript copied in 1221 by John Dalassenos. A hymn in Mode 1 evoking the cosmic dimensions of Christ’s crucifixion by Theophanes Protothronos, Archbishop of Caesarea (9th c.), is followed by another written by the same composer in Mode 2 commenting on his abandonment to execution. The Byzantine Emperor Leo VI the Wise (reigned 886–912) contributes a moving portrayal of the Virgin Mary lamenting at the foot of the Cross set in Mode 2. Another hymn on the rejection of Jesus by an anonymous ‘Byzantine’ author in Mode 3 leads to the final chant of Lauds, a meditation on the Passion by an unnamed monk from the Constantinopolitan monastery of Stoudios.

Following the conclusion of Lauds, the Typikon of the Anastasis provides a series of prayers, readings, and hymns leading to the Eleventh (and final) Gospel of the Passion, which offers John’s account of the burial of Christ. It then indicates that, after a few more prayers and a litany, the patriarch and archdeacon processed to a reliquary chapel behind Golgotha.

From this chapel the patriarch retrieved the cross, which he then carried on his shoulders to the Chapel of the Holy Custody that was located on the other side of the atrium. At this second chapel a short series of chants and a brief reading from Zechariah (11:10–13) were sung, followed immediately by the Prokeimenon ‘May you, Lord, guard us,’ edited for this recording from the manuscripts Patmos 221 (ca. 1162–79) and Vat. gr. 345 (13th c.). After this elaborate responsorial chant from the Constantinopolitan repertories of the Psaltikon, the deacon led the faithful in a final litany that culminated in a dismissal blessing from the patriarch that marked the end of the morning Office of the Holy Passion. Worship would then have continued at Golgotha with the chanting by monks of the Hours of Great and Holy Friday, a service attributed in the Typikon of the Anastasis to Sophronios of Jerusalem.

—Alexander Lingas

The author gratefully acknowledges the following individuals and institutions for supporting in various ways the tasks of researching, editing, and performing the musical selections on the present disc:

The Stavros Niarchos Foundation for supporting a year of research leave from City University London; the Seeger Center for Hellenic Studies at Princeton University (Dimitri Gondicas, dir.) for a Visiting Fellowship (Autumn 2012); Darwin F. Scott of the Arthur Mendel Music Library of Princeton University for his assistance with the Kenneth Levy microfilm collection; Dr Sandra Martani for providing facsimiles of gospel lectionaries; and Dr Spyridon Antonopoulos and Prof. Christian Troelsgård for copies from the archives of the Monumenta Musicae Byzantinae in Copenhagen.

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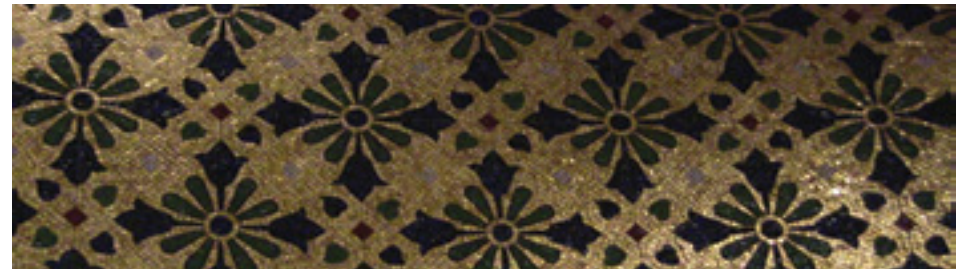
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1

Ἀντίφωνον Α' Ἦχος πλ. δ'

Ἄρχοντες λαῶν συνήχθησαν, κατὰ τοῦ Κυρίου, καὶ κατὰ τοῦ Χριστοῦ αὐτοῦ.

Στίχ. Παρέστησαν οἱ βασιλεῖς τῆς γῆς, καὶ οἱ ἄρχοντες συνήχθησαν ἐπὶ τὸ αὐτὸ [κατὰ τοῦ Κυρίου καὶ κατὰ τοῦ χριστοῦ αὐτοῦ].

Λόγον παράνομον, κατέθεντο κατ' ἐμοῦ, Κύριε, Κύριε, μὴ ἐγκαταλίπης με.

Στίχ. Ἐγὼ δὲ κατεστάθην [βασιλεὺς ὑπ' αὐτοῦ ἐπὶ Σιών ὄρος τὸ ἅγιον αὐτοῦ (διαγγέλλων τὸ πρόσταγμα Κυρίου)].

Τὰς αἰσθήσεις ἡμῶν, καθαρὰς τῷ Χριστῷ παραστήσωμεν, καὶ ὡς φίλοι αὐτοῦ, τὰς ψυχὰς ἡμῶν θύσωμεν δι' αὐτόν, καὶ μὴ ταῖς μερίμναις τοῦ βίου, συμπιγῶμεν ὡς ὁ Ἰούδας· ἀλλ' ἐν τοῖς ταμείοις ἡμῶν κράζωμεν· Πάτερ ἡμῶν ὁ ἐν τοῖς οὐρανοῖς, ἀπὸ τοῦ πονηροῦ ρῦσαι ἡμᾶς.

2

Ἀντίφωνον ΙΕ' Ἦχος πλ. β'

Σήμερον κρεμάται ἐπὶ ξύλου, ὁ ἐν ὕδασι τὴν γῆν κρεμάσας.
Στέφανον ἐξ ἀκανθῶν περιτίθεται, ὁ τῶν Ἀγγέλων Βασιλεὺς.
Ψευδῆ πορφύραν περιβάλλεται, ὁ περιβάλλων τὸν οὐρανὸν ἐν νεφέλαις.
Ῥάπισμα κατεδέξατο, ὁ ἐν Ἰορδάνῃ ἐλευθέρωσας τὸν Ἀδάμ.
Ἦλοις προσηλώθη, ὁ Νυμφίος τῆς Ἐκκλησίας.
Λόγῃ ἐκεντήθη, ὁ Υἱὸς τῆς Παρθένου.
Προσκυνοῦμέν σου τὰ Πάθη Χριστέ.
Δείξον ἡμῖν, καὶ τὴν ἔνδοξόν σου Ἀνάστασιν.

1

Antiphon 1. Mode Plagal 4

Rulers of the peoples were gathered together against the Lord and against his Christ.

Verse The kings of the earth stood up and the rulers were assembled together against the Lord and against his Christ. (Ps. 2:2)

They laid a lawless charge against me. Lord, Lord, do not abandon me.

Verse But I was established as king by him, on Zion his holy mountain (announcing the Lord's decree). (Ps. 2:6, 7a)

Let us bring our senses pure to Christ, and as his friends let us sacrifice our souls for him, and let us not, like Judas, be suffocated by the cares of life; but in our inner chambers let us cry, "Our Father in heaven, deliver us from the evil one."

2

Antiphon 15. Mode Plagal 2

Today he who hung the earth upon the waters is hung upon a Tree,
He who is King of the Angels is arrayed in a crown of thorns.
He who wraps the heaven in clouds is wrapped in mocking purple.
He who freed Adam in the Jordan receives a blow on the face.
The Bridegroom of the Church is transfixed with nails.
The Son of the Virgin is pierced by a lance.
We worship your Sufferings, O Christ, Show us also your glorious Resurrection.

Στίχ. Ὦρυξαν χεῖράς μου καὶ πόδας· ἐξηριθμήσαν πάντα τὰ ὀστά μου, αὐτοὶ δὲ κατενόησαν καὶ ἐπέιδόν με.

Τροπάριον

Ὁ Σταυρὸς σου Κύριε, ζωὴ καὶ ἀντίληψις ὑπάρχει τῷ λαῷ σου, καὶ ἐπ' αὐτῷ πεποιθότες, σὲ τὸν σταυρωθέντα, Θεὸν ἡμῶν ὑμνοῦμεν. Ἐλέησον ἡμᾶς.

3

Ψάλλομεν εἰς τὴν λιτὴν τὸ αὐτὸ στιχηρὸν ἤχος πλ. δ'

Ὁ ἐν Ἐδέμ Παράδεισος ποτέ, τὸ ξύλον τῆς γνώσεως, ἀνεβλάστησεν ἐν μέσῳ τῶν φυτῶν, ἡ Ἐκκλησία σου Χριστέ, τὸν Σταυρὸν σου ἐξήνησεν, τὸν πηγάσαντα τῷ κόσμῳ τὴν ζωὴν, ἀλλὰ τὸ μὲν ἐθανάτωσε, βρώσει φαγόντα τὸν Ἀδάμ, τὸ δὲ ἐζωοποίησε, πίστει σωθέντα τὸν Ληστήν, οὗ τῆς ἀφέσεως, κοινωνοὺς ἡμᾶς ἀνάδειξον, Χριστέ ὁ Θεός, ὁ τῷ πάθει σου λύσας, τὴν καθ' ἡμῶν μανίαν τοῦ ἐχθροῦ, καὶ ἀζῆωσον ἡμᾶς, τῆς βασιλείας σου Κύριε.

4

Ὁ Κανὼν

Ποίημα Κοσμᾶ Μοναχοῦ Ὁδῆ ε' Ἦχος πλ. β' Ὁ Εἰρμός

«Πρὸς σὲ ὀρθρίζω, τὸν δι' εὐσπλαγχνίαν σεαυτὸν, τῷ πεσόντι κενώσαντα ἀτρέπτως, καὶ μέχρι παθῶν, ἀπαθῶς ὑποκύψαντα, Λόγε Θεοῦ. Τὴν εἰρήνην παράσχου μοι φιλάνθρωπε.»

Τροπάρια

Ῥυφθέντες πόδας, καὶ προκαθαρθέντες, μυστηρίου μεθέξει, τοῦ θείου νῦν Χριστέ,

Verse They have dug my hands and my feet; all my bones have been numbered; they have observed me and gazed at me. (Ps. 21:17b-18)

Troparion

Your Cross, Lord, is life and help for your people; and putting our trust in it, we praise you our crucified God. Have mercy on us.

3

We sing during the procession this sticheron in Mode Plagal 4.

The Paradise in Eden once blossomed with the tree of knowledge in the midst of the plants; your Church, O Christ, has flowered with your Cross, which is a fount of life for the world; but the former put Adam to death through eating when he fed from it, while the latter gave life to the Thief through faith when he was saved; make us also partakers of his forgiveness, Christ God, who by your passion abolished the frenzy of the foe against us, and make us worthy of your heavenly Kingdom, Lord.

4

The Kanon.

A work of Kosmas the Monk. Ode 5. Mode Plagal 2. Heirmos.

«I rise for you at dawn, who through compassion without change emptied yourself for the one who had fallen, and impassibly bowed yourself to the Passion, O Word of God. Grant me peace, O Lover of humankind.»

Troparia.

When their feet had been washed and they had been cleansed by participation

σοῦ οἱ ὑπηρεταί, ἐκ Σιών ἐλαιῶνος, μέγα πρὸς ὄρος συνανήλων, ὑμνοῦντές σε φιλάνθρωπε.

Ὅρατε ἔφης, φίλοι μὴ θροεῖσθε· νῦν γὰρ ἤγγικεν ὥρα, ληφθῆναι με κτανθῆναι χερσὶν ἀνόμων, πάντες δὲ σκορπισθήσεσθε, ἐμὲ λιπόντες, οὐς συνάξω, κηρύξαι με φιλάνθρωπον.

Καταβασία.

«Πρὸς σὲ ὀρθρίζω, τὸν δι' εὐσπλαγχνίαν σεαυτὸν, τῷ πεσόντι κενώσαντα ἀτρέπτως, καὶ μέχρι παθῶν, ἀπαθῶς ὑποκύψαντα, Λόγε Θεοῦ. Τὴν εἰρήνην παράσχου μοι φιλάνθρωπε.»

5, 6

Κοντάκιον. Ἦχος πλ. δ' [τοῦ Ῥωμανοῦ]

Τὸν δι' ἡμᾶς Σταυρωθέντα, δεῦτε πάντες ὑμνήσωμεν· αὐτὸν γὰρ κατείδε Μαρία ἐπὶ τοῦ ξύλου, καὶ ἔλεγεν· Εἰ καὶ σταυρὸν ὑπομένεις, σὺ ὑπάρχεις ὁ Υἱὸς καὶ Θεὸς μου.

7

Ῥοδὴ ἡ' Ὁ Εἰρμός

«Στήλην κακίας ἀντιθέου, Παῖδες θεῖοι παρεδειγμάτισαν, κατὰ Χριστοῦ δὲ φρουαττόμενον ἄνομον συνέδριον, βουλευέται κενά, κτεῖναι μελετᾷ, τὸν ζωῆς κρατοῦντα παλάμη· ὃν πᾶσα κτίσις εὐλογεῖ δοξάζουσα εἰς τοὺς αἰῶνας.»

Τροπάρια

Ἀπὸ βλεφάρων Μαθηταί, νῦν ὕπνον ἔφης Χριστὲ τινάξατε· ἐν προσευχῇ δὲ γρηγορεῖτε, πειρασμῷ μήπως ὄλησθε, καὶ

in the divine Mystery, O Christ, your servants went with you from Sion up to the great Mount of Olives, singing your praises, O Lover of humankind.

“See, my friends,” you said, “Do not be afraid, for now the hour is near for me to be taken and to be slain by the hands of transgressors; while you will all be scattered and leave me; whom I shall gather to proclaim me the Lover of humankind.”

Katavasia.

«I rise for you at dawn, who through compassion without change emptied yourself for the one who had fallen, and impassibly bowed yourself to the Passion, O Word of God. Grant me peace, O Lover of humankind.»

5, 6

Kontakion. Mode Plagal 4. [By Romanos]

Come, let us all praise him who was crucified for us; for Mary looked upon him on the Tree and said: “Though you endure the Cross, yet you are My Son and my God.”

7

Ode 8. Heirmos.

«The godly youths made a spectacle of the monument of ungodly evil; while Sanhedrin of the lawless raged and took vain counsel against Christ; thought to slay the One who holds life in his palm; whom all creation blesses and glorifies to the ages.»

Troparia

“Now shake sleep from your eyelids, my disciples,” you said, O Christ, “But watch with prayer, lest you slip into temptation; especially you, Simon: for to the mighty comes the greater temptation. Know me, Peter, whom all creation blesses and glorifies to the ages.”

μάλιστα Σίμων· τῷ κραταιῷ γὰρ μεῖζων πείρας· γινώθι με Πέτρε, ὃν πᾶσα κτίσις, εὐλογεῖ δοξάζουσα εἰς τοὺς αἰῶνας.

Βέβηλον ἔπος τῶν χειλέων, οὐ ποτε προήσομαι Δέσποτα, σὺν σοὶ θανοῦμαι ὡς εὐγνώμων, κἂν οἱ πάντες ἀρνήσωνται, ἐβόησε Πέτρος, σὰρξ οὐδὲ αἷμα, ὁ Πατήρ σου ἀπεκάλυψέ μοι σέ, ὃν πᾶσα κτίσις εὐλογεῖ δοξάζουσα εἰς τοὺς αἰῶνας.

Στίχ. Εὐλογοῦμεν Πατέρα, Υἱὸν καὶ Ἅγιον Πνεῦμα, τὸν Κύριον· ὑμνοῦμεν καὶ ὑπερυψοῦμεν αὐτὸν εἰς τοὺς αἰῶνας.

Βάθος σοφίας θεϊκῆς, καὶ γνώσεως οὐ πᾶν ἐξηρεύνησας, ἄβυσσον δέ μου τῶν κριμάτων, οὐ κατέλαβες ἄνθρωπε, ὁ Κύριος ἔφη· Σὰρξ οὐκ ὑπάρχων, μὴ καυχῶ· ἀρνήση τρίτον γὰρ με, ὃν πᾶσα κτίσις, εὐλογεῖ δοξάζουσα εἰς τοὺς αἰῶνας.

[Καὶ νῦν, καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν.]

[Ἀπαγορεύεις, Σίμων Πέτρε, ὅπερ πείση τάχος ὡς εἴρηται· καὶ σοὶ παιδίσκη, οἷα θᾶττον προσελθοῦσα πτοήσει σε, ὁ Κύριος ἔφη· πικρῶς δακρύσας, ἔξεις ὁμῶς εὐύλατόν με, ὃν πᾶσα κτίσις, εὐλογεῖ δοξάζουσα εἰς τοὺς αἰῶνας.]

Στίχ. Αἰνοῦμεν, εὐλογοῦμεν, καὶ προσκυνοῦμεν τὸν Κύριον· ὑμνοῦμεν καὶ ὑπερυψοῦμεν αὐτὸν εἰς τοὺς αἰῶνας.

Καταβασία

«Στήλην κακίας ἀντιθέου, Παῖδες θεῖοι παρεδειγμάτισαν, κατὰ Χριστοῦ

especially you, Simon: for to the mighty comes the greater temptation. Know me, Peter, whom all creation blesses and glorifies to the ages.”

“I will never utter a profane word from my lips, Master; I will die with you gladly, though all deny you,” cried Peter, “Neither flesh nor blood, but your Father revealed you to me; you whom all creation blesses and glorifies to the ages.”

Verse We bless Father, Son and Holy Spirit, the Lord; we praise and exalt them to all the ages.

“You have not searched out the whole depth of divine wisdom and knowledge; you have not, my friend, grasped the abyss of my judgments,” said the Lord. “Being flesh then, do not boast; for you will three times deny me, whom all creation blesses and glorifies to the ages.”

[Both now and for ever and to the ages of ages. Amen.]

[“You protest, Simon Peter, against what you will speedily be persuaded to do, as it has been foretold, and a maid servant suddenly approaching will frighten you. Weeping bitterly you will nevertheless find me merciful, whom all creation blesses and glorifies to the ages.”]

Verse We praise, bless and worship the Lord; praise and exalt him to all the ages.

Katavasia.

«The godly youths made a spectacle of the monument of ungodly evil; while

δὲ φρουαττόμενον ἄνομον συνέδριον, βουλευεται κενά, κτεῖναι μελετᾶ, τὸν ζωῆς κρατοῦντα παλάμη· ὃν πᾶσα κτίσις εὐλογεῖ δοξάζουσα εἰς τοὺς αἰῶνας».

8

Ἰδιὸν ἑὸν Ἐἰρμός

Τὴν τιμιωτέραν τῶν Χερουβίμ, καὶ ἐνδοξοτέραν, ἀσυγκρίτως τῶν Σεραφίμ, τὴν ἀδιαφθόρω, Θεὸν Λόγον τεκοῦσαν, τὴν ὄντως Θεοτόκον, σὲ μεγαλύνομεν.

Τροπάρια

Ὁλέθριος σπεῖρα θεοστυγῶν, πονηρευομένων, θεοκτόνων συναγωγῆ, ἐπέστη Χριστέ σοι, καὶ ὡς ἄδικον εἶλκε, τὸν Κτίστην τῶν ἀπάντων, ὃν μεγαλύνομεν.

Νόμον ἀγνοοῦντες οἱ ἀσεβεῖς, φωνὰς Προφητῶν τε, μελετῶντες διακενῆς, ὡς πρόβατον εἶλκον, σὲ τὸν πάντων Δεσπότην, ἀδίκως σφαγιάσαι· ὃν μεγαλύνομεν.

Τοῖς ἔθνεσιν ἐκδοτον τὴν ζωὴν, σὺν τοῖς Γραμματεῦσιν, ἀναιρεῖσθαι οἱ Ἱερεῖς, παρέσχον, πληγέντες, αὐτοφθόνῳ κακίᾳ τὸν φύσει Ζωοδότην, ὃν μεγαλύνομεν.

Ἐκύκλωσαν κύνες ὡσεὶ πολλοί, ἐκρότησαν, Ἄναξ, σιαγόνα σὴν ῥαπισμῷ, ἠρώτων σε, σοῦ δέ, ψευδῆ κατεμαρτύρουν, καὶ πάντα ὑπομείνας, ἅπαντας ἔσωσας.

Καταβασία

«Τὴν τιμιωτέραν τῶν Χερουβίμ, καὶ ἐνδοξοτέραν, ἀσυγκρίτως τῶν Σεραφίμ,

the lawless Sanhedrin raged and took vain counsel against Christ; thought to slay the One who holds life in his palm; whom all creation blesses and glorifies to the ages».

8

Ode 9. Heirmos.

«Greater in honor 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».

Troparia.

A destructive band of wicked men, hateful to God; an assembly of slayers of God came upon you, O Christ, and dragged away as a malefactor you, the Creator of all things, whom we magnify.

The impious, ignorant both of the Law and the voices of the Prophets, meditating vain things, unjustly dragged away to slaughter as a sheep you, the Master of all things, whom we magnify.

The priests with the scribes, wounded by envious malice, handed over to the nations, to be done away with, the One who by nature is Life, and the Giver of life, whom we magnify.

They surrounded you like many dogs, Sovereign Lord; they struck your cheek with a blow; they questioned you, they bore false witness against you, and you, enduring all things, saved us all.

Katavasia.

«Greater in honor than the Cherubim and beyond compare more glorious than

τὴν ἀδιαφθόρω, Θεὸν Λόγον τεκοῦσαν, τὴν ὄντως Θεοτόκον, σὲ μεγαλύνομεν».

9

Ἐξαποστειλάριον

Τὸν Ἀρηστὴν αὐθημερόν, τοῦ Παραδείσου ἠξίωσας Κύριε, κάμῃ τῷ ξύλῳ τοῦ Σταυροῦ, φώτισον καὶ σώσον με.

10

Αἶνοι Ἦχος δ' Ψαλμὸς ΡΜΗ'

Ὁ δομέστικος· Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν. Σοὶ πρέπει ὕμνος, τῷ Θεῷ.

Ὁ χορός· Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν, αἰνεῖτε αὐτὸν ἐν τοῖς ὑψίστοις. Σοὶ πρέπει ὕμνος, τῷ Θεῷ.

Αἰνεῖτε αὐτόν, πάντες οἱ Ἄγγελοι αὐτοῦ, αἰνεῖτε αὐτόν, πᾶσαι αἱ δυνάμεις αὐτοῦ. Σοὶ πρέπει ὕμνος, τῷ Θεῷ.

Αἰνεῖτε αὐτόν, ἥλιος καὶ σελήνη, αἰνεῖτε αὐτόν, πάντα τὰ ἄστρα καὶ τὸ φῶς. Σοὶ πρέπει ὕμνος, τῷ Θεῷ.

Αἰνεῖτε αὐτόν, οἱ οὐρανοὶ τῶν οὐρανῶν, καὶ τὸ ὕδωρ τὸ ὑπεράνω τῶν οὐρανῶν. Αἰνεσάτωσαν τὸ ὄνομα Κυρίου. Σοὶ πρέπει ὕμνος, τῷ Θεῷ.

11

Ψαλμὸς ΡΜΘ'

Αἱ ὑψώσεις τοῦ Θεοῦ ἐν τῷ λάρυγγι αὐτῶν, καὶ ῥομφαῖα δίστομοι ἐν ταῖς χερσὶν αὐτῶν.

Στιχηρὸν Προσόμοιον Ἦχος δ' Ἔδωκας σημείωσιν

Ὅτε σὲ σταυρούμενον, ἢ κτίσις πᾶσα ἐώρακεν, ἠλλοιοῦτο καὶ ἔτρεμεν, ἢ γῆ δὲ ἐσειετο, ὅλη κλονουμένη, μακρόθυμε

the Seraphim, without corruption you gave birth to God the Word; truly the Mother of God, we magnify you».

9

Exaposteilarion.

O Lord, who on that very day made the Thief worthy of Paradise, so by the tree of the Cross enlighten and save me.

10

Lauds. Mode 4. Psalm 148

Choir Leader: Praise the Lord from the heavens. To you praise is due, O God.

Choir: Praise the Lord from the heavens; praise him in the highest. To you praise is due, O God.

Praise him, all his angels: Praise him, all his Powers. To you praise is due, O God.

Praise him, sun and moon; praise him, all you stars and light. To you praise is due, O God.

Praise him, you highest heavens and you waters that are above the heavens. Let them praise the name of the Lord. To you praise is due, O God.

11

Psalm 149

The high praises of God in their mouths, and two-edged swords in their hands.

Sticheron prosomoion in Mode 4 [to the melody] You have given us a sign

When all creation saw you crucified, O long-suffering Word, it was changed and trembled, while the earth, all shaken,

Λόγε, τὸ καταπέτασμα ναοῦ, φόβω ἐσχίσθη ὑβριζομένου σου, καὶ πέτραι διερράγησαν, ἀπὸ τοῦ φόβου καὶ ἥλιος, τὰς ἀκτῖνας συνέστειλε, ποιητὴν σε γινώσκοντα.

12

Στίχ. Τοῦ ποιῆσαι ἐν αὐτοῖς κρίμα ἔγγραπτον, δόξα αὐτῆ ἔσται πᾶσι τοῖς ὁσίοις αὐτοῦ.

Ἰδιόμελα
Ἦχος α'

Πᾶσα ἡ Κτίσις, ἠλλοιοῦτο φόβω, θεωροῦσά σε, ἐν σταυρῷ κρεμάμενον Χριστέ. Ὁ ἥλιος ἐσκοτίζετο, καὶ γῆς τὰ θεμέλια συνεταράττετο, τὰ πάντα συνέπασχον, τῷ τὰ πάντα κτίσαντι, ὁ ἔκουσίως δι' ἡμᾶς ὑπομείνας, Κύριε δόξα σοι.

13

Ψαλμὸς ΡΝ'

Αἰνεῖτε τὸν Θεὸν ἐν τοῖς ἁγίοις αὐτοῦ, αἰνεῖτε αὐτὸν ἐν στερεώματι τῆς δυνάμεως αὐτοῦ.

Ἦχος β'

Λαὸς δυσσεβῆς καὶ παράνομος, ἵνα τί μελετᾷ κενὰ; ἵνα τί τὴν ζωὴν τῶν ἀπάντων, θανάτῳ κατεδίκασε; Μέγα θαῦμα! ὅτι ὁ Κτίστης τοῦ Κόσμου, εἰς χεῖρας ἀνόμων παραδίδοται, καὶ ἐπὶ ξύλου ἀνυψοῦται ὁ φιλόανθρωπος, ἵνα τοὺς ἐν Ἄιδῃ δεσμώτας ἐλευθερώσῃ, κρίζοντας. Μακρόθυμε Κύριε δόξα σοι.

14

Στίχ. Αἰνεῖτε αὐτὸν ἐν ἤχῳ σάλπιγγος, αἰνεῖτε αὐτὸν ἐν ψαλτηρίῳ καὶ κιθάρᾳ.

Ἦχος ὁ αὐτός

Ἐπὶ ξύλου βλέπουσα, κρεμάμενον Χριστέ,

quaked; the veil of the temple was rent by fear when you were mocked, and rocks were split from fear and the sun withdrew its rays, knowing you their Maker.

12

Verse To execute upon them the judgment that is decreed; such glory will be for all his holy ones.

Idiomela.
Mode 1.

All creation was changed by fear when it saw you hanging on the Cross, O Christ; the sun was darkened and the foundations of the earth were shaken; all things were suffering with you, the Creator of them all. You endured willingly for us. Lord, glory to you!

13

Psalm 150

Praise God in his saints; praise him in the firmament of his power.

Mode 2.

Impious and lawless people, why do you meditate vain things? Why have you condemned the life of all to death? O great marvel! That the Creator of the world, who loves humankind, is betrayed into the hand of transgressors and lifted up on a tree, that he may free the prisoners in Hell. Long-suffering Lord, glory to you!

14

Verse Praise him in the blast of the trumpet: praise him upon the lute and harp.

In the same mode.

When she saw you, O Christ, the Creator

σὲ τὸν πάντων Κτίστην καὶ Θεόν, ἢ σὲ ἀσπόρως τεκοῦσα, ἐβόα, πικρῶς· Υἱέ μου, ποῦ τὸ κάλλος ἔδου τῆς μορφῆς σου; οὐ φέρω καθορᾶν σε, ἀδικῶς σταυρούμενον· σπεῦσον οὖν ἀνάστηθι, ὅπως ἴδω κἀγὼ, σοῦ τὴν ἐκ νεκρῶν, τριήμερον ἐξανάστασιν.

15

Στίχ. Αἰνεῖτε αὐτὸν ἐν κυμβάλοις εὐήχοις, αἰνεῖτε αὐτὸν ἐν κυμβάλοις ἀλαλαγμοῦ. Πᾶσα πνοὴ αἰνεσάτω τὸν Κύριον.

Ἦχος γ'

Δύο καὶ πονηρὰ ἐποίησεν, ὁ πρωτότοκος υἱός μου Ἰσραὴλ, ἐμὲ ἐγκατέλιπε, πηγὴν ὕδατος ζωῆς, καὶ ὤρυξεν ἑαυτῷ φρέαρ συντετριμμένον, ἐμὲ ἐπὶ ξύλου ἐσταύρωσε, τὸν δὲ Βαραββᾶν ἠτήσατο, καὶ ἀπέλυσεν· ἐξέστη ὁ οὐρανὸς ἐπὶ τούτῳ, καὶ ὁ ἥλιος τὰς ἀκτῖνας ἀπέκρυψε· σὺ δὲ Ἰσραὴλ οὐκ ἐνετράπης, ἀλλὰ θανάτῳ με παρέδωκας. Ἄφες αὐτοῖς Πάτερ ἅγιε· οὐ γὰρ οἶδασι τί ἐποίησαν.

16

Δοξαστικὸν ἦχος ὁ αὐτός
τοῦ Στουδίτου

Δόξα Πατρί, καὶ Υἱῷ, καὶ Ἁγίῳ Πνεύματι. Καὶ νῦν, καὶ αἰεὶ, καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν.

Ἐκαστον μέλος τῆς ἁγίας σου σαρκός, ἀτιμίαν δι' ἡμᾶς ὑπέμεινε, τὰς ἀκάνθας ἢ κεφαλῇ, ἢ ὄψις τὰ ἐμπτύσματα, αἰσιαγόνες τὰ ραπίσματα, τὸ στόμα τὴν ἐν ὄξει κερασθεῖσαν χολὴν τῇ γέυσει, τὰ ὦτα τὰς δυσσεβεῖς βλασφημίας. Ὁ νῶτος τὴν φραγγέλωσιν, καὶ ἡ χεὶρ τὸν κάλαμον, αἰ τοῦ ὄλου σώματος ἐκτάσεις ἐν τῷ σταυρῷ, τὰ ἄρθρα τοὺς ἥλους, καὶ ἡ πλευρὰ τὴν λόγχην. Ὁ παθῶν ὑπὲρ

and God of all, hanging on the Cross, she who bore you without seed, cried bitterly: My Son, where has the beauty of your form departed? I cannot bear to see you unjustly crucified; hasten then, arise, that I too may see your resurrection from the dead on the third day.

15

Verse Praise him on fine-sounding cymbals: praise him on cymbals of gladness. Let everything that has breath praise the Lord.

Mode 3.

Israel my firstborn son has done two wicked things: he has abandoned me, source of the water of life, and dug for himself a broken well. He has crucified me on a tree, but asked for Barabbas and released him. Heaven was amazed at this and the sun hid its rays; while you, Israel, felt no shame, but handed me over to death. "Forgive them, holy Father, for they do not know what they have done."

16

Doxastikon in the same mode by a Stoudite.

Glory to the Father and to the Son and to the Holy Spirit. Both now and ever and to the ages of ages, Amen.

Each member of your holy flesh endured dishonor for our sake: your head the thorns; your face the spittings; your cheeks the blows; your mouth the taste of gall mixed with vinegar; your ears the impious blasphemies; your back the scourge and your hand the reed; your whole body the stretching on the Cross; your joints the nails and your side the lance. You suffered for our sake, and freed us from



ἡμῶν, καὶ παθῶν ἐλευθερώσας ἡμᾶς.
Ὁ συγκαταβάς ἡμῖν φιλανθρωπία, καὶ
ἀνυψώσας ἡμᾶς, παντοδύναμε Σωτήρ,
ἐλέησον ἡμᾶς.

17

Προκείμενον Ἦχος πλ. α' Ψαλμὸς ΙΑ'
Διάκονος· Σοφία.
Ἀναγνώστης· Ψαλμὸς τῷ Δαβίδ.
Διάκονος· Πρόσχωμεν.
Ἀναγνώστης· Προκείμενον. Ἦχος
πλάγιος τοῦ πρώτου. Αἰεαλιεξ.

Σὺ, Κύριε, φυλάξαις ἡμᾶς
καὶ διατηρήσαις ἡμᾶς.

Στίχ. Σῶσόν με, Κύριε.

Στίχ. Μάταια ἐλάλησε ἕκαστος πρὸς τὸν
πλησίον αὐτοῦ.

[Ψαλ. ΙΑ' β, γ]

passions, you stooped down to us in your
love for humankind, and raised us up. All
powerful Savior, have mercy on us.

17

Prokeimenon. Mode Plagal 1. Psalm 11.

Deacon: Wisdom.

Reader: A psalm of David.

Deacon: Let us attend.

Reader: The prokeimenon in the Plagal of
the First Mode. Aneanes.

May you, Lord, guard us,
and protect us.

Verse Save me, Lord.

Verse Each one has spoken empty vanities
to his neighbor.

(Psalm 11: 8, 2-3)



Cappella Romana

Its 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 emphasis on early and contemporary music. Founded in 1991, Cappella Romana’s name refers to the medieval Greek concept of the Roman *oikoumene* (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 and configuration according to the demands of the repertory, Cappella Romana is based in the Pacific Northwest of the United States of America, where it presents annual concert series in Portland, Oregon, and Seattle, Washington. It regularly tours in Europe and North America, having appeared at venues including 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

Oriente in Rome, the Sacred Music Festival of Patmos, the University of Oxford, Princeton University, and Yale University.

Cappella Romana has released over twenty compact discs, including recent releases *Tikey Zes: Divine Liturgy* and *Arctic Light: Finnish Orthodox Music*. In addition to the present disc, other releases include *Mt. Sinai: Frontier of Byzantium*, *Epiphany: Medieval Byzantine Chant* and *Byzantium 330–1453* (the official companion CD to the Royal Academy of Arts Exhibition), *Byzantium in Rome: Medieval Byzantine Chant from Grottaferrata*, *The Fall of Constantinople*, *Richard Toensing: Kontakion on the Nativity of Christ*, *Peter Michaelides: The Divine Liturgy of St. John Chrysostom* and *The Divine Liturgy in English: The Complete Service in Byzantine Chant*. Forthcoming recordings include music from medieval Cyprus, medieval Byzantine chant from the Great Church of Christ at Hagia Sophia, Constantinople, and the large-scale Slavonic choral work *Passion Week* by Maximilian Steinberg (1883–1946), a student and son-in-law of Rimsky-Korsakov and teacher of Shostakovich.

In 2010 it became a participant in the research project “Icons of Sound: Aesthetics and Acoustics

of Hagia Sophia, Istanbul,” a collaboration between the Center for Computer Research in Music and Acoustics and the Department of Art & Art History at Stanford University, where the ensemble also performed in 2013 and will return in 2016–17.

Alexander Lingas, artistic director

Alexander Lingas, founding Artistic Director of Cappella Romana, is a Reader in Music at City University London and a Fellow of the University of Oxford’s European Humanities Research Centre. He received his Ph.D. in Historical Musicology from the University of British Columbia. His present work embraces not only historical study but also ethnography and performance. Formerly Assistant Professor of Music History at Arizona State University’s School of Music, Dr. Lingas has also served as a lecturer and advisor for the Institute of Orthodox Christian Studies at the University of Cambridge. His awards include Fulbright and Onassis grants for musical studies with cantor Lycourgos Angelopoulos, the British Academy’s Thank-Offering to Britain Fellowship, research leave supported by the Stavros Niarchos Foundation, and the St.

Romanos the Melodist medallion of the National Forum for Greek Orthodox Church Musicians (USA). Having contributed articles to *The New Grove Dictionary of Music and Musicians*, and *The Oxford Handbook of Byzantine Studies*, Dr. Lingas is now completing two monographs: a study of Sunday Matins in the Rite of Hagia Sophia for Ashgate and a historical introduction to Byzantine Chant for Yale University Press.

Ioannis Arvanitis, editor of musical editions

Ioannis Arvanitis received his Ph.D. from the Ionian University (Corfu) for a thesis on rhythm in medieval Byzantine music, his BSc in Physics from the University of Athens, and a Teacher’s Diploma of Byzantine Music from the Skalkottas Conservatory under the supervision of Lycourgos Angelopoulos. He also studied Byzantine music at the Conservatory of Halkis, as well as Byzantine and folk music under Simon Karas at the Society for the Dissemination of National Music.

He has taught Byzantine music at the Ionian University, received a research fellowship at the University of Athens, and served as a guest lecturer for the Irish World Music Centre at the University of Limerick. An accomplished

performer on various Greek folk instruments (tambura, ud, and laouto), Dr. Arvanitis was a founding instructor at the Experimental Music Gymnasium and Lyceum of Pallini. He is a member of the International Musicological Society's Cantus Planus Study Group and has published scholarly articles in Greek and English.

In 2001 Dr. Arvanitis collaborated with Dr. Lingas and the Greek Byzantine Choir (dir. Lycourgos Angelopoulos) on the reconstruction of Vespers according to the Cathedral Rite of Hagia Sophia, a service performed in the Chapel of St. Peter's College Oxford and later broadcast on Greek national radio. For the last decade he has contributed regularly to the work of Cappella Romana, participating in four prior recording projects as a singer or guest director—*Epiphany, Byzantium in Rome, The Divine Liturgy in English*, and *Mt. Sinai: Frontier of Byzantium*—and regularly providing it performing editions of medieval Byzantine chant. His editions of medieval chant have also been sung or recorded by the Romeiko Ensemble (dir. Yiorgos Bilalis), the Greek Byzantine Choir, and Dr. Arvanitis's own ensemble Hagiopolites. He has sung Western

plainchant and Parisian organum with Marcel Pérès and his Ensemble Organum and has composed many chants in contemporary post-Byzantine style.

Stelios Kontakiotis, principal soloist

Stelios Kontakiotis is protopsaltis (first chanter) of the Holy Temple of the Annunciation of the Virgin Mary on the sacred island of Tinos, Greece, one of the most prominent pilgrimage sites in Greece.

Mr. Kontakiotis was born in Athens and grew up on the island of Amorgos (Cyclades-Greece). He began his studies in Byzantine Music at the Conservatory of Athens with Mr. Lazarus Kouzinopoulos and the late Spyros Peristeris as his teachers, on a scholarship from the Greek Orthodox Archdiocese of Greece. In 1994 he took his first degree in Chanting from the Conservatory of Athens, and in 2000 his Diploma in Byzantine Music from the National Conservatory of Greece.

He has served as a professional chanter since 1992 in the churches of Saint George (Palaio Iraklio), Nativity of Christ (Paiania) and Holy Trinity (Ambelokipoi) in Greater Athens. He also founded and conducted the Byzantine Music Choir, consisting of young adults,

which performed in many concerts and services throughout the greater Athens area.

During the years 1990-2000, he took classical voice lessons and he joined the National Radio Choir (ERT) as a tenor. With the ERT Choir he took part in numerous operas, oratorios, and concerts throughout Greece and Europe. He also participated in other choirs and vocal ensembles such as the choir of The Athens Megaron concert hall in Athens, Emmeleia choir of Athens, the vocal ensemble Polyfonia of Athens, and the choir of Leivadeia.

In 2000, he was appointed to the position of Protopsaltis (first chanter) and Choir Director at Saint Sophia Greek Orthodox Cathedral in Washington, DC, where he served until 2008 when he auditioned for and was awarded his current post at Tinos.

During his stay in the USA he gave lectures, master-classes and performed at concerts with the Saint Sophia Greek Orthodox Cathedral Choir as well as chanting at Eastern Orthodox religious services and concerts in the Washington-Metro area, in churches and at venues such as Catholic University, the US Capitol, the Smithsonian Institution and

the Greek Embassy. He also gave the first Byzantine music concert at Duke University Chapel in 2004.

From 2000 to 2006 he collaborated with the Romeiko Ensemble chanting in religious services, concerts, and CD recordings.

Mr. Kontakiotis founded and still leads the Byzantine Choir of the Metropolis of Syros on the island of Tinos. He is also a member of the ensemble "MELIDRON" performing a varied repertory ranging from East to West, balanced between traditional and modern, old folk music and new.

His voice can be heard in songs in animated films translated into Greek from the English original, such as *The Prince of Egypt* (DreamWorks), *Pinocchio*, *The Little Mermaid*, *Cinderella*, and *Pocahontas* (Disney). He also recorded the male voice for the Rosetta Stone Greek Language Learning Software.

Since 2006 he has collaborated with Cappella Romana as principal soloist in concerts throughout the United States and Europe, appearing also as principal soloist on Cappella Romana's recording of medieval Byzantine chant from St. Catherine's Monastery at Mt. Sinai.

Spyridon Antonopoulos

Spyridon Antonopoulos recently obtained his doctorate in Musicology from City University London, completing a thesis on the fifteenth-century composer and theorist Manuel Chrysaphes and the Figure of Composer in Late Byzantium. Dr. Antonopoulos, a graduate of Brown University and the New England Conservatory, is director of St. Mark's Byzantine Choir and regularly performs with the acclaimed vocal ensemble Cappella Romana as well as the London-based Byzantine Melodists. A student of the late Edward Zambara (NEC) and Robert Dean (Guildhall), Dr. Antonopoulos has appeared as tenor soloist in concerts and recitals of art song, opera, and fully staged operas with several ensembles in the US and UK. His versatility as performer extends beyond Western Classical art music and Byzantine chant, having appeared in numerous performances with the rebetiko ensemble, Plastikes Karekles, the Boston-based Greek Music Ensemble, and the SOAS Rebetiko Band, with appearances at the Royal Festival Hall in London as well as the celebrated world music site, Green Note Café, in Camden. Since 2010 he has

spoken at dozens of international academic conferences in Greece, Cyprus, England, and the US, and in 2013, Dr. Antonopoulos organized and chaired an international symposium on Byzantine chant at the Hellenic Centre London, featuring a panel of renowned scholars, as well as performances by Cappella Romana (including selections that appear on this present recording) and the Choir of the Archdiocesan School of Byzantine Chant. Dr. Antonopoulos is a researcher for *Bodies and Spirits: Soundscapes of Medieval Byzantium*, a multidisciplinary project led by researchers at UCLA and USC, which focuses on the interplay of sound, space, and liturgy in late medieval churches. For this project's first phase, Dr. Antonopoulos directed a choir of cantors in a week of onsite recordings in seven late medieval churches of Thessaloniki, featuring many of his own transcriptions of medieval chant.

John Michael Boyer

John Michael Boyer is a specialist in Byzantine Music and is in high demand as soloist, conductor, arranger, composer and teacher of the art form. A principal member of Cappella Romana since 1999, he can be heard on the majority

of the group's recordings and has conducted the ensemble on several occasions. As composer and arranger, he has produced transcriptions of Byzantine Chant in both Byzantine and Western notations as well as numerous original settings and compositions, primarily in the English language. These settings have been recorded on Eikona's disc *Great Vespers*, Cappella Romana's double CD *The Divine Liturgy in English*, and on the Hellenic College Holy Cross recording *All Creation Trembled*.

Mr. Boyer is Protosaltis (First Cantor) of the Greek Orthodox Metropolis of San Francisco, under whose auspices he founded the St. John Koukouzelis Institute for Liturgical Arts, an educational institution dedicated to the strengthening of liturgical programs, primarily musically, in the parishes of the Greek Orthodox Metropolis of San Francisco. He also conducts the Metropolis Ensemble of Liturgical Orthodox Singers (MELOS), focusing on choral excellence in Byzantine Music presented in liturgical context.

He holds a Bachelor of Arts degree in Music from the University of California, Berkeley and a Master of Divinity from Holy Cross Greek Orthodox School of Theology and

is currently pursuing a doctorate in Musicology from the University of Athens. His textbook, *Byzantine Chant: The Received Tradition* is forthcoming from Holy Cross Press.

Constantine Kokenes

Constantine Kokenes, M.D., began his studies of the notation and yphos (style) of Byzantine chant with Nicholas Kakoulides, Archon Protosaltis of the Archdiocese of North and South America, from 1980 until his death in 1981, after which he continued with Konstantinos Katsoulis, protosaltis, Athens Greece. From 1992 to 2003 he was a student of George Bilalis and an associate with the Romeiko Ensemble performing modern and medieval transcriptions of Byzantine chant in dozens of concerts in the US and Europe and in four published recordings. In addition he has performed Ottoman court music, Sufi devotional music, and Turkish folk songs with Romeiko and instrumentalists from the Istanbul Conservatory. He began performing with Cappella Romana in 2006 and has appeared with the ensemble in North America and abroad.

He holds the ecclesiastical rank of Ieropsaltis bestowed on him by

the late Metropolitan +Philip of Atlanta. He served as Byzantine Chant Instructor for the Metropolis of Atlanta in the 1990s and early 2000s. Today he chants at the Metropolis Cathedral of the Annunciation, Atlanta, Georgia as lampadarios (left chanter).

Mark Powell

Mark Powell has served Cappella Romana in multiple capacities, as a singer since 1995, as president of its board of directors from 1999-2002, and since 2002 as its executive director. He is also director of

development and marketing for Portland Baroque Orchestra and an independent consultant in board development, fund raising, and marketing. He received a bachelor's degree in music from Seattle Pacific University and a master's degree in musicology from the University of Washington with a thesis on the music of Arvo Pärt. As a baritone, he has toured and recorded extensively with Cappella Romana and with a number of professional ensembles in the US and in Europe, including The Tudor Choir, Seattle; the Chœur de Chambre de Namur,

Belgium; and Wakefield Cathedral Choir, England. He appears on most of Cappella Romana's recordings, both of choral works and of Byzantine chant. He was received into the Orthodox Church in 1995, and served thereafter as a choir director and a cantor at the Greek Orthodox churches in Seattle, Washington, and Portland, Oregon. He was tonsured a reader by His Eminence the late Metropolitan +Anthony of San Francisco, and was a student of the Rev. Dimosthenis Paraskevaïdes in Byzantine chant.

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Remixing and Mastering

Engineer: Preston Smith (Perfect Record, Saint Paul, Minn.).

Editing Plot Preparation and

Mastering Advisor:

John Michael Boyer.

Performing editions: Ioannis Arvanitis

Original recordings: © & ©2015 by Cappella Romana, Inc. All rights reserved. Recorded at Stanford Memorial Church, Stanford, California, 4–7 February 2013, with thanks to Stanford University:

Stanford Live, the Department of Art and Art History, the Center for Computer Research in Music and Acoustics (CCRMA), and the Office for Religious Life.

Graphic design/booklet editor: Mark Powell.

English translations: Very Rev. Archimandrite Ephrem (Lash).

Photography: Cover, the current Rotunda of the Anastasis, Jerusalem: iStockphoto.com. Ensemble at Stanford Memorial Church: Center for Computer Research in Music and Acoustics (CCRMA), Stanford University. Map of “The Holy City of Jerusalem,” mosaic, 6th c., Madaba, Jordan: public domain. Mosaics at Stanford Memorial Church: Mark Powell.

Booklet content and design:

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Acknowledgements:

Jonathan Abel, CCRMA, Stanford University
Jenny Bilfield, Stanford Live

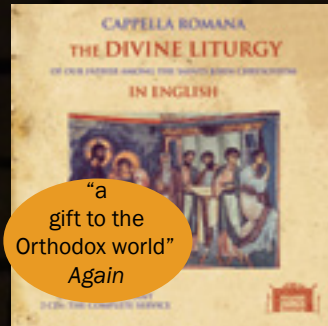
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Helen C. Evans, the Mary and Michael Jaharis Curator for Byzantine Art of the Metropolitan Museum of Art
Stig Simeon Frøyshov
Daniel Galadza
Dimitri Gondicas, Director of the Seeger Center for Hellenic Studies, Princeton University
Gail Marsom, Department of Music, City University London
Sandra Martani
Bissera Pentcheva, Professor of Art History, Stanford University
Darwin F. Scott, Arthur Mendel Music Library, Princeton University
Limor Tomer, director, Met Museum Presents
Prof. Christian Troelsgård, Monumenta Musicae Byzantinae, University of Copenhagen
City University London
The Hellenic Centre, London
The Priory Church of St-Bartholomew-the-Great, London

This recording is made possible in part by the generous support of the following donors:

The Virginia H. Farah Foundation
The Cottonwood Foundation
The National Forum of Greek Orthodox Church Musicians
Dr. Constantine Kokenes



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“a gift to the Orthodox world”
Again

The Divine Liturgy in English
in Byzantine Chant The complete service on two CDs, featuring music drawn from the most authoritative traditions of Byzantine chanting. 40-page booklet with extensive essays on liturgy and Byzantine chant.



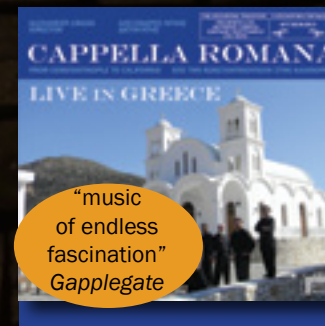
“exceptionally beautiful music”
Leitourgia

Tikey Zes: The Divine Liturgy for mixed choir with organ achieves a balance of splendor with restraint that is, in an inculturated and dignified musical idiom, thoroughly Byzantine. Frs. John Bakas and John Kariotakis sing the parts of the clergy.



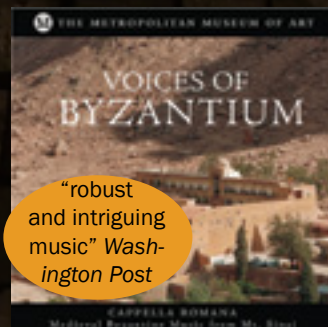
“a captivating recital”
Gramophone

The Fall of Constantinople Cappella Romana's critically acclaimed program of Byzantine chant and polyphony c. 1453 and motets by Guillaume Dufay explores the musical legacy of New Rome—caught between Latin West and Islamic East.



“music of endless fascination”
Gapplegate

Live in Greece: From Constantinople to California Ancient Byzantine chants, encounters with Crusaders and Venetians, and music by Californians Frank Desby and his peers and Athenian composer Michael Adamis (1929–2013).



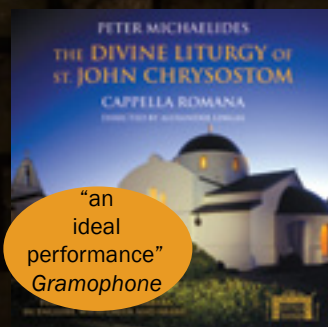
“robust and intriguing music”
Washington Post

Voices of Byzantium: Medieval Byzantine Chant from Mt. Sinai Byzantine musical treasures from cathedrals and monasteries preserved from destruction in the Egyptian desert at the Greek Orthodox Monastery of St. Catherine at Mt. Sinai.



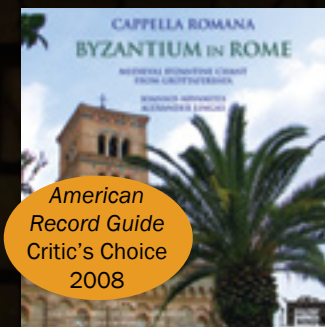
“adventurous music ... recommended”
Fan-

Arctic Light: Finnish Orthodox Music Original works composed in Finnish in the 20th century that marry a shining Northern clarity of sound with a sonic richness clearly linked to the traditions of Russian choral singing. Directed by Ivan Moody.



“an ideal performance”
Gramophone

Michaelides: Divine Liturgy This outstanding choral setting combines elements of Byzantine chant with modern neo-classicism to create unaccompanied liturgical music of uncommon elegance and spiritual depth.



American Record Guide
Critic's Choice
2008

Byzantium in Rome: Medieval Byzantine Chant Led by Ioannis Arvanitis, this 2-CD set bears witness to Constantinopolitan music from before the Latin conquest of 1204, as recorded at the Abbey of Grottaferrata near Rome (founded 1004).