

CYPRVS

ΚΥΠΡΟΣ

BETWEEN GREEK EAST
& LATIN WEST

CAPPELLA ROMANA
ALEXANDER IUNGAS



Cyprus: Between Greek East & Latin West

1	Responsory: <i>Letare, Ciprus florida</i> (from the Office of St. Hilarion, MS Torino J.II.9)	3:59
2	Motet 8 <i>Gemma florens/Hec est dies</i> (MS Torino J.II.9)	4:51
3	Sticheron Prosomoion for St. Hilarion in Mode 4 (Melody MS Mt. Athos Vatopedi 1493) Ὁ ἰλαρὸς τὴν ψυχὴν ·Ψῆχος δ΄	3:07
4	Sticheron Doxastikon for St. Hilarion in Mode 2 (MS Sinai Gr. 1471) Ἐκ νεότητός σου φέρων τελειότητος φρόνημα ·Ψῆχος β΄	3:47
5	Motet 17 <i>Magni patris/Ovent Cyprus</i> (MS Torino J.II.9)	3:09
6	Trisagion of Orthros / Τρισάγιον τοῦ ὁρθροῦ (MS Sinai Gr. 1313)	3:05
7	Kalophonic Hymn to the Trinity / Τριαδικὸν καλοφωνικόν (MS Athens 2406) by Konstantine Asan & John Kladas the Lampadarios Κωνσταντίνου τοῦ Ἀσάνη & Ἰωάννου λαμπαδαρίου τοῦ Κλαδᾶ	12:07
8	Kyrie for St. Hilarion (from the Mass of St. Hilarion, MS Torino J.II.9)	3:54
9	Gloria 10 (MS Torino J.II.9)	4:08
10	Alleluia: <i>Ave Sancte Ylarion</i> (from the Mass of St. Hilarion, MS Torino J.II.9)	3:57
11	Sequence for St. Hilarion (from the Mass of St. Hilarion, MS Torino J.II.9)	5:37
12	Communion Verse for Saints in Mode 4 / Κοινωνικόν «Εἰς μνημόσυνον αἰώνιον» ·Ψῆχος δ΄ (MS Athens 2406) by Nicholas Asan / Νικολάου τοῦ Ἀσάνη	4:53
13	A Short Kratema (MS Athens 2406) by Paul Kasas, Protopsaltes (First-Cantor) of Cyprus as beautified by Nicholas, Protopsaltes of Rentakinos, in Mode 4 Καταβασία ποιηθεῖσα παρὰ τοῦ [Παύλου] Κασᾶ, πρωτοψάλτου Κύπρου· καλλωπισθεῖσα δὲ παρὰ κυροῦ Νικολάου, πρωτοψάλτου Ρεντακινού ·Ψῆχος δ΄	5:29
14	Motet 33 <i>Da, magne pater/Donis affatim perfluit orbis</i> (MS Torino J.II.9)	2:29

TOTAL TIME: 64:46

Cappella Romana

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Medieval Cyprus between East and West

Located at a strategic point in the Eastern Mediterranean close to the coasts of Asia Minor (modern Turkey) and the Middle East, the island of Cyprus has been a site of commercial and cultural interchange since the dawn of civilization. Christianity came to the island with the apostles Paul and Barnabas, the latter of whom was himself a Cypriot and, according to local legend, the island's first bishop. The Church of Cyprus was granted the right of self-governance (autocephaly) by the Emperor Zeno (474–91) and remained a powerful institution after the island came under joint Byzantine and Arab rule in the late seventh century.

Constantinople reasserted full control over Cyprus in the tenth

century, but by the early twelfth century it had become a way station for Crusaders journeying to the Holy Land. During the Third Crusade (1189–92), King Richard I the Lionhearted of England diverted his fleet to Limassol in 1191, captured the island, and promptly sold it to the Knights Templar. The Templars soon proved incapable of administering Cyprus, so in 1192 Richard sold it to Guy de Lusignan, who had been displaced as Latin King of Jerusalem by the Muslim reconquest of the Holy

The present recording offers a sampling of the Byzantine and Latin sacred music that someone could have encountered during the fifteenth century by walking the short distance between the Greek Orthodox and Roman Catholic cathedrals of Nicosia.

City led by Saladin in 1187. The dynasty founded by Guy governed the island for nearly two centuries, with the later period marked by ever-closer relations with the city-states of Italy. In 1489 the Republic of Venice added Cyprus to its

empire, of which it remained a part until the Ottoman conquest of 1571.

Greek-speaking Orthodox Christians remained in the majority under Lusignan rule, but the island also hosted significant minority communities of Armenians, Syriac Christians, Jews, and Western Europeans. The latter included traders and refugees from Crusader states recently captured by the Arabs, some of whom came to occupy positions of power in the island's feudal system of governance. Whereas early members of this imported aristocracy attempted to suppress the Orthodox Church of Cyprus, toleration became the rule in succeeding generations marked by increasing rates of intermarriage between the Greek and Latin communities. In both the capital of Nicosia (*Leukosia*) and the coastal city of Famagusta (*Ammochostos*), Roman Catholic cathedrals in the Gothic style were constructed in close proximity to their Eastern Orthodox counterparts.

The *Ars nova* and its Byzantine Counterpart

Latin and Greek sacred music of the Middle Ages shared both roots in the Christian psalmody of Roman Late Antiquity and a common inheritance of Ancient

Greek musical theory. Despite centuries of troubled relations between Byzantine Christianity and the Church of Rome that went from bad to worse with the Crusader sack and occupation of Constantinople in 1204, Western and Greek writers continued to describe favourably encounters with the music of their counterparts well into the fifteenth century (Lingas 2006). One reason for this is that musical expression in the two traditions of worship remained, at base, stylistically similar. Although differing in liturgical language and the particularities of their respective systems of worship, music in the Roman and Byzantine rites consisted mainly of the unaccompanied singing of psalms and other sacred texts, a practice that we call today 'chant', or 'plainchant'. Furthermore, the ways in which Byzantine and Roman (Gregorian) chant were sung seem to have been aurally compatible, even to the point of allowing simple techniques practiced by Western singers of spontaneously adding unwritten vocal parts to a chant according to basic rules of consonance – that is, the performance practices of organum and *cantus planus binatim* ('plainchant twice') – to be adopted

in some circumstances by Greek cantors, especially those serving regions with religiously mixed populations.

Even as these traditional styles of chanting continued to dominate Latin and Greek worship throughout the Middle Ages, during the fourteenth century the musical elites of West and East developed strikingly different approaches to the composition of technically advanced music. In the West, circles of theorists and composers fostered what some of them labelled a 'New Art' (*Ars nova*) of writing music in multiple parts that further distanced the practice of polyphony from its origins in improvisation. They accomplished this through the introduction of French and Italian systems of 'mensural' ('measured') musical notation that were capable of recording the relative durations of sounds with unprecedented precision, thereby allowing privileged groups of court musicians to create sacred and secular polyphonic works of great formal sophistication and rhythmic complexity.

Currents of artistic renewal in the Greek East took a markedly different route, being channelled into the elaboration of Byzantine chant. The most influential figure in

the musical revolution that Edward Williams (1972) called 'A Byzantine *Ars nova*' was the composer, editor, music theorist, and Saint, John Koukouzeles (late 13th–early 14th c.). His *Life* identifies him as a native of Dyrrhachium (modern Dürres, Albania) who was educated in Constantinople, where he became a musician at the imperial court. Koukouzeles eventually left the capital to take up the life of a contemplative ('hesychast') monk of the Great Lavra on Mount Athos. He subsequently spent his weekdays in solitude practicing *hesychia* (literally 'quietude'), but returned to his monastery for weekends and feasts to assist with the chanting of the All-Night Vigil. Byzantine musical manuscripts reveal that Koukouzeles contributed to the codification of older repertoires while pioneering a new kalophonic ('beautiful sounding') idiom of chanting that spread rapidly throughout the Orthodox world. Kalophonic singing is characterised generally by vocal virtuosity, but individual chants may display different combinations of the following techniques: textual repetition, the addition of new texts (troping), melisma (the melodic extension of a single vowel), and the composition of *teretismata*,

wordless passages on such strings of vocables as *ananenes* and *terirem*.

The present recording offers a sampling of the Byzantine and Latin sacred music that someone could have encountered during the fifteenth century by walking the short distance between the Greek Orthodox and Roman Catholic cathedrals of Nicosia. Selections of Byzantine and Latin chant in traditional genres are situated among kalophonic and polyphonic works representing the most technically advanced forms of vocal music performed on the island. The singers of Cappella Romana render this music in the light of the literary and musical witnesses to the aural compatibility of medieval Greek and Latin chanting noted above. Their vocal aesthetic is further informed by the oral traditions of received forms of Byzantine chanting (including those practiced on the Ionian Islands, which remained under Venetian control after the Ottoman conquest of Crete in 1649; see Dragoumis 1978), as well as the documentary evidence for melodic ornamentation and other forms of embellishment in sacred music of the Western Middle Ages (McGee 1998).

Latin Music in Cyprus

Literary witnesses to the cultivation of music by the French kings of Cyprus are found in a variety of sources, but nearly all of the surviving music associated with the Lusignan court is contained in a single manuscript: Torino Biblioteca Nazionale Universitaria J.II.9. This remarkable document was, according to Karl Kügle (2012), evidently copied between 1434 and 1436 under the supervision of Jean Hanelle, one of two priest-musicians from Cambrai (the other was Gilet Velut) who arrived in Cyprus in 1411 with Charlotte of Bourbon, the second wife of King Janus I (1398–1432). Whereas Velut appears to have soon left the island, Hanelle remained in the service of the Lusignan family for decades, becoming *scribendaria* of the Roman Catholic cathedral of Nicosia in 1428 and also, at some point, master of the Cypriot king's chapel. Probably travelling to Italy in 1433 as part of the Cypriot delegation for the marriage of Anne of Lusignan to Louis of Savoy, Hanelle then seems to have supervised the production of Torino J.II.9 for the Avogadro family of Brescia, whose coat of arms is on the first folio of the codex.

Since all of the music in J.II.9

is anonymous and there are no known melodic concordances with other sources, Kügle has suggested that its contents may be largely the work of Hanelle, and, perhaps, of some of his colleagues at the Lusignan court. The Torino manuscript opens with a section of Latin plainchant (a rhymed Office and Mass for St Hilarion, a rhymed Office for St Anne, and six sets of chants for the ordinary of the Mass), followed by a fascicle of polyphonic music for the Mass ordinary, and then another section containing 41 polytextual motets (33 in Latin and 4 in French). The remainder of the codex is devoted almost entirely to polyphonic French secular song (ballades, virelais, and rondeaux), the exception being a single polyphonic Mass cycle inserted by a later hand after the fascicle of ballades. The polyphony of J.II.9 ranges in idiom from technically advanced compositions displaying the rhythmic complexity characteristic of the so-called *ars subtilior* ('subtler art') cultivated in France and northern Italy during the later fourteenth and early fifteenth centuries to works in comparatively simple styles. An example of the latter is the largely homophonic *Gloria in excelsis* 10 for three voices, which

features textures not entirely unlike those that could be produced by polyphonically elaborating chant in performance (as in the preceding *Kyrie for St Hilarion*).

Interspersed throughout the present recording is music for St Hilarion, an early Christian monk whose biography was written by St Jerome. Born in Gaza in 291, he learned asceticism in Egypt as a disciple of St Anthony the Great and completed his earthly life as a hermit near the city of Paphos in Cyprus. St Hilarion was thereafter regarded as a patron of the island; the castle in Kyrenia that served as the Lusignan summer residence was dedicated to him. In 1414 the court of King Janus marked the feast of St Hilarion (21 October) with newly composed services that the Avignon Pope John XXIII had recently approved for celebration with the issuance of a papal bull that is copied at the very beginning of codex J.II.9.

The Vespers responsory *Letare Ciprus* mixes praise for St Hilarion with supplication for the island, themes that the verse of the Mass Alleluia *Ave Sancte Ylarion* recalls amidst a stream of Greek terms. Detailed references to the life of the saint enrich the encomia and entreaties of the following Sequence *Exultantes collaudemus*

in a manner similar to the texts of Motet 17 *Magni patris/Ovent Cyprus*, one voice of which, the motetus, directly asks Hilarion to intercede for King Janus.

The medieval motet is a form of polyphony in which upper voices, each of which may be provided with its own text, are supported by a foundational part (the 'tenor') that is either taken from a pre-existing melody (often a piece of plainchant) or, as is the case with all but two of the motets in the Torino manuscript, newly composed. Nearly all of the parts in the motets of J.II.9 feature what modern scholars call 'isorhythm', namely the repetition of a rhythmic pattern (talea) one or more times following its initial statement. This repetition may be literal or, as in the case of Motet 8 *Gemma Florens/Hec est dies*, involve patterns of diminution (in this case, a talea repeated twice in 3:1 diminution for a total of four statements).

Gemma Florens/Hec est dies is one of several motets commemorating milestones in the life of the Lusignan family, evidently having been written to mark the baptism in 1418 of John, the son of Janus and Charlotte of Bourbon. Its triplum voice emphasises kinship with the French royal family into which Charlotte was born,

mentioning a 'Macarius' who is probably to be understood as being St Denys of Paris. Its motetus, on the other hand, speaks of the birth of John the Baptist to Elizabeth before invoking Christ's protection on King Janus. Although differing in their wording, both upper voices of Motet 33 *Da magne Pater/Donis affatim* are hymns of praise to God featuring the acrostic 'Deo gratias', the concluding response for the Mass of the Roman rite.

Byzantine Music in Cyprus

Manuscripts of Byzantine chant copied through the middle of the fifteenth century show that Cyprus remained closely tied to the musical mainstream of Byzantium. The two hymns (*stichera*) from the Greek office for St Hilarion included on the present recording are excerpts from a longer sequence of hymns interpolated on the eve of his feast between the verses (*stichoi*) of the Lamplighting Psalms of Byzantine Vespers. Their melodies have been taken from standard collections of medieval Orthodox hymnody and, like all the Greek chants on this disc, have been edited by Dr Ioannis Arvanitis in the light of his groundbreaking research on rhythm in Byzantine chant of the Middle Ages

(2010). One of our sources is the *Sticherarion Sinai* Greek 1471, a volume that consists mainly of through-composed hymns (*stichera idiomela*) that Oliver Strunk (1977) identified as having been copied on Cyprus during the fourteenth century and, perhaps because of the island's proximity to the Middle East, includes rarely notated hymns associated with the rite of Jerusalem.

Cypriot cantors from the period of Lusignan rule not only maintained existing traditions of Byzantine chanting, but also contributed works in the new kalophonic style to musical anthologies copied on the mainland. What little we know about these musicians comes mainly from brief headings to their compositions mentioning their names, the fact that they were from Cyprus, and perhaps also their musical or clerical posts. For the present recording we have selected three works partially or wholly attributed to Cypriot composers from the manuscript Athens, National Library of Greece 2406, an encyclopedic volume of Byzantine service music copied in the northern Greek town of Serres and dated to the fateful year of 1453.

Byzantine musical manuscripts record the musical activities of three members of the Asan family

of Cyprus, two of whom appear in Athens 2406 (the third is the priest Manuel Asan, whose works are transmitted in other early fifteenth century sources). To Konstantinos (Constantine) Asan are ascribed several texts set to music in the kalophonic style by John Kladas, a Lampadarios of the Great Church of Hagia Sophia and the leading Constantinopolitan composer of the late fourteenth and early fifteenth centuries. The present recording offers one of their two hymns that honour the Holy Trinity in fifteen-syllable verse, a metre employed widely in Byzantine sacred and secular poetry. The music of Kladas is generally meditative in character, but gradually builds in tension through a series of textual repetitions. This tension is released with teretismata that culminate in vocal imitations of brass fanfares that herald the final exclamation: 'Save me, Holy Trinity: Father, Son and Holy Spirit!'

In Athens 2406 the Communion Verse for Saints (and ordinary Tuesdays) by Nicholas Asan follows another setting of the same text attributed to the daughter of Kladas. Nicholas begins with a brief quotation of a formula for the syllabic rendering of psalms, after which he shifts into a melodically

florid style for the remainder of the piece, about two thirds of which is devoted to repetitions of the refrain 'Alleluia' extended through the intercalation of consonants within the melismas and the insertion of the command 'Λέγε!' ('Say!'). These extensions not only helped to fill the time required for the distribution of Communion, but also reflected sonically the Byzantine theological understanding of earthly worship as an icon of that celebrated perpetually by the angels.

Byzantine cantors who wished to further prolong a liturgical moment were able to do so by inserting a musically independent *kratema* ('holder'), a composition consisting entirely of teretismata. Although their vocables were rendered exclusively with the human voice, kratemata could serve liturgical functions analogous to those of the organ preludes, interludes, and postludes found in later Western liturgical traditions. On the present recording we demonstrate this by appending to the Communion Verse a kratema by Paul Kasas, a priest-monk who was *Protopsaltes* (First-Cantor) of Cyprus during the early fifteenth century. Copied in Athens 2406 among festal psalms for evening prayer, this kratema is labelled a *katavasia* by its scribe.

This technical term denoting some kind of descent was traditionally applied in Byzantine liturgy either to the concluding stanzas of poetic canons at the morning office or, in the old rite of Jerusalem, the short festal hymns known in modern use as *apolytikia* ('dismissal [hymns]'). Composers of kalophonic chant, however, tended to use the term to refer to short kratemata that could be added as codas to other works (Anastasiou 2005). The *katavasia* of Kasas is divided musically into three large sections of melodically related material, each of which is formed of sequences of phrases that climax an octave above the base (final) of the mode. Athens 2406 includes two endings for this kratema, the second of which is recorded on this disc: a lightly ornamented version of *Neagie*, the intonation for the Fourth Plagal Mode; and an alternate version in which this intonation is dramatically stated in octaves, labelled 'doubling' (*'diplasma'*) in the manuscript, after which the upper voice executes a gentle descent to the base of the mode.

During the final decades of the Lusignan dynasty and then subsequently under the administration of Venice, Greek Orthodox cantors in Cyprus began to shadow the musical

developments of their colleagues in Venetian-ruled Crete. While continuing to transmit the central repertoires of Byzantine chant, Cypriot musicians also wrote new chants and selectively arranged older compositions in ways that reflected shifting musical sensibilities. As in Crete, the changes included alterations of melodic style and the extension of modal variety to a broader range of liturgical genres. An example of these new directions in melody and modality is the Trisagion ('Thrice Holy') Hymn composed as a conclusion to the Great Doxology (*Gloria in excelsis*) of the Byzantine morning office of Orthros. This hymn appears amid the older musical layers of Sinai Greek 1313, a Cypriot manuscript of the sixteenth century featuring the hands of multiple scribes. Probably the latest of these scribes is Hieronymos Tragodistes, a composer and theorist who left Cyprus in the middle of the sixteenth century for Venice where he became a pupil of Gioseffo Zarlino (Strunk 1974).

—Alexander Lingas

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Responsorium

Letare, Cyprus florida,
feta sanctis odoribus,
et fertilis et rorida
sanctis compta corporibus.
Propter quod et Ylarion
fide sancte matris Syon
est tibi pater proprius.

Verse

Nam inter tuos ceteros
quos sanctos genuisti
huic isti solum regios
custodes tribuisti.
Propter...

Verse

Gloria Patri et Filio
et Spiritui Sancto.
Propter...

Responsory

Rejoice, flourishing
Cyprus, rich with holy
scents, fertile and watered
with the bodies of saints:
Therefore Hilarion, in the
faith of holy mother Zion,
is your own father.

Verse

For among the other saints
you have begotten, you
have granted him alone
the protection of kings.
Therefore...

Verse:

Glory be to the Father and to the Son
and to the Holy Spirit.
Therefore...

Motet 8*Triplum*

Gemma florens militie,
Palma nitens iusticie:
Magnalia
Macharii preconia

Depromat plebs Lutetie,
Odulis pro leticie,
Cum Gallia,
Quo preclaruit Grecia,

Refulgentis prosapie
Genere. Gentis impie
Feralia
Non veretur supplicia;

Quo ruunt ydolatrie
Cultu roborat latrerie
Olivia
Suggerentis frugalia.

Populis diffidentie
Pastor innocentie
Per milia
Ediserit vitalia,

Eminent quo prophetie
Et corruunt nequitie,
Gentilia
Numinum sacrificia.

Hierusale, Armenia,
Cipri regem, Uranie
Clementia
Numinis in presentia,

Laurea fulgens glorie,
Locet ovantes hodie,
In patria,
Tempe donans celestia.
Amen.

Motetus

Hec est dies gloriosa
in qua fructum generosa
Elysabeth genuit,
Delens improprium;
Votum legis implevit,
Reserans misterium.
Virtutibus decoratur,
Sanctitate roboratur,
Ante puerperium.
Nondum preco
nascebatur
Vere regem fatebatur,
Predicens imperium
Caligine tenebrosa.
Janum regem speciosa
Veram lucem que pavit
preservet dans gaudium
Celi qui cuncta lavit
In Jordanis fluvium.
Amen.

Motet 8*Triplum*

Flourishing jewel of
the heavenly host,
shining palm of
justice: the people of
Paris and of France
proclaim as offerings
of joy the great works
of Macarius, through
whom Greece was
ennobled with a
people of illustrious
birth. He did not fear
the deadly torments
of a wicked nation
fallen into idolatry;
he strengthened true
worship, fruitful as an
olive tree. The shep-
herd of innocence
taught a thousand
life-giving things
to his unbelieving
people, who bore out
prophecy and rushed
into wickedness,
sacrificing to pagan
gods. May the mercy
of the Heavenly One
place the king of Jeru-
salem, Armenia, and
Cyprus, and those
who praise him, in
the presence of God
today in heavenly
peace, radiant with
the crown of glory.

Motetus

This is the glorious
day on which Eliza-
beth bore the noble
offspring who blots
out sin; he fulfilled the
pledge of the law, un-
locking the mystery.
He is adorned with
virtues, strengthened
with holiness, before
his birth; the precur-
sor, not yet born,
truly recognized the
king, announcing the
kingdom in gloomy
darkness. May he who
made all things clean
in the River Jordan
preserve King Janus
for the true light
he has worshipped,
giving him the joy of
heaven.
Amen.

Στιχηρά Αγίου Ἱλαρίωνος

Στίχ. Ἐνεκεν τοῦ ὀνόματός σου ὑπέμεινά σε, Κύριε·
 ὑπέμεινεν ἡ ψυχὴ μου εἰς τὸν λόγον σου, ἤλπισεν ἡ
 ψυχὴ μου ἐπὶ τὸν Κύριον.

Ἦχος δ'
 Ὁ ἐξ ὑψίστου κληθεῖς

Ὁ ἱλαρὸς τὴν ψυχὴν καὶ τὴν καρδίαν, ὅτε σε ὁ
 ἔνθεος ἔρωσ κατέτρωσε, καὶ ἱεραῖς ἀναβάσεσιν,
 ἐπαναστῆναι, τῶν κοσμικῶν σε θορύβων ἔπεισε,
 τότε ὀπλισάμενος Σταυροῦ τὴν δύναμιν, πρὸς τὴν
 δαιμόνων ἐχώρησας, Παμμάρκαρ πάλιν, καὶ ἀνεπλέξω
 νίκης διάδημα, καὶ νῦν αὐλίζῃ, ταῖς λαμπρότησι, τῶν
 Ἀγίων· μεθ' ὧν ἡμῖν αἴτησαι, φωτισμὸν καὶ εἰρήνην,
 καὶ πταισμάτων ἀπολύτρωσιν.

Δόξα. Ἦχος β'
 Ἀνατολίου

Ἐκ νεότητός σου φέρων τελειότητος φρόνημα,
 ὑπέθου σεαυτὸν Ἱλαρίων τῷ Σταυρῷ τοῦ Χριστοῦ,
 καὶ τὸν βίον ζηλώσας τοῦ θείου Ἀντωνίου, τοῖς
 ἴσοις μέτροις τῆς ἀρετῆς ἀφομοιούμενος, κατέτηξας
 τὴν σάρκα, σκιρτῶσαν ὡς περ πῶλον, ὡς ὤφειλε
 τῇ ψυχῇ καθυποτάσσεσθαι, καὶ τῆς ἀσκήσεως
 δρόμον ἐξετέλεσας· Ἀλλ' ὦ μακαριώτατε Πάτερ,
 καὶ θαυματουργὲ θεοφόρε, τοῖς τὴν μνήμην σου
 ἐκ πόθου τελοῦντας, αἰτησαι ἰλασμὸν καὶ τὸ μέγα
 ἔλεος.

Stichera for St. Hilarion

Verse: For your name's sake I have waited for you, O
 Lord. My soul has waited on your word. My soul has
 hoped in the Lord.

Mode 4
 [to the melody] *Called from on high*

Joyful [hilarós] in heart and soul, when divine love
 wounded you and your holy ascents persuaded you
 to rise above the distractions of the world, and thus
 equipped with the power of the Cross, you went out
 to wrestle with the demons and wove a wreath of
 victory, O most Blessed One, who now dwell in the
 splendor of the Saints; with them ask that we receive
 illumination and peace, and deliverance from errors.

Glory. Mode 2
 By Anatolios

From your youth possessing perfect understanding,
 you placed yourself under the Cross of Christ,
 O Hilarion; and emulating the life of the divine
 Anthony, you were made like him in equal measure
 of virtue by the wearing away of your flesh,
 which leapt as though it were a foal, and which
 ought to be subjected to the soul, completing the
 course of asceticism. O most blessed Father and
 wonderworking God-bearer, ask that reconciliation
 and great mercy be given them who keep your
 memory with longing.

Motet 17

Triplum
 Magni patris magna
 mira
 Hylarionis promere
 Ut queamus dulci lira,
 Superno decor munere.

Diis litabant qui
 prophanis
 Hic ortus de
 parentibus,
 Velut rosa, spretis vanis
 Effloruit de vepribus.

Puer gnarus eloquendi
 Perrexit ad
 Anthonium,
 Huius vitam
 contemplandi
 Mente ferens studium.

Mox repatrians,
 paterna
 Egenis dat et fratribus,
 Nudus manens ad
 superna
 Totis anhelat sensibus.

Palestine primus tesca
 Ausus fuit incolere,
 Spritali vivens esca
 Quam frugum magis
 ubere.

Inde tot anachoritas
 Heremi clausit latebris
 Quot vix claustra
 Iacobitas
 Noctis recludunt
 tenebris.

Motetus

Ovent Cyprus,
 Palestina,
 Egyptus, et Trinacria,
 Quas dotavit sors
 divina
 Tam magni sancti
 gratia.

Hylarion provinciis
 His prisco fecit seculo
 Mira signa, preconiiis
 Orbe repleto patulo.

Nunc autem Cyprus
 obtinet
 Primatum in miraculis,
 Que sacrum corpus
 detinet
 Et dignis colit titulis.

Felix terra tam preclaro
 Que dotata stat monili,
 Felix populus cui baro
 Talis presidet ovili.

Eya, pater bone, regem
 His te laudantem
 Salva Janum huncque
 gregem
 Letis imple successibus.

Motet 17

Triplum
 May we sing worthily
 in sweet song the great
 deeds of the great fa-
 ther Hilarion, adorned
 with heavenly gifts.
 Born of parents who
 sacrificed to profane
 gods, he blossomed
 like a rose from thorns,
 rejecting vain things.
 As a child, wise in
 speech, he came to
 Anthony, eager in
 soul to share his life of
 contemplation. Soon
 returning home, he
 gave his inheritance
 to the poor and his
 brethren: left naked,
 he longed for heav-
 enly things with all his
 senses. He was the first
 who dared to inhabit
 the deserts of Pales-
 tine, living more from
 spiritual food than
 from rich fruit. From
 that time on, he shel-
 tered as many monks
 in his hermitage as the
 cloisters of the Jaco-
 bites enclosed in the
 darkness of night.

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 in his hermitage as the
 cloisters of the Jaco-
 bites enclosed in the
 darkness of night.

Motetus

Let Cyprus, Pales-
 tine, Egypt, and Sic-
 ily rejoice that divine
 destiny has given them
 the grace of such a
 great saint. Hilarion
 did wondrous works in
 these lands in ancient
 times, filling the wide
 world with his praises.
 Now Cyprus, which
 possesses his body and
 honors it with worthy
 titles, earns the place
 of honor among these
 miracles. Happy the
 land gifted with such a
 noble jewel; happy the
 people for whom such
 a shepherd rules the
 flock. Oh, good father,
 save King Janus, who
 praises you in these
 songs, and satisfy this
 company with happy
 fortune.

Τρισάγιον τοῦ ὁρθρου

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

Τριαδικὸν καλοφωνικόν·

τὸ μὲν μέλος, κυρίου Ἰωάννου λαμπαδαρίου τοῦ
Κλαδᾶ· τὰ δὲ γράμματα, κυρίου Κωνσταντίνου τοῦ
Ἀσάνη· Ἦχος πλ. β΄.

Θεέ, Τριάς διαρετὴ προσώποις, οὐ τῇ φύσει·

Ἐν γὰρ τὰ τρία τῇ μορφῇ,
οὐσία καὶ θεότης.

— πάλιν

Θεέ, Τριάς διαρετὴ προσώποις, οὐ τῇ φύσει·

Ἐν γὰρ τὰ τρία τῇ μορφῇ,
οὐσία καὶ θεότης.

Ὁφθαλμὸς γὰρ σὺ καὶ πηγὴ καὶ ποταμὸς

σὺ πέλεις, ὦ Πάτερ, Λόγε καὶ Πνεῦμα.

Σοὶ γὰρ λόγῳ τὰ πάντα εὖ συντετήρηται τάξεις,
καὶ σοὶ ὑποτέτακται,

Χριστέ μου, Λόγε, Θεέ μου.

Σὸν πλάσμα μὴ παρίδης ὁ καθαρὸς ἀπὸ ρύπου.

Ἵπερούσιε φύσις—πάλιν—ὑπερούσιε φύσις, σῶσόν

με, Τριάς ἁγία·

Πάτερ, Υἱὲ καὶ Πνεῦμα!

Τερερερερε...

Σῶσόν με, Τριάς ἁγία· Πάτερ, Υἱὲ καὶ Πνεῦμα!

Kyrie

Kyrie eleyson. Xpiste eleyson.

Kyrie eleyson.

Trisagion for Orthros

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

Kalophonic Hymn to the Trinity

The melody is by Mr. John Kladas the Lampadarios,
while the text is by Mr. Constantine Asan.

Mode Plagal 2.

O God, [you are] Trinity distinguishable in persons,
but not in nature, for the three in appearance [are]
one essence and divinity.

— Again

O God, [you are] Trinity distinguishable in persons,
but not in nature, for the three in appearance [are]
one essence and divinity.

For you, O Father, Word, and Spirit, are source

[lit. ‘eye’], spring, and river.

For by your command everything is kept in good order,

And made subject to you,

my Christ, O Word, my God.

Do not abandon your creature, O Spotless One.

Nature above all being—again—Nature above all

being, save me, Holy Trinity:

Father, Son and Spirit!

Tererere...

Save me, Holy Trinity: Father, Son, and Spirit!

Kyrie

Lord, have mercy. Christ, have mercy.

Lord, have mercy.

Gloria

Gloria in excelsis Deo

Et in terra pax hominibus bone voluntatis.

Laudamus te. Benedicimus te. Adoramus te.

Glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

Domine deus, rex celestis, deus pater omnipotens.

Domine fili unigenite Jesu Christe. Domine deus,

agnus dei filius patris.

Qui tollis peccata mundi, miserere nobis. Qui tollis
peccata mundi, suscipe deprecationem nostram.

Qui sedes ad dexteram patris, miserere nobis.

Quoniam tu solus sanctus. Tu solus dominus. Tu
solus altissimus.

Jesu Christe. Cum sancto spiritu, in gloria dei patris.

Amen.

Alleluia.

Alleluia.

Ave sancte Ylarion,

qui tot letatus filijs,

ora sanctum Aelion

ut laureamur lilijs,

et fer nos per Achatheon

ab mundi his exilijs.

Nam cordis dyathessaron

laudamus te et cymbalis,

Dei almus tethagraton

in seculorum seculis.

Gloria

Glory to God in the highest,

and peace on earth to men of good will:

We praise you, we bless you, we worship you, we
glorify you:

We give you thanks for your great glory, Lord God,

heavenly King, God the Father almighty:

Lord, only-begotten Son, Jesus Christ, Lord God,

Lamb of God, Son of the Father:

Who takes away the sins of the world, have mercy on
us; who takes away the sins of the world, receive our
supplications:

Who sits at the right hand of the Father, have mercy
on us; for you alone are holy, you alone are Lord, you
alone are Most High:

Jesus Christ, with the Holy Spirit, in the glory of
God the Father. Amen.

Alleluia.

Alleluia.

Hail, holy Hilarion, joyful

with so many sons: pray the

Holy One that we may be

adorned with lilies, and lead

us through the underworld

from the exile of this world.

For with harmony of heart

we praise you on the cymbals,

gracious Name of God,

for ages of ages.

Sequentia	Primus hic in Palestina fuit, in quo lux divina, monachus in Syria.	Cella huius fuit bustum, lentes aqua scedant bustum, semper post crepusculum.	Sequence	He shone first in Palestine, where he was a divine light, and as a monk in Syria.	His cell was his tomb, with lentils and water only after sunset.
Exultantes collaudemus mira sancti personemus eiusque solemnia.	Duodenum hic agebat, Xpistum scire cum querebat quadam in cemeria.	Panis, radix, ficus, olus sextus illi fuit bolus sepe post quatriduum.	Let us exult and rejoice together: let us proclaim the wonders and the commemoration of this saint.	He spent twelve years here in a dwelling as he sought to know Christ.	He took six ounces of bread, herbs, figs, and oil, often after four days.
Hic vocatur Ylarion, quem duxit tethagramaton regna in perennia.	Cella, stratus et vestitus, metus vanus, sal et ficus, huius sunt delicie.	Cecam curat, stuprum fugat, pauper durat, celum mirat vivis ex lapidibus.	He is called Hilarion, whom the Holy One has led to the eternal kingdom.	His cell, bed, and clothing, herbs, salt, and figs, are a delight to him.	He heals the blind, drives out impurity, encourages the poor, gazes on a heaven of living stones.
Paternis ab erroribus ne pravaretur sordibus, destitit ab ydolis.	Delibantes facit vivos, sanat gentes, haurit rivos, eius sunt divitie.	Deum orat, Cyprum rorat, quando plorat tunc honorat Christum cum virtutibus.	Lest he be corrupted by the sordid errors of his parents, he kept himself from idols.	He gives life to detractors, heals the nations, drinks at the streams:	He prays to God and rain falls on Cyprus; when he weeps, he honors Christ with his powers.
Audiens hic Anthonium, reliquit patrimonium, puer bone indolis.	Regia fit hic camuca, qui vult nobis sed tunica sancti Ylarionis.	Extraxit hortum parvulum, quo suum stat corpusculum alma continentia.	Hearing Anthony, the good- natured boy left behind his inheritance.	all riches are his. The tunic of holy Hilarion is to us a royal garment.	He built a little garden where his body remained in gentle continence,
Hic descendit a prophanis, flevit puer non inanis pro baptismi gloria.	Qui sanat energuminos, depellit spiritus malos, proficit in donis.	Quod fragrat in odoribus cum toga fert Hieronimus, sanctaque constantia.	He separated himself from profane things, and wept, not in vain, for the glory of baptism.	He heals the possessed, disperses the evil spirits, makes progress in gifts.	with the mantle of Jerome in sweet fragrance and holy constancy.
Artem hausit Scripturarum, querens lumen doctrinarum mox in Alexandria.	Abicit mulierculam, dicit oratiunculum, dando Deo gratias.	Sancte pater, tende manum, salva cetum Ciprianum in pace prospera.	He devoured knowledge of the Scriptures, soon seeking the light of doctrine in Alexandria.	He sends away the woman, says a little prayer, giving thanks to God.	Holy father, stretch forth your hand, keep the people of Cyprus in peace and prosperity.
Mox, ut se fecit monacum, hic tempus post bimensium ad propria meavit.	Accensis quinque digitis, et ait cum iniurijs: cede retro, sathanas.	Regni fructus da fecundos, aufer pestes, et iocundos omnes duc ad supera.	Desiring to become a monk, he returned to his own house after two months.	With his five fingers aflame, he responds to curses: Get behind me, Satan.	Give fertile fruit to the kingdom, drive away plagues, and lead us all happily to the heavens.
Defunctis iam parentibus, datis rebus pauperibus, monacos cumulavit.			His parents having died, he gave his goods to the poor, and increased the number of monks.		

Κοινωνικόν

Ποίημα κυροῦ Νικολάου τοῦ Ἀσάνη· [ἦχος] δ΄.

[Εἰς μνημόσυνον αἰώνιον] ἔσται δίκαιος. Ἀλληλούϊα.
(Ψαλμ. 6)

Καταβασία

ποιηθεῖσα παρὰ τοῦ [Παύλου] Κασᾶ, πρωτοψάλτου
Κύπρου· καλλωπισθεῖσα δὲ παρὰ κυροῦ Νικολάου,
πρωτοψάλτου Ρεντακινού· ἦχος δ΄.

Ερρρρερε τερρετεεκεενα...νεαγιε.

Communion [for saints]

by Nicholas Asan, Fourth Mode.

The just will be held in eternal memory.
Alleluia. (Psalm 6)

Katavasia [Kratema]

by Paul Kasas, Protosaltos (First-Cantor) of Cyprus,
beautified by Nicholas, protosaltos of Rentakinos.
Fourth mode.

Ererrere terreteeekeena...neagie.

Motet 33

Triplum

Da, magne pater, rector Olympi,
Empireo stans cuncta gubernans
Ordine miro, pie, da, nate,
Gremio patris semper inherens,
Rerum conditor omni creator,
Almeque nobis, da quoque, flamen,
Tres, deus unus, deitas una,
Iubilet noster chorus, ut semper
Animo puro pangit hymnos
Supplexque deo gratias dicat.

Motetus

Donis affatim perfluit orbis,
Erogat uno generi summus
Opifex queque iugiter illo
Gurgite magno de pietatis,
Recreans gratis bonus ingratos.
Agitet ergo genus humanum,
Tanquam meriti memor accepti,
Illius odas referat grates,
Ad regna poli queat ut tandem
Scandere prepes, te duce, Christe.

Motet 33

Triplum

Grant, great Father, ruler of Olympus,
standing in the firmament and
governing all in wondrous order:
grant, kind Son, forever in the bosom
of the Father, creator and maker of
all things: grant also, Spirit, three and
one God, one Godhead: let our chorus
sing joyfully, that we may always
proclaim hymns with a pure soul, and
humbly give thanks to God.

Motetus

The good and most high Creator,
abundantly lavishing gifts on the
world, by a great flood of mercy,
perpetually restores the ungrateful
without cost. Therefore let the human
race sing songs of praise to him, as
in memory of the gift accepted, that
finally we may climb with swift foot
to the kingdom of heaven, with you as
leader, O Christ.

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 repertoire, 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 Orientale 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 *Good Friday in Jerusalem*; *Tikey Zes: Divine Liturgy*; *A Time for Life by Robert Kyr*; and *Arctic Light: Finnish Orthodox Music*. Other releases include *Mt. Sinai: Frontier of Byzantium*; *Epiphany: Medieval Byzantine Chant*; *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*; *The Divine Liturgy in English: The Complete Service in Byzantine Chant*; and more. Forthcoming recordings include Greek and Latin music from medieval Cyprus, medieval Byzantine chant from the Great Church of Christ at Hagia Sophia in Constantinople, and select choral works of Michael Adamis.

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 Publishing and a historical introduction to Byzantine Chant for Yale University Press.

Contact and Booking Information

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Καλοῦσι δὲ φασὶ Δολιωνίᾳ καὶ Μυσί-
αι, τὴν περὶ Κόρινθον ἰόντι ἐς Μιλητούπο-
λιν. Εἰ οὐκ οὗτος ἔστι τῶντα, ἔκμαρτα
ρήματα ὑπὸ τῶν δὲ κενυμένων νῆων, καὶ ὑπὸ
τῶν ποιητῶν, πῆλιν καὶ τοῖς ὁμοῖον ταύ-
της μεμνήσθαι ἐλ Αἰολίας, ἀλλὰ μὴ ἐλ Ὑ-
ποβαυδου λεγομένης, ἔρταται δὲ καὶ πρότε-
ρον περὶ ὧν τῶν καὶ ἐστὶ περὶ Μυσῶν καὶ ὄφρ
νῶν λόγῳ ὥς τε ἐχέτω τοῦτος. Λοιπὸν δὲ
τὴν περὶ τὸν ποταμὸν παρὰ κενυμένην τῆς καὶ ἔρταται
σὺν ταύτῃ τοῦ ποταμοῦ δὲ ἵστανται τὴν Κόρινθον.
Εἰρταται δὲ ὅτι καὶ περὶ κενυμένην θάλασσαν, ὑπὸ
ἐλ Αἰγυπτίου καὶ φοινίκων, ἐλ Συρίας, ἐλ τῆς
λοιπῆς περὶ ἀραβίας μέχρι ἐλ Ροδίων, σι-
θῶς πᾶσι δὲ καὶ ἐκ τῆς ἐλ Αἰγυπτίου περὶ
γοῦς, καὶ τῆς Περσουλίας, ἐλ τὰ κατὰ τὸν ἰσθ-
μὸν Κόρινθον. Ἐν δὲ ταύτῃ δὲ καὶ ὁ Κόρινθος νῆ-
ος τὰ μὲν περὶ σπάρτακα μέγιστον συνάφονται καὶ
ἐρταται πῆλιν Τραχίνα καὶ Κιλίκια, λαοὶ δὲ καὶ πᾶσι
ἐχέτω τῇ ἡπείρῳ δὲ, τὰ δὲ ἑκά ἐλ Ἰσθμῷ
καὶ τῶν, πᾶσι δὲ ἐστέταται ἐλ Περσουλίας καὶ
καὶ τῆς περὶ ἀραβίας, καὶ τῆς ἐλ Αἰγυπτίου
καὶ, καὶ ἡ ἐφ' ἧς περὶ ἀραβίας μέχρι Σελουκείας
καὶ ἐλ Ἰσσοῦ, πᾶσι ἀρκαται δὲ καὶ τῆς Κόρινθου
καὶ τῆς Περσουλίας περὶ ἀρκαται. ὥστε δὲ ἀπὸ
τῆς περὶ ἀρκαται περὶ ἀρκαται τοῖς τε ἀρκαται
καὶ ἐλ Ροδίας ἀπὸ ἧς ἐλ Ὑποβαυδου, καὶ Ροδίων

Vocant autem, inquit, Dolionide & Mysiam, quâ apud Cyzicum Miletopolin itur. Hæc si uera sunt, & testimonio eorum quæ hodie sunt comprobatur, & poetarum: quid obstat quin Homerus huius Afcaniæ mentionem faceret, non eius quam Xantus refert. Sed hic finem facio, cum supra de hac re dixerim in Myforum & Phrygum enarratione. Restat ut huius peninsulæ uersus meridiem adiacentem insulam Cyprum describamus. Dictum fuit, mare quod continetur *Cypri descriptio*
Aegypto, Phœnices, Syria & ora quæ usque *Vide quæram*
ad Rhodo oppositam continentem porrigit, *Asiæ Tabulam.*
quodammodo componi ex Aegypto, Pamphylioq; mari, & eo quod sinum facit italicum. In eo est insula Cyprus, cuius septentrionales partes ad asperam accedunt Ciliciam & continentis extremitatem: orientales Ihsico sinu, occidua Pamphylia, meridionalia Aegypto mari alluuntur. Id ab occasu cum Africo & Carpathio mari confluit: ab austro & oriente Aegyptum habet, oramq; deinceps Seleuciamusq; & Ihsu: uersus septentrionem Cyprus est & mare Pamphylum. Hoc à septentrione continetur extremitatibus asperæ Ciliciæ & Pamphyliæ ac Lyciæ usque ad Rhodiam. ab occasu Rhodo insula, ab ortu Cypro, quâ Paphus est & A-



καμαυτα' ἀρ' ἡ τ' μεσημβρίας σύρρ' ἐν ἐστῶ
 αἰγυπῖω πελάγῃ. ἔστι δ' ἡ κύκλος τ' κύ
 πρὸ σπείδιω φηχίλιω. Ἐτετρακισίω ἐῖκοσι
 κατὰ

camas. uersus meridiem confluit cum Aegyptio mari. Circulus Cypri, si sinus intrentur, stadiorum est cīs cīs cīs ccccxx. AA 2 longi-

PRODUCTION CREDITS

Producer: Mark Powell (Cappella Romana).

Recording, Mixing, and Mastering Producer;

Digital Editor: Steve Barnett (Barnett Music Productions, Minneapolis, Minn.).

Recording, Mixing, and Mastering Engineer:

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

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Images: Fresco icon of St. Hilarion from the Church of Panagia tou Arakou, Lagoudera, Cyprus, detail of photograph by Svetlana Tomeković, from the Princeton University Index of Christian Art, used by permission. Inscription: Ἀδελφοὶ ὅσιν ἔχη ὁ Θ[Ε]ΟΣ ἀγαθὴ(όν)τηταν μὴ ἀπελπίσο(ω)μεν + “How great is God’s goodness, brothers! Despair not!”

Oil landscape in Cyprus, “Sky, Sea, Land,” by Stephen Hayes, collection of Timothy and Anne E. Hayes, used by permission; Stephen Hayes is represented by the Elizabeth Leach Gallery (Portland, Oregon) and David Richard Gallery (Santa Fe, New Mexico).

Woodcut map of Cyprus, based on that by Ptolemy: Xylandro, Gulielmo. Στράβωνος Γεωγραφικῶν βίβλοι Ἑπτὰ καὶ Δέκα. Basle: 1571. 779.

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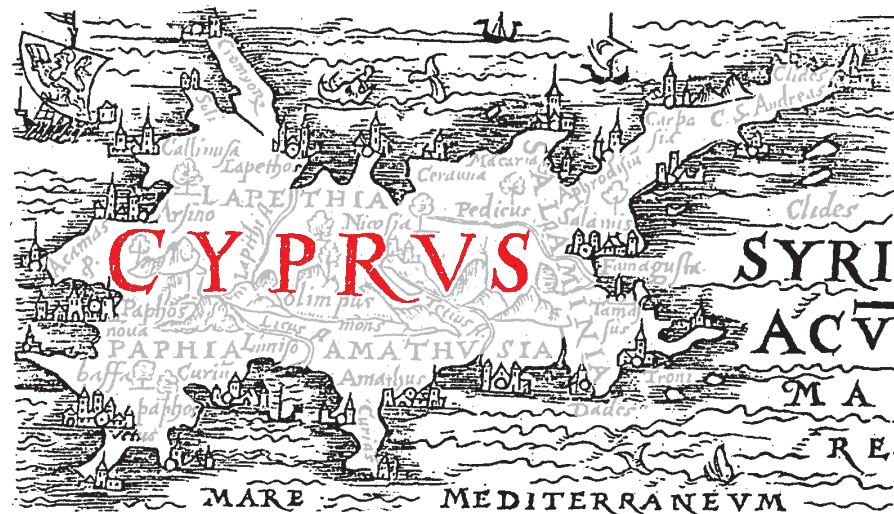
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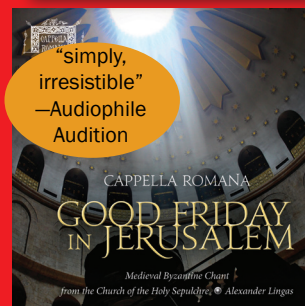


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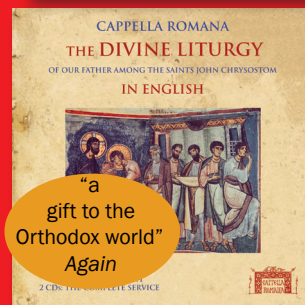
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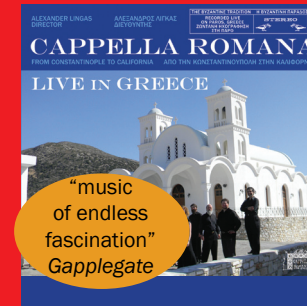
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