

Ivan Moody

The Akáthistos Hymn

Cappella Romana
Alexander Lingas



Cappella Romana Alexander Lingas, music director and founder

Soprano

LeaAnne DenBeste
Elizabeth Eck
Stephanie Noble
Gayle Neuman
Rachel Taylor Brown

Alto

Margaret Green
Virginia Hancock
Kerry McCarthy
Wendy Steele
Irene Weldon

Tenor

John Michael Boyer
Leslie Green
Ryan Heller
Christopher Kula
Mark Powell
Tim Wright

Bass

John S. Boyer
David Krueger
Kendrick Perala +2006
Adam Steele
John Vergin

Soloist: John Vergin, baritone

The Akáthistos Hymn is one of the finest examples of the early Byzantine genre of poetic homilies known today as the *kontakion* (thus named after the scrolls upon which they were written). Probably written early in the sixth century to be sung shortly after Christmas, the hymn is a rapturous meditation in twenty-four stanzas (one for each letter of the Greek alphabet) on the cosmic role of the Virgin Mary (the Theotokos) as mother of the incarnate Word of God. Each stanza is followed by one of two refrains. Originally, these refrains would presumably have been sung by the congregation gathered around the ambon (a large pulpit in the center of Early Christian basilicas) to hear the hymn during the course of an all-night vigil (Greek, “pannychis”). After Annunciation was made a separate feast nine months before Christmas, performance of the Akáthistos Hymn was eventually transferred to the Lenten period on and around 25 March.

The hymn continued to be regularly sung in Constantinople’s urban churches long after its composition. With the miraculous lifting of a siege of Constantinople in 626, the hymn acquired both a new prologue (koukoulion) and its name, “Akáthistos” (Greek for “not seated”). The koukoulion hails the Mother of God as protector of Constantinople, while the term “Akáthistos” refers to a custom of remaining standing throughout the hymn’s performance.

Today the Akáthistos Hymn remains one of the most beloved hymns of the Orthodox Church. It is sung in its entirety at either compline or matins on the the fifth Saturday of Lent. In modern Greek practice, it is also sung at compline in four sections (*staseis*) over the first four Friday evenings of Lent. The Akáthistos Hymn also continues to serve as a poetic model for new hymns, notably including the *Akathist of Thanksgiving* set to music by the late Sir John Tavener.

Ivan Moody has set in its entirety the English translation of the Akáthistos Hymn made by the Bishop Kallistos Ware and Mother Mary for their celebrated edition of *The Lenten Triodion*, the book of Eastern Orthodox hymns for the Lenten season. Scored for multi-part a cappella chorus and solo male voice, this reverent work skillfully combines traditional Byzantine melodies—which appear unadulterated (complete with microtonal ornaments) in the Greek-language refrains—and Russian choral textures with original melodies suited to a rendering in the English language. In this way, *The Akáthistos Hymn* is reminiscent of Moody’s highly praised oratorio *Passion and Resurrection*, in which he achieved a similar blend of ancient and modern material. These similarities are not mere coincidence, for the creation of Moody’s *Akáthistos* was stimulated by Cappella Romana’s acclaimed performances of his earlier oratorio in 1996. Bearing in mind Cappella’s special commitment to early and contemporary Orthodox music, Moody began

to plan a setting of all twenty-four stanzas of the Akáthistos Hymn, something that had not been attempted since the late Middle Ages. Dedicated to Bishop Kallistos and Alexander Lingas, the work was completed in the autumn of 1998 and was given its world premiere by Cappella Romana in January 1999. Cappella Romana reprised the work in 2001 in preparation for this recording, in 2011 to commemorate the ensemble's 20th anniversary, and in 2018 directed by the composer.

O Tebe raduetsya is a setting of the megalynarion, or hymn to the Mother of God, from the Divine Liturgy of St. Basil, celebrated in the Orthodox Church during Great Lent and at certain other times. The text speaks exultantly of the cosmic nature of the Mother of God—"All creation rejoices in thee, O Woman full of grace." The work is based on a melody from the repertory of Russian "Greek" chant. The work dates from 1990 and was premiered in London by the Kastalsky Chamber Choir under the direction of the composer.

—Alexander Lingas

About the Artists



Ivan Moody studied music and theology at the Universities of London, Joensuu and York (where he took his Ph.D). He studied composition with Brian Dennis, Sir John Tavener, and William Brooks, and his music has been performed and broadcast all over the world, and recorded on labels such as Hyperion, ECM, Telarc, Warner Classics, Sony, Linn, Orange Mountain, and Challenge. He has been commissioned and performed by many of the world's outstanding performers, including the Hilliard Ensemble, Singer Pur, Amarcord, the Tallis Scholars, Chanticleer, the BBC Singers, the English Chamber Choir, Raphael Wallfisch, Paul Barnes, Suzie LeBlanc, Artur Pizarro, Cappella Romana, the Coro Nacional de España, Orchestrutopica, the Norwegian Soloists' Choir, Trio Mediaeval, Singer Pur, the Goeyvaerts Trio, and the Estonian Philharmonic Chamber Choir.

His largest works to date are *Passion and Resurrection* (1992), *The Akáthistos Hymn* (1998) and *Qohelet* (2013), the first two of which he has conducted in performances by Cappella Romana. Other significant works include *The Dormition of the Virgin*

(2003), the double-bass concerto *The Morning Star* (2003), the piano concerto *Linnunlaulu* (2003), *Passione Popolare* (2005), *Ossetian Requiem* (2005), the tuba concerto *Pipistrello* (2007), *Stabat Mater* (2008), *Moons and Suns* (2008), the piano quintet *Nocturne of Light* (2009), the bass clarinet concerto *Dragonfly* (2013), *Simeron* (2013) for vocal trio and string trio, and the *Dante Trilogy* (2014) for choir and ensemble. Recent works include *Los Espejos de Velázquez* for pianist Artur Pizarro, *Paris, 7 am* for soprano Suzie Leblanc, *Le Vergine* for the Stimmwerck ensemble, *Vespers Sequence* for New York Polyphony, and *Psalm 1* for the Regensburger Domspatz. Future projects include works for Trio Mediaeval, the Bells Brass Ensemble, the tuba virtuoso Sérgio Carolino, and a song cycle for Mark Padmore.

As a conductor, he has directed many choirs and vocal groups, including Voces Angelicae and the Kastalsky Chamber Choir in Britain (both of which he founded), Capilla Peña Florida in Spain (with whom in 1992 he gave, at the invitation of Radio Nacional de España, the inaugural concert in celebration of Columbus Day, broadcast live to more than 30 countries), Ensemble Alpha, the Pravoslava chamber choir, the Early Music Ensemble of the UFF (Brazil), the Winterthur Vocal Ensemble (Switzerland), the Chanters of St John the Theologian (Finland), Sforzinda (Spain), the choir of St George's Cathedral, Novi Sad (Serbia), the Odyssey Choir and Vox Laci (Portugal), and the Chamber Choir of the Academy of Arts (Serbia). He is a frequent guest conductor with Cappella Romana, and has worked with them on contemporary Orthodox choral music (such as the monumental *Penitential Verses* by Alfred Schnittke) and music from Serbia,

Bulgaria and Finland (a project which resulted in the CD recording *Arctic Light*). He is co-founder, together with Peter Phillips, Pedro Teixeira and Jordi Abelló, of the choral course Victoria 400, held in Barcelona, and has lectured at and served on juries for prestigious choral festivals such as Europa Cantat, Pomorie (Bulgaria), and Hajnowka (Poland).

As a musicologist, he has lectured and published widely on the music of the Iberian Peninsula, Russia and the Balkans, contemporary sacred music, and music and theology. He has contributed to the *New Grove Dictionary of Music*, *Musik in Geschichte und Gegenwart*, the *New Canterbury Dictionary of Hymnology* and the *Routledge Encyclopaedia of Modernism* and the forthcoming *Cambridge Stravinsky Encyclopaedia*, and is Editor of the *Journal of the International Society for Orthodox Church Music* and Co-Editor of the *Revista Portuguesa de Musicologia*. His book, *Modernism and Orthodox Spirituality in Contemporary Music*, was published in 2014. He is a researcher at CESEM-Universidade Nova, Lisbon, Chairman of the International Society for Orthodox Church Music (www.isocm.com), and founding member of the Music Panel of the European Academy of Religion. He is an archpriest of the Ecumenical Patriarchate of Constantinople in the Diocese of Spain and Portugal.

www.ivanmoody.co.uk

Alexander Lingas, music director & founder



Alexander Lingas, music director and founder 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 the late 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, and an

historical introduction to Byzantine Chant for Yale University Press.

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 by music director Alexander Lingas, 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 includ-

ing 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, at the Iași Byzantine Music Festival in Iași, Romania, and Orientale Lumen in Budapest, Hungary.

Cappella Romana has released over twenty compact discs. Its latest recordings are *Cyprus: Between Greek East and Latin West*, 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, and *Good Friday in Jerusalem: Medieval Byzantine Chant*, all of which have received multiple rave critical reviews with the latter two debuting in the top 10 Classical Recordings on Billboard.

Other releases include *Tikey Zes: Divine Liturgy*, *Arctic Light: Finnish Orthodox Music*, *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*.

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 2016, with the acoustics of Hagia Sophia imprinted upon the performances by Cappella Romana.

John Vergin, baritone, has been active with Cappella Romana both as a member of the ensemble and as a soloist, notably in Ivan Moody's *Passion and Resurrection*. Mr. Vergin is also a composer, and his *When Augustus Reigned* can be heard on Cappella Romana's CD by the same title. In addition to choral works, he has written a number of solo songs and works for organ, piano, and various instruments. In theater, Mr. Vergin performs as both musician and actor and also has composed music for many Portland theater productions. Mr. Vergin is an adjunct faculty member of Reed College, where he teaches singing.

The Akáthistos Hymn

Refrains in Greek, Mode Plagal IV:

Χαίρε, Νύμφη ἀνύμφευτε. (Hére nímfi anímfevte: Hail, Bride without bridegroom)

Ἀλληλοῦῖα. (Alleluia)

DISC ONE

First koukoulion

Taking knowledge of the secret command, the bodiless Archangel went with haste to Joseph's dwelling, and said to her that knew not wedlock: 'He who in His self-abasement bowed the heavens and came down, is housed wholly and unchanged in thee. I see Him take the form of a servant in thy womb, and in wonder cry to thee: Hail, Bride without bridegroom.'¹

Second koukoulion

To thee, our leader in battle and defender, O Theotokos, we thy servants,² delivered from calamity, offer hymns of victory and thanksgiving. Since thou art invincible in power, set us free from every peril, that we may cry to thee: Hail, Bride without bridegroom.

FIRST STASIS

Ikos One

A prince of the angels was sent from heaven, to say to the Theotokos, Hail! (three times). And seeing Thee, O Lord, take bodily form at the sound of his bodiless voice, filled with amazement he stood still and cried aloud to her:

Hail, for through thee joy shall shine forth:

Hail, for through thee the curse shall cease.

Hail, recalling of fallen Adam:

Hail, deliverance from the tears of Eve.

Hail, height hard to climb for the thoughts of men:

Hail, depth hard to scan even for the eyes of angels.

Hail, for thou art the throne of the King:

Hail, for thou holdest Him who upholds all.

Hail, star causing the Sun to shine:

Hail, womb of the divine Incarnation.

Hail, for through thee the creation is made new:

Hail, for through thee the Creator becomes a newborn child.

Hail, Bride without bridegroom!

Ikos Two

The Holy Maiden, seeing herself in all her purity, said boldly unto Gabriel: 'Strange seem thy words and hard for my soul to accept. From a conception without seed how cost thou speak of childbirth, crying: Alleluia!'

Ikos Three

Seeking to know what passes knowledge, the Virgin said to the ministering Angel: 'From a maiden womb how can a Son be born? Tell me.' And to her in fear he answered, crying:

Hail, initiate of God's secret counsel:

Hail, faith in that which must be guarded by silence.

Hail, beginning of Christ's wonders:

Hail, crown and fulfillment of His teachings.

Hail, heavenly ladder by which God came down:

Hail, bridge leading men from earth to heaven.

Hail, marvel greatly renowned among the angels:

Hail, wound bitterly lamented by the demons.

Hail, for ineffably thou shalt bear the Light:

Hail, for thou hast revealed the mystery to none.

Hail, wisdom surpassing the knowledge of the wise:

Hail, dawn that illumines the minds of the faithful.

Hail, Bride without bridegroom!

Ikos Four

Then the power of the Most High overshadowed her that knew not wedlock, so that she might conceive: and He made her fruitful womb as a fertile field for all who long to reap the harvest of salvation, singing: Alleluia!

Ikos Five

Bearing God within her womb, the Virgin hastened to Elisabeth; whose unborn child, knowing at once the salutation of the Theotokos, rejoiced and, leaping up as if in song, cried out to her:

Hail, vine whence springs a never-withering branch:

Hail, orchard of pure fruit.

Hail, for thou tendest the Husbandman who loves mankind:

Hail, for thou hast borne the Gardener who cultivates our life.

Hail, earth yielding a rich harvest of compassion:

Hail, table laden with mercy in abundance.

Hail, for through thee the fields of Eden flower again:

Hail, for thou makest ready a haven for our souls.

Hail, acceptable incense of intercession:

Hail, propitiation for the whole world.

Hail, loving-kindness of God unto mortal man:

Hail, freedom of approach for mortals unto God.

Hail, Bride without bridegroom!

Ikos Six

Tossed inwardly by a storm of doubts, prudent Joseph was troubled: knowing thee to be unwedded, O blameless Virgin, he feared a stolen union. But when he learnt that thy conceiving was from the Holy Spirit, he said: Alleluia!

SECOND STASIS

Ikos Seven

The shepherds heard the angels glorify Christ's coming in the flesh. Quickly they ran to the Shepherd, and beheld Him as a lamb without spot, that had been pastured in the womb of Mary; and they sang praises to her, saying:

Hail, Mother of the Lamb and Shepherd:

Hail, fold of spiritual sheep.

Hail, protection against unseen enemies:

Hail, key to the door of Paradise.

Hail, for heaven exults with earth:

Hail, for things on earth rejoice with the heavens.

Hail, never silent voice of the apostles:

Hail, unconquered courage of the victorious martyrs.

Hail, firm foundation of the faith:

Hail, shining revelation of grace.

Hail, for through thee hell is stripped bare:

Hail, for through thee we are clothed in glory.

Hail, Bride without bridegroom!

Ikos Eight

Seeing the star pointing to God, the Magi followed its radiance. Keeping it before them as a beacon, with its help they sought the mighty King; and attaining the Unattainable, they rejoiced and cried to Him: Alleluia!

Ikos Nine

The children of the Chaldaeans saw the Virgin holding in her hands Him who with His hands fashioned mankind. Though He had taken the form of a servant, yet they knew Him as their Master. In haste they knelt before Him with their gifts and cried out to the Blessed Virgin:

Hail, Mother of the Star that never sets:

Hail, bright dawn of the mystical Day.

Hail, for thou hast quenched the furnace of deception:
Hail, for thou cost illumine all who love the mystery of the Trinity.
Hail, for thou hast cast down from his dominion the tyrant that hates man:
Hail, for thou hast made known the Lord Christ who loves mankind.
Hail, deliverance from the worship of pagan idols:
Hail, liberation from the filth of sin.
Hail, for thou hast quenched the worship of fire:

Hail, for thou hast released us from the flames of passion.
Hail, guide of the faithful to chastity:
Hail, joy of all generations. Hail, Bride without bridegroom!

Ikos Ten

Becoming God's messengers, the Magi returned to Babylon. Having fulfilled the prophecy concerning Thee,³ and preaching Thee to all as Christ, they left Herod to his raving, for he knew not how to sing: Alleluia!

Ikos Eleven

Shining upon Egypt with the light of truth,⁴ Thou hast dispelled the darkness of falsehood; for the idols of that land fell down, unable to endure Thy power, O Saviour, and all who were delivered from them cried unto the Theotokos:

Hail, restoration of men: Hail, downfall of demons. Hail, for thou hast trampled on the delusion of error: Hail, for thou hast exposed the snares of the idols. Hail, sea that has drowned the invisible

Pharaoh: Hail, rock that gives drink to all who thirst for life.
Hail, pillar of fire, guiding those in darkness:
Hail, protection of the world, wider than the cloud in the wilderness.⁵
Hail, food that takes the place of manna:
Hail, minister of holy joy.
Hail, promised land:
Hail, source of milk and honey.
Hail, Bride without bridegroom!

Ikos Twelve

As Simeon drew near to the time of his departure from this world of error, he received Thee as an infant in his arms, but he knew Thee to be perfect God; and, struck with wonder at Thine ineffable wisdom, he cried: Alleluia!

DISC 2

THIRD STASIS

Ikos Thirteen

A new creation has the Creator revealed, manifesting Himself unto us His creatures. From a Virgin's womb He came, preserving it inviolate as it was before: that, beholding the miracle, we might sing her praises, crying:

Hail, flower of incorruption:
Hail, crown of chastity.
Hail, bright foreshadowing of the resurrection glory:
Hail, mirror of the angels' life.
Hail, tree of glorious fruit on which the faithful feed:
Hail, wood of shady leaves where many shelter.
Hail, for thou hast conceived a Guide for the wanderers:
Hail, for thou hast borne a Deliverer for the captives.
Hail, intercessor with the Righteous Judge:
Hail, forgiveness for many who have stumbled.
Hail, robe for the naked and bereft of hope:
Hail, love surpassing all desire.
Hail, Bride without bridegroom!

Ikos Fourteen

Seeing this strange birth, let us become strangers to the world, fixing our minds in heaven. To this end has the most high God appeared on earth as a lowly man, because He wishes to draw heavenward all who cry aloud to Him: Alleluia!

Ikos Fifteen

The Word uncircumscribed was wholly present here below, yet in no wise absent from the realm on high: God descended to earth, yet underwent no change of place. He was born of a Virgin, overshadowed by divine power, and unto her we sing:

Hail, enclosure of the God whom nothing can enclose:

Hail, gate of the hallowed mystery.

Hail, tidings doubted by unbelievers:

Hail, undoubted glory of the faithful.

Hail, most holy chariot of Him who rides upon the cherubim:

Hail, best of all dwellings for Him who is above the seraphim.

Hail, for thou bringest opposites to harmony:

Hail, for thou hast joined in one childbirth and virginity.

Hail, for through thee our sin is remitted:

Hail, for through thee Paradise is opened.

Hail, key of Christ's Kingdom:

Hail, hope of eternal blessings.

Hail, Bride without bridegroom!

Ikos Sixteen

All the ranks of angels marvelled at the great work of Thine Incarnation.

For they saw God, whom none can approach, as a man approachable by all, dwelling in our midst, and hearing from our lips: Alleluia!

Ikos Seventeen

Eloquent orators we see dumb as the fishes in thy presence, O Theotokos, for they are at a loss to say how thou remainest virgin and yet hast power to bear a child. But we, marvelling at the mystery, cry aloud with faith:

Hail, casket of God's wisdom:

Hail, treasury of His providence.

Hail, for thou revealest lack of wisdom in the lovers of wisdom:

Hail, for thou provest devoid of reason those skilled in reason's art.

Hail, for the cunning disputants are shown to be fools:

Hail, for the myth makers have withered into silence.

Hail, for thou hast torn asunder the tangled webs of the Athenians:

Hail, for thou hast filled the nets of the fishermen.

Hail, for thou cost draw men from the depths of ignorance:

Hail, for thou cost illumine multitudes with knowledge.

Hail, ship of all who would be saved:

Hail, haven for the seafarers of life.

Hail, Bride without bridegroom!

Ikos Eighteen

Wishing to save the world, the Fashioner of all things came to it of His own free choice. As God He is our Shepherd, yet has He appeared for our sake as a man like us; and calling like by means of like, as God He hears our cry: Alleluia!

FOURTH STASIS

Ikos Nineteen

For virgins and for all who flee to thee thou art a wall, O Virgin Theotokos Undeified: for the Creator of heaven and earth has made thee ready and adorned thee, dwelling in thy womb, and teaching all to sing to thee:

Hail, pillar of virginity:

Hail, gate of salvation.

Hail, beginning of the new and spiritual creation:

Hail, provider of God's mercy.

Hail, for thou hast given new birth to those conceived in shame:

Hail, for thou hast given good counsel to those robbed of understanding.

Hail, for thou bringest to naught the corrupter of man's mind:

Hail, for thou bringest to birth the Sower of purity.

Hail, bridal chamber of a marriage without seed:

Hail, for thou joinest in union the faithful to their Lord.

Hail, fair nursing mother of virgins:

Hail, bridal escort of holy souls.
Hail, Bride without bridegroom!

Ikos Twenty

No hymn can recount the multitude of Thy many mercies. For though we offer unto Thee, O holy King, songs numberless as the sand upon the seashore, yet we do nothing worthy of the blessings Thou hast given us, who cry unto Thee: Alleluia!

Ikos Twenty-One

We see the Holy Virgin as a lamp of living Light, shining upon those in darkness. Kindling the immaterial Fire, she guides all men to divine knowledge; she illumines our mind with radiance, and we sing these praises in her honour:

Hail, beam of the spiritual Sun:
Hail, ray of the Moon that never wanes.
Hail, lightning flash that shines upon our souls:
Hail, thunder that brings terror to our enemies.
Hail, dawn that maketh the manifold Splendour to arise:
Hail, spring that maketh the River with many streams to flow.
Hail, for thou hast prefigured the baptismal font:
Hail, for thou takest away the filth of sin.
Hail, water washing clean the conscience:
Hail, cup wherein is mixed the wine of mighty joy.
Hail, scent of Christ's fragrance:
Hail, life of mystical feasting.
Hail, Bride without bridegroom!

Ikos Twenty-Two

Wishing to grant release from ancient debts, the Redeemer of all men came of His own will to those who were exiled from His grace; He has torn up the record of our sins, and from all He hears the cry: Alleluia!⁶

Ikos Twenty-Three

We all sing in honour of thy Son, O Theotokos, and praise thee as a living temple. For the Lord who holds all things in His hand made His dwelling in thy womb; He hallowed and He glorified thee, teaching all to cry to thee:

Hail, tabernacle of God the Word:
Hail, greater Holy of Holies.
Hail, ark made golden by the Spirit:
Hail, never empty treasure house of life.
Hail, precious crown of orthodox kings:
Hail, honoured boast of godly priests.
Hail, unshaken fortress of the Church:
Hail, unconquered rampart of the Kingdom.
Hail, for through thee the standards of victory are raised on high:

Hail, for through thee our enemies are cast down.
Hail, healing of my body:
Hail, salvation of my soul.
Hail, Bride without bridegroom!

Ikos Twenty-Four

O Mother worthy of all praise, who hast borne the Word, the Holiest of all Holies (three times): accepting this our offering, deliver from every ill and from the punishment to come all those who cry aloud to thee: Alleluia!

And then again the Second Koukoulion

To thee, our leader in battle and defender, O Theotokos, we thy servants, delivered from calamity, offer hymns of victory and thanksgiving. Since thou art invincible in power, set us free from every peril, that we may cry to thee:
Hail, Bride without bridegroom!

Footnotes

1 Psalm 17:10; Phillipians. 2:7.

2 In the original, 'I thy city'.

3 Psalm 71:10.

4 Isaiah 19:1; Matthew 2:14.

5 Exodus 13:21.

6 Colossians 2:14.

Translation © Bishop Kallistos (Ware) of Diokleia and Mother Mary.

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O tebe raduetsya

О Тебе радуется, Благодатная, всякая тварь,
Ангельский собор и человеческий род,
Освященный Храме и Раю Словесный,
Девственная похвало. из Неяже Бог воплотися
И Младенец бысть, прежде век Сый Бог наш.
Ложесна бо Твоя Престол сотвори.
И чрево Твое пространнее небес содела.
О Тебе радуется, Благодатная, всякая тварь, слава Тебе!

All creation rejoices in thee, O Woman full of grace, the assembly of the angels and the race of man. O sanctified temple and mystical paradise, glory of virgins, from whom God was incarnate and became a child: our God before the ages. He made thy body a throne and thy womb He made more spacious than the heavens. All creation rejoices in thee, O Woman full of grace, Glory to thee!

Ivan Moody: The Akáthistos Hymn
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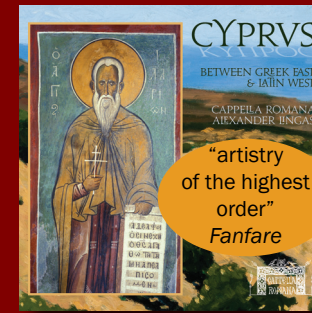
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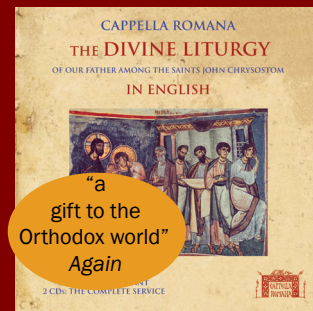
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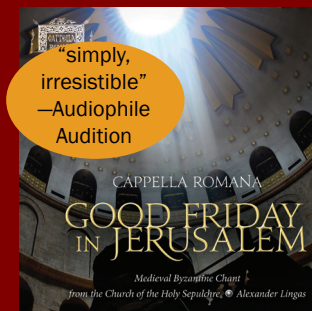
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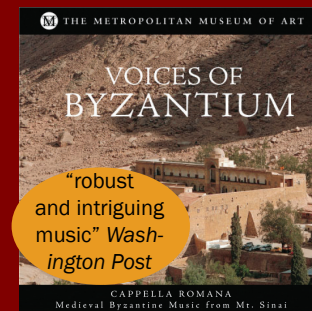
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