

# VENICE IN THE EAST

RENAISSANCE CRETE & CYPRUS



CAPPELLA ROMANA  
ALEXANDER LINGAS



# VENICE IN THE EAST: Renaissance Crete & Cyprus

CAPPELLA ROMANA Alexander Lingas, music director and founder

## From the Byzantine and Venetian Commemorations of the Paschal Triduum

### The Crucifixion and Deposition

- |   |  |  |       |
|---|--|--|-------|
| 1 | Venite et ploremus   | Johannes de Quadris                                    | :51   |
|   | SOLOISTS: Aaron Cain, Mark Powell                                | <i>Liber sacerdotalis</i> (1523) of Alberto Castellani |       |
| 2 | Popule meus  | <i>Liber sacerdotalis</i>                              | :52   |
|   | SOLOIST: Kerry McCarthy  |  |       |
|   | Sticherón for the Holy Passion: Ἡδὴ βάπτεται (“Already the pen”) |  |       |
| 3 | 2-voice setting (melos and “ison”)                               | Manuel Gazēs the Lampadarios (15th c.)                 | 3:01  |
|   | SOLOISTS: Spyridon Antonopoulos,                                 | MS Duke, K. W. Clark 45                                |       |
|   | John Michael Boyer   |  |       |
|   | Traditional Melody of the Sticherarion                           | Mode Plagal 4  |       |
| 4 | Cum autem venissent ad locum                                     | de Quadris   | 1:25  |
|   | SOLOISTS: Aaron Cain, Mark Powell                                | <i>Liber sacerdotalis</i>                              |       |
| 5 | O dulcissime   | de Quadris   | 1:42  |
|   | SOLOISTS: Photini Downie Robinson, Kerry McCarthy                | <i>Liber sacerdotalis</i>                              |       |
| 6 | Verses of Lamentation for the Holy Passion                       | “Corrected by” Angelos Gregoriou                       | 10:48 |
|   |  | MS Duke 45, Mode Plagal 2                              |       |
| 7 | Sepulto Domino   | de Quadris   | 2:46  |
|   | SOLOISTS: Spyridon Antonopoulos, Aaron Cain, Mark Powell         | <i>Liber sacerdotalis</i>                              |       |

### The Resurrection

- |   |   |   |      |
|---|---|---|------|
| 8 | Attollite portas (“Lift up your gates”) | <i>Liber sacerdotalis</i>                       | :35  |
|   | CELEBRANT: Mark Powell                  |   |      |
| 9 | Ἀρατε πύλας (“Lift up your gates”)      | Anon. Cypriot (late 15th c.), MS Sinai Gr. 1313 | 4:30 |

10	Attollite portas ... Quem queritis ...	<i>Liber sacerdotalis</i>	2:31
11	Χριστὸς ἀνέστη (“Christ has risen”) Ioannis Plousiadenós (ca. 1429–1500), MS Dionysiou 570	Cretan Melody as transcribed by	1:05
12	Venetian Paschal Greeting: Surrexit Christus! <i>CELEBRANT: Mark Powell</i>	<i>Liber sacerdotalis</i>	1:04
13	Χριστὸς ἀνέστη	Cantus grecus Christus surrexit, MS Faenza 117	1:20

### New Greek Chants of the Eucharist

14	Gloria in excelsis, sung in Greek	Gazēs and Plousiadenós Mode 1	9:14
15	The Nicene-Constantinopolitan Creed, sung in Greek	The “New” Cantors of Crete MS Sinai 1552, Mode Plagal 4	7:34
16	Communion Verse for Easter: Σῶμα Χριστοῦ μεταλάβετε (“Receive the Body of Christ”)	Ioannis Laskaris (15th c.) Mode Plagal 2 “Nenano”	3:29
17	Communion Verse: Ὁ ἐωρακὼς ἐμέ (“One who has seen me”), John 14:9	An Old [Cretan] Melody Embellished by Hieronymos Tragodistēs of Cyprus (16th c.) MS Sinai Gr. 1313, Mode Plagal 4	2:00

### Byzantine Hymns to the Mother of God

18	A Tropáion from the 9th Ode of the Paschal Canon by St. John of Damascus: Ὡ Πάσχα τὸ μέγα (“O Great Pascha”) In polyphony	Hieronymos Tragodistēs	1:30
19	Káthisma “as sung on the Holy Mountain”	Angelos Gregoriou MS Dionysiou 570, Mode Plagal 4	2:50
20	Kalophonic Theotokíon for Cardinal Bessarion <i>SOLOISTS: Spyridon Antonopoulos, John Michael Boyer</i>	Plousiadenós	15:36

*TOTAL* 74:46

## Cappella Romana Alexander Lingas, music director and founder

### SOPRANO

Rebekah Gilmore  
Photini Downie Robinson  
Catherine van der Salm

### ALTO

Kristen Buhler  
Emily Lau  
Kerry McCarthy

### TENOR

Spyridon Antonopoulos  
Richard Barrett  
Nicholas Fine

### BASS

John Michael Boyer  
Aaron Cain  
David Krueger  
Mark Powell  
David Stutz

### Cappella Romana

Its performances “like jeweled light flooding the space” (Los Angeles Times), Cappella Romana is a professional vocal 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. The ensemble is known especially for its presentations and recordings of medieval Byzantine chant (the Eastern sibling of Gregorian chant), Greek and Russian Orthodox choral works, and other sacred music that expresses the historic traditions of a unified Christian inheritance. Founded in 1991, Cappella Romana has a special commitment to mastering the Slavic and Byzantine musical repertoires in their original languages, thereby making accessible to the general public two great musical traditions that are little known in the West. The ensemble presents annual concert series in Portland, Oregon, Seattle, Washington, and San Francisco, California, in addition to touring nationally and internationally, most recently to Hungary, Serbia, and the UK. Critics have consistently praised Cappella Romana for their unusual and innovative programming, including numerous world and American premieres. Cappella Romana has released more than twenty recordings.

Music director and founder **Alexander Lingas** 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.











## VENICE AND HER GREEK COLONIES

From her emergence as a significant political entity in the sixth century under the rule of the Eastern Roman (“Byzantine”) Empire to the dissolution of her Serene Republic by Napoleon in 1797, the city of Venice remained closely tied to the Greek East. Following the diversion of the Fourth Crusade to sack Constantinople in the year 1204, the Venetians not only seized for themselves priceless treasures that to this day adorn their Byzantine-style church of San Marco, but also began to acquire colonies in the Eastern Mediterranean. The empire amassed by Venice subsequently waxed and waned relative to the fortunes of its military and economic competitors that included Western powers such as the Genoese and the French, as well as the Byzantines, and—especially from the fourteenth century onwards—the Ottoman Turks.

Crete, acquired by Venice in 1204, was for over four hundred years the Serene Republic’s most important and prosperous Greek colony. The island developed a flourishing Greco-Italian Renaissance culture that it came to share with Cyprus, control of which passed in 1489 from the French Lusignan dynasty to the Venetian Republic. Meanwhile, Venice herself came to host a prominent Greek minority that had gained a measure of cultural and religious

autonomy in the sixteenth century with the building of the church of San Giorgio dei Greci. Cyprus fell to the Ottomans in 1571, followed by Crete in 1669, after which the Ionian Islands were the only Greek lands to remain continuously under Venetian rule (even as it sporadically regained footholds in the Peloponnesus). The arrival of Cretan refugees in the seventeenth century bolstered cultural life on the larger Ionian islands of Corfu, Zante, Lefkada, and Cephalonia, which to this day retain Italianate linguistic, artistic, and musical traditions.

The split that had occurred between the Roman Catholic and Eastern Orthodox Churches at the beginning of the second Christian millennium caused varying degrees of friction between Venice and her Greek subjects. The Orthodox of Crete, for example, were allowed to retain their own lower clergy but forbidden to consecrate their own bishops, placing them nominally under a Latin hierarchy. Music, however, was not an area of significant conflict (Lingas 2006) and the general trend over time was toward greater religious toleration.

In the fifteenth century, religious tensions temporarily relaxed when Venice and her colonies served as waystations for the delegation of Byzantine civil and ecclesiastical officials, headed by Emperor John VIII, that journeyed to Italy in an

attempt to reunify the churches at the Council of Ferrara-Florence (1438–39). Grand Ecclesiarch of Hagia Sophia Sylvester Syropoulos, although personally opposed to the Union of Florence, was among the chroniclers to report occasions when Venetian hosts and Greek Orthodox travelers experienced the worship of the other in a positive way. Syropoulos, for example, expressed admiration for a celebration of Latin vespers at the Venetian monastery of San Giorgio on 23 February 1438, attended by Ecumenical Patriarch Joseph II. After the council the Venetians warmly received a full celebration of the Byzantine Divine Liturgy at San Marco in September 1439. While the Union of Florence ultimately failed to reconcile the churches, it retained some notable Greek supporters. Prominent among these was the former Metropolitan of Nicea, Bessarion (1403–72), an intellectual who became a Cardinal of the Roman Church and in 1468 donated to Venice his valuable collection of books, now contained in the *Biblioteca Marciana*.

The music on this recording witnesses to interactions between Greeks and Latins within the shared cultural space of Venetian rule. It begins by demonstrating the similar ways in which they enriched their respective ancient liturgical traditions for the Paschal *Triduum*, the period from



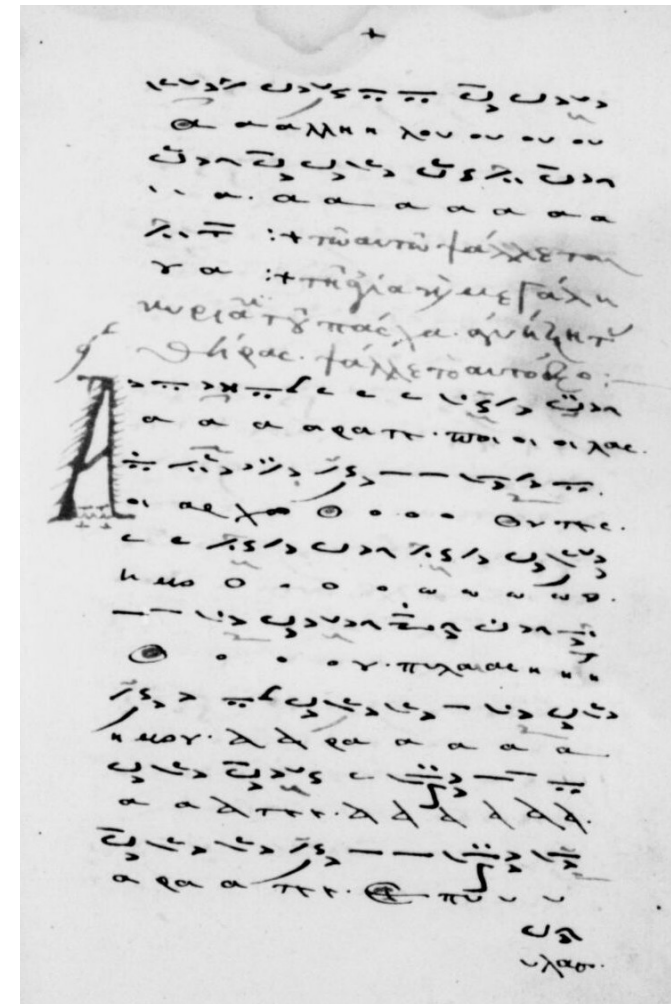
Good Friday to Easter Sunday marking the Crucifixion and Resurrection of Jesus Christ. On Good Friday both communities rendered Christ physically present—the Roman Catholics with a consecrated host and the Greek Orthodox through the *Epitaphios*, a cloth embroidered with an icon of the dead Jesus surrounded by angels—in rituals of burial and lamentation. The Latin *depositio* ceremony observed in Venice during the fifteenth and sixteenth centuries is contained in books compiled for use at San Marco, as well as in the *Liber sacerdotalis* (1523), edited by the Dominican Alberto Castellani and widely distributed in Northern Italy. As Susan Rankin (1997:171) notes, it involved an “extremely elaborate” procession that allowed much of the city’s population to participate alongside “the ducal retinue, clerics of St. Mark’s, and foreign ambassadors.” On this recording we offer excerpts of two-voice music for these devotions in the *Liber sacerdotalis* by Johannes de Quadris, a composer active at San Marco during the second quarter of the fifteenth century. This music is echoed by the simple polyphony of his contemporary Manuel Gazēs, a cantor and composer who served in the Byzantine imperial chapel before retiring to Crete. The Latin laments of the Virgin Mary for her crucified Son find a Greek counterpart in a manuscript of Byzantine liturgical music recorded by the Cretan composer Angelos Gregoriou,

a pupil of Gazēs. Provided in addition to the traditional chants for the Passion, this lament is a poem cast in fifteen-syllable verse, a meter employed in both learned and folk poetry, and set to music stylistically resembling Greek folk song.

Even stronger congruences between Greek and Latin practice under Venetian rule are apparent in the ceremonies marking the Resurrection of Christ on Easter morning. As in the Byzantine rite, it was the custom in Venice for an outdoor procession to be confronted by the closed doors of an empty church. In Castellani’s *Liber sacerdotalis* the opening of the doors is heralded by the proclamation of verses from Psalm 23 (LXX), a text traditionally employed in both the Byzantine and Roman rites for the consecration of churches. The use of this text on Easter morning was also known in Byzantium, where it was listed in the fourteenth-century manual of court ceremony by Pseudo-Kodinos as a practice not observed in the imperial palace. Although still excluded from most Orthodox service books, “Lift up your gates” has in some regions remained a feature of Easter celebrated according to the Byzantine rite until the present day, normally taking the form of a dialogue spoken between clerics outside and inside the church doors (Phountoules 1997: 174–79). Here we offer the beginning of this exchange (sung second

on this recording) as set to exuberant music, probably in the late fifteenth century, by an anonymous composer in Sinai Gr. 1313, a manuscript containing Byzantine chant from Venetian Cyprus.

Proclaimed outside the church without a



Ἄρατε πύλας (Lift up your gates)  
ex MS Sinai Gr. 1313 (344r)

response, “Attollite portas” was followed in sixteenth-century Venice by the musical dialogue “Quem queritis.” Originating as a set of tropes prefacing the Roman Easter mass introit “Resurrexi” and then incorporated into the *Visitatio sepulchri* liturgical dramas of the Latin West, it paraphrases the words exchanged between the myrrhbearing women and the angel at the empty tomb of the risen Christ. Following the dialogue’s conclusion at San Marco with the invitation, “Come and see where the Lord was placed, Alleluia, Alleluia!” the procession entered the basilica and proceeded to a symbolic “sepulchre” at the end of the north transept. Finding the tomb empty, the celebrant proclaimed three times at successively higher pitches the Paschal greeting “Christ has risen!” (“Surrexit Christus!”), to which the choir responded “Deo gratias.” The celebrant then exchanged this greeting individually with the Doge, followed by civic and religious officials in descending order of seniority. Rankin has identified this ceremony as a Venetian adaptation of the traditional Byzantine Easter greeting «Χριστὸς ἀνέστη!» / «Ἀληθῶς ἀνέστη!» (“Christ has risen!” / “He has risen indeed!”), the beginning of which also features prominently as the incipit of the famous Paschal Troparion «Χριστὸς ἀνέστη ἐκ νεκρῶν» (“Christ has risen from the dead”).

Pedro Memelsdorff has recently (2014) noted a previously overlooked synthesis of these two traditions in the Codex Faenza 117, a manuscript best known for its early instrumental music. This is a polyphonic setting for four voices of the Greek Paschal Troparion, written in Latin characters, that ends with the Latin response “Deo gratias.” Labeled “Cantus grecus Christus surrexit,” it was copied, according to Memelsdorff, by the Carmelite Friar Johannes Bonadies in the autumn of 1473 “in or reasonably close to Mantua.” The uppermost voice sings what I identified as a variant of a melody for the Paschal Troparion in the manuscript Mount Athos Dionysiou 570. For comparison, we sing also the original Byzantine version listed by its scribe, John Plousiadenós (ca. 1429–1500), as the version “sung on Crete by the common [people]” («Τὸ ἀδόμενον ἐν Κρήτῃ παρὰ τοῦ κοινοῦ»).

Plousiadenós was a Cretan priest, music theorist, scribe, and composer who lived in Venice for significant portions of his life. On his native island he became a convinced advocate of the Union of Florence even while as a musician he, like the monk Angelos Gregoriou mentioned above, cultivated traditions brought there by cantors escaping the collapse of the Byzantine Empire, prominent among whom were the Imperial *Lampadarioi* Manuel

Gazēs and Manuel Chrysaphes. In Italy Plousiadenós became a protégé of Cardinal Bessarion, who commissioned the hymn in fifteen-syllable verse to the Virgin Mary that concludes this recording. Announcing the name of its patron in an acrostic and set in the sophisticated “kalophonic” (“beautiful sounding”) style of late medieval Byzantine chant, the work climaxes musically as its text dissolves into nonsemantic vocables (*tititi – terere*) known as *teretismata*. It is currently known to survive only in Mt. Athos Koutloumousiou 448, a manuscript copied in the late sixteenth or early seventeenth century by the Cretan composer Benedict Episkopopoulos.

Plousiadenós continued the legacy of Gazēs in two direct ways: by also composing, as may be heard on Cappella Romana’s recording *The Fall of Constantinople*, simple polyphony in two parts; and by completing Gazēs’ partial setting in Greek of the ancient hymn *Gloria in excelsis* as it was used in the mass of the Roman rite (the Byzantine rites of Jerusalem and Constantinople employed a longer form of the text in the morning office of Orthros). Although Byzantine adaptations of the Roman mass circulated in southern Italy under the name of “The Divine Liturgy of St. Peter,” it is more likely that Gazēs composed his version, which sets the first half of the Roman text,



30

Cantus grecus xps surrexit

Christos sanesti et necron thanaton thanaton patissas chetisse  
 endismis massi zoy carissamenos deo gratias : —

Christos sanesti et necron thanaton thanaton patissas  
 chetisse endismis massi zoy carissamenos deo gratias : —

C mor

Codex Faenza 117 (30)



for one of the joint religious observances that Greeks and Latins occasionally celebrated following the Union of Florence. Presumably the impetus for Plousiadenós to set the remainder of the *Gloria* was his own participation, as a unionist Greek cleric, in such celebrations (he is known, for example, to have chanted the gospel in Greek at the papal mass in Rome on 25 December 1498). Other opportunities could have arisen after he was named Roman Catholic bishop of the Venetian outpost of Methone in the Peloponnese in 1490. Confirmed in this post by the Senate of the Serene Republic, Plousiadenós died in a Turkish siege ministering to his mixed Christian flock. Viewed from a musical perspective, the settings of Gazēs and Plousiadenós are highly congruent. Both are set in the same mode and employ the rhythmic signs of Byzantine chant notation in unconventional ways to approximate the capabilities of contemporary Western mensural (measured) notation. This allowed them to create rhythmically complex melodies in triple time, thus producing Greek equivalents of what was known in Latin as *cantus fractus*.

The remaining selections on this recording survey other ways in which Byzantine music developed during the fifteenth and sixteenth centuries under Venetian rule. Gazēs was among a small group of

late Byzantine musicians to imitate their Western counterparts in writing fully melodic settings—in Greek and without the controversial Latin addition of the phrase “filioque” to its clause on the procession of the Holy Spirit—of the Nicene-Constantinopolitan Creed, a text that in the Orthodox East had previously lacked a notated musical tradition (Kritikou 2011). This practice was taken up by composers on Crete, including the unnamed “New [Teachers]” who created the setting on this recording transmitted by the scribe Theodore Rhodakinos in two late fifteenth-century manuscripts (Sinai Greek 1463 and 1552).

Ioannis Laskaris was another cantor, composer, and music theorist who left Constantinople to settle in Candia (*Chandax*) on Crete in 1411. His career there as a teacher of Byzantine chant is documented by contracts in the Venetian archives, as are his activities as an agitator for the rights of the Orthodox Church (Markopoulos 2008 and Markouris 2009). Although the latter led to what was intended to be his permanent expulsion from the island in 1418, Venetian records indicate that by 1421 Laskaris had resumed teaching in Candia. His many musical works are well represented in manuscripts copied on both Crete and the Greek mainland. We offer here a brief setting of the communion verse

for Easter in Sinai Greek 1566, a manuscript copied by Gazēs’ student Angelos Gregoriou.

The heading for a hymn in Sinai Greek 1547, an autograph of Plousiadenós, provides evidence for Gregoriou’s own ties to the mainland. Honoring the Virgin Mary as Mother of God (*Theotokos*), the chant is a Kathisma intended for the office of Orthros. Set in the Fourth Plagal Mode, it features a variant of the model melody «Τὴν σοφίαν καὶ λόγον» as then “sung on the Holy Mountain” of Athos and “written down by Kyr Angelos Gregoriou” as directed by a monk of the “venerable” Athonite “monastery of the Most-Holy Mother of God.”

The latest composer represented on this recording is the mid-sixteenth-century Cypriot musician Hieronymos Tragodistēs (Agapitos 2000), who wrote a significant yet hitherto poorly studied body of musical works for the Byzantine rite using traditional forms of notation. Among them is a communion verse based on a text from John 14:9 that had been set previously both by Gazēs and, for two voices, by Plousiadenós. Writing in his own hand in Sinai Greek 1313, Hieronymos describes



his version as an embellishment of an “old” melody.

Hieronymos is today better known as a scribe active in Germany and Venice, where he studied with Gioseffo Zarlino (1517–1590), the noted theorist of Western music and *maestro di cappella* at San Marco from 1565 until his death. Under the influence of Zarlino, Hieronymos wrote a treatise proposing a reform of Byzantine notation that is followed in its sole manuscript copy (Sinai Greek 1764) by a brief motet for four voices in Renaissance style that sets a stanza from Ode Nine of the Paschal Canon for Easter matins by John of Damascus (Schartau, ed., 1990). Hieronymos gives three of its parts in staff notation, recording the remaining voice in his own reformed system of Byzantine neumes.

—Alexander Lingas

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## TEXTS AND TRANSLATIONS

### From the Byzantine and Venetian Commemorations of the Paschal Triduum

#### The Crucifixion and Deposition

1

*Versus:* Venite et ploremus ante Dominum, qui passus est pro nobis dicens:

*Verse:* Come and let us lament before the Lord, who suffered for us saying:

2

*Chorus:* Popule meus, quid feci tibi? Aut in quo contristavi te? Responde mihi.

*Chorus:* O my people, what have I done to you? How have I saddened you? Answer me.

3

#### Στιχηρόν εἰς τὰ Ἅγια Πάθη

Ἦδη βάπτεται κάλαμος ἀποφάσεως, παρὰ κριτῶν ἀδίκων, καὶ Ἰησοῦς δικάζεται, καὶ κατακρίνεται σταυρῷ, καὶ πάσχει ἡ Κτίσις, ἐν σταυρῷ καθορῶσα τὸν Κύριον. Ἄλλ' ὁ φύσει σώματος δι' ἐμὲ πάσχων, ἀγαθὲ Κύριε δόξα σοι.

#### Sticheron for the Holy Passion

Already the pen of sentence is being dipped in ink by unjust judges, and Jesus is being convicted and condemned to the Cross; and creation, seeing its Lord on the Cross, is suffering. But loving Lord, who for me suffer in your bodily nature, glory to you!

4

Cum autem venissent ad locum,  
ubi crucifigendus erat filius meus,  
statuerunt eum in medio omnis populi,  
et vestibis expoliatis,  
nudum dimiserunt corpus sanctissimum.

But when they came to the place  
where my Son was to be crucified,  
they set him in the midst of all the people,  
and, stripped of his garments,  
they sent away his most holy body naked.

5

O dulcissime filie Syon,  
O dulcissime, videte dolorem meum.  
Inspicite nudum in medio omnis populi  
filium meum dulcissimum;  
vulneratus est in medio eorum.

O sweetest daughters of Zion,  
O sweetest ones, see my pain.  
Look upon him naked in the midst of all the people,  
my sweetest Son;  
he was wounded in the midst of them.



### Θρηνικοί στίχοι εἰς τὰ Ἅγια Πάθη

*Θρηνικοί στίχοι ψαλλόμενοι εἰς τὰ Ἅγια καὶ Τίμια Πάθη τοῦ Κυρίου ἡμῶν Ἰησοῦ Χριστοῦ, ἐδιορθώθησαν παρ' ἐμοῦ [Ἀγγέλου Γρηγορίου], ἤχος πλ. β'*

Παρισταμένη τῷ Σταυρῷ ἡ Πάναγνος Παρθένος  
καὶ τὸν Σωτῆρα βλέπουσα κρεμάμενον ἐν ξύλῳ,  
θρηνοῦσα σπλάχνα μητρικά, ὁδύρετο βοῶσα·  
τέκνον ἐμὸν γλυκύτατον, παμφίλτατόν μου τέκνον,  
πῶς ὑπομένεις ἐμπτυσμούς, ραπίσματα καὶ ὕβρεις,  
πῶς ὑπομένεις τὸν σταυρὸν, τοὺς ἥλους καὶ τὴν λόγχην,  
τὸν σπόγγον καὶ τὸν κάλαμον, τὸν τίτλον τοῦ Πιλάτου,  
εἰς τοῦ Πιλάτου τὴν αὐλήν, εἰς τὴν ἄρνησιν τοῦ Πέτρου.  
Ἐξέστη γῆ καὶ οὐρανός, ἐπὶ τῇ σῇ σταυρώσει,  
ὁ ἥλιος ἐσκότασεν, ἐρράγησαν αἱ πέτραι,  
τότε τὸ καταπέτασμα, τὸ τοῦ ναοῦ ἐσχίσθη,  
ἰδοὺ λοιπὸν πεπλήρωται, τοῦ Συμεὼν ὁ λόγος,  
ἀλλὰ ἀνάστα Κύριε, τριήμερος ἐκ τάφου,  
καὶ σπεῦσον σῶσον εἰς ἐμέ, τὴν Κεχαριτωμένην.

Sepulto Domino, signatum est monumentum ad  
ostium monumenti: ponentes milites, qui  
custodirent illud.  
Ne forte veniant discipuli et furentur eum, et dicant  
plebi: Surrexit a mortuis.

### Verses of Lamentation for the Holy Passion

*Verses of Lamentation sung at the Holy and Precious Passion of our Lord Jesus Christ, corrected by me [Angelos Gregoriou] mode plagal 2*

Standing by the Cross and seeing the Savior  
Hanging on the wood, the immaculate Virgin,  
Lamenting in her motherly heart, in mourning cried out:  
My Child most sweet, my Child most beloved,  
How do you endure the spittings, the blows, the outrages?  
How do you endure the Cross, the nails and the lance,  
The sponge and the reed, the inscription of Pilate,  
The denial of Peter in the courtyard of Pilate?  
Earth and Heaven were amazed at your Crucifixion,  
The sun darkened, the rocks split,  
Then the curtain of the temple was torn,  
And thus the prophecy of Symeon was fulfilled.  
But rise, Lord, from the tomb on the third day,  
And hurry to me, the One Full of Grace, and save me.

When the Lord was buried, the tomb was sealed at  
the entrance,  
with soldiers placed to guard it:  
Lest his disciples come and steal him, and say to the  
people that he has risen from the dead.

## The Resurrection

8

*Et dum pervenerint ad fores ecclesie... sacerdos paratus pulsatur ad ostium manu vel cum cruce dicens sonora voce in tono lectionis:*

Attollite portas, principes, vestras, et elevamini porte eternales, et introibit rex glorie.

*Et pro ista prima pulsatione illi deintus nihil respondent. Et facto modico intervallo sacerdos iterum vehementius pulsatur ad ostium dicens voce altiori [in tono lectionis]:*

9

*Οἱ ἐκτός*

Ἄρατε πύλας, οἱ ἄρχοντες ὑμῶν, πύλας ὑμῶν ἄρατε, ἄρατε πύλας, οἱ ἄρχοντες ὑμῶν, ἄρατε καὶ ἐπάρθητε, πύλαι αἰώνιοι, καὶ εἰσελεύσεται ὁ βασιλεὺς τῆς δόξης, ἄρατε!

*Οἱ ἐντός*

Τίς ἐστὶν οὗτος ὁ βασιλεὺς τῆς δόξης; Τίς ἐστίν;

10

*Et illi deintus nihil respondent. Et tunc sacerdos modico intervallo facto iterum in eodem tono sed altius quam secundo pulsans fortiter ostium ecclesie dicit:*

Attollite portas, principes, vestras, et elevamini porte eternales, et introibit rex glorie.

*Tunc illi cantori deintus statim cantando respondent:*

Quem queritis in sepulchro,  
O Christicole?

*And when they have arrived at the doors of the church... the priest, who is ready there, knocks at the door with his hand or with the cross, chanting with a sonorous voice in the tone for readings:*

Lift up your gates, you rulers, and be lifted up, you eternal gates, and the king of glory will enter.

*And those who are inside do not respond to this first knocking. And after a brief interval the priest knocks again more vehemently at the door, chanting again in a higher voice [in the tone for readings]:*

*Those outside*

Lift up your gates, you rulers; your gates, lift them up!  
Lift up your gates, you rulers, and be lifted up, you eternal gates, and the king of glory will enter, lift them up!

*Those inside*

Who is this king of glory? Who is he?

*And those within do not respond. And then the priest, after a brief interval, chants once again in the same tone but higher than the second time, knocking strongly at the door of the church:*

Lift up your gates, you rulers, and be lifted up, you eternal gates, and the king of glory will enter.

*Then the cantors inside immediately respond, singing:*

Whom do you seek in the tomb,  
O followers of Christ?

*Et illi de foris respondent:*

Iesum Nazarenum crucifixum, o celicole.

*Et iterum illi deintus respondeant:*

Non est hic, surrexit sicut predixerat; Ite, nuntiate, quia surrexit a mortuis.

Venite et videte locum, ubi positus erat Dominus, alleluia, alleluia.

**11**

Χριστὸς ἀνέστη ἐκ νεκρῶν, θανάτῳ θάνατον πατήσας, καὶ τοῖς ἐν τοῖς μνήμασι, ζῶν ἡarisάμενος.

**12**

*Tunc celebrans ascendit ad sepulcrum...et cantat:*

Surrexit Christus!

*Et chorus respondet:*

Deo gratias.

*Et exaltet vocem altius quam primum et dicat:*

Surrexit Christus!

*Et chorus respondet:*

Deo gratias.

*Et exaltata voce adhuc altius quam secundo dicat:*

Surrexit Christus!

**13**

*Et chorus respondet:*

Χριστὸς ἀνέστη ἐκ νεκρῶν, θανάτῳ θάνατον πατήσας, καὶ τοῖς ἐν τοῖς μνήμασι, ζῶν ἡarisάμενος. Deo gratias.

*And those outside respond:*

Jesus the crucified Nazarene, O Heavenly One.

*And once again let those inside respond:*

He is not here, but has risen as he foretold.

Go, announce that he has risen from the dead.

Come and see where the Lord was placed, alleluia, alleluia.

Christ has risen from the dead, by death he has trampled on death, and to those in the graves given life.

*Then the celebrant goes up to the sepulchre...and sings:*

Christ has risen!

*And the choir responds:*

Thanks be to God.

*And raising his voice higher than before he says:*

Christ has risen!

*And the choir responds:*

Thanks be to God.

*And raising his voice even higher than the second time he says:*

Christ has risen!

*And the choir responds:*

Christ has risen from the dead, by death he has trampled on death, and to those in the graves given life. Thanks be to God.



## New Greek Chants of the Eucharist

14

### Gloria in excelsis

#### *Τοῦ Γαζῆ*

Δόξα ἐν ὑψίστοις Θεῷ, καὶ ἐπὶ γῆς εἰρήνη, ἐν ἀνθρώποις  
εὐδοκία.

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

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

#### *Τοῦ Πλουσιαδηνοῦ*

Κύριε ὁ Θεός, ὁ ἀμνὸς τοῦ Θεοῦ, ὁ Υἱὸς τοῦ Πατρός, ὁ  
αἴρων τὴν ἁμαρτίαν τοῦ κόσμου, ἐλέησον ἡμᾶς.

Ὁ αἴρων τὰς ἁμαρτίας τοῦ κόσμου, πρόσδεξαι τὴν δέησιν  
ἡμῶν, ὁ καθήμενος ἐν δεξιᾷ τοῦ Πατρός, καὶ ἐλέησον ἡμᾶς.

Ὅτι σὺ εἶ ὁ μόνος Ἅγιος, σὺ εἶ ὁ μόνος Κύριος, σὺ εἶ ὁ μόνος  
Ὑψιστος, Ἰησοῦ Χριστέ, σὺν τῷ Ἁγίῳ Πνεύματι, εἰς δόξαν  
Θεοῦ Πατρός.

Ἀμήν.

#### *By Gazēs*

Glory to God in the highest, and on earth peace, goodwill  
among men.

We praise you, we bless you, we worship you, we glorify you,  
we thank you for your great glory.

O Lord, heavenly King,

God the almighty Father.

O Lord, only-begotten Son, Jesus Christ and the Holy Spirit.

#### *By Plousiadenós*

Lord God, lamb of God, Son of the Father, who takes away  
the sin of the world, have mercy upon us.

You who take away the sins of the world, receive our prayer,  
you who sit on the right hand of the Father and have mercy  
upon us. For you alone are holy, you alone are Lord, you  
alone are the Most High, Jesus Christ, with the Holy Spirit,  
to the glory of God the Father.

Amen.

### Τὸ Σύμβολον τῆς Πίστεως

Πιστεύω εἰς ἓνα Θεόν, Πατέρα, Παντοκράτορα, ποιητὴν οὐρανοῦ καὶ γῆς, ὁρατῶν τε πάντων καὶ ἀοράτων.

Καὶ εἰς ἓνα Κύριον Ἰησοῦν Χριστόν, τὸν Υἱόν τοῦ Θεοῦ τὸν Μονογενῆ, τὸν ἐκ τοῦ Πατρὸς γεννηθέντα πρὸ πάντων τῶν αἰώνων. Φῶς ἐκ φωτός, Θεὸν ἀληθινὸν ἐκ Θεοῦ ἀληθινοῦ γεννηθέντα, οὐ ποιηθέντα, ὁμοούσιον τῷ Πατρί, δι' οὗ τὰ πάντα ἐγένετο. Τὸν δι' ἡμᾶς τοὺς ἀνθρώπους καὶ διὰ τὴν ἡμετέραν σωτηρίαν κατελθόντα ἐκ τῶν οὐρανῶν καὶ σαρκωθέντα ἐκ Πνεύματος Ἁγίου καὶ Μαρίας τῆς Παρθένου καὶ ἐνανθρωπήσαντα.

Σταυρωθέντα τε ὑπὲρ ἡμῶν ἐπὶ Ποντίου Πιλάτου καὶ παθόντα καὶ ταφέντα. Καὶ ἀναστάντα τῇ τρίτῃ ἡμέρᾳ κατὰ τὰς Γραφάς.

Καὶ ἀνελθόντα εἰς τοὺς Οὐρανοὺς καὶ καθεζόμενον ἐκ δεξιῶν τοῦ Πατρὸς. Καὶ πάλιν ἐρχόμενον μετὰ δόξης κρῖναι ζῶντας καὶ νεκρούς οὗ τῆς βασιλείας οὐκ ἔσται τέλος.

Καὶ εἰς τὸ Πνεῦμα τὸ Ἅγιον, τὸ Κύριον, τὸ Ζωοποιόν, τὸ ἐκ τοῦ Πατρὸς ἐκπορευόμενον, τὸ σὺν Πατρί καὶ Υἱῷ συμπροσκυνούμενον καὶ συνδοξαζόμενον, τὸ λαλῆσαν διὰ τῶν Προφητῶν.

Εἰς Μίαν, Ἁγίαν, Καθολικὴν καὶ Ἀποστολικὴν Ἐκκλησίαν. Ὁμολογῶ ἓν Βάπτισμα εἰς ἄφεσιν ἁμαρτιῶν. Προσδοκῶ ἀνάστασιν νεκρῶν. Καὶ ζωὴν τοῦ μέλλοντος αἰῶνος. Ἀμήν.

### The Nicene-Constantinopolitan Creed

I believe in one God, Father almighty, Maker of heaven and earth, and of all things visible and invisible.

And in one Lord, Jesus Christ, the only-begotten Son of God, begotten from the Father before all ages.

Light from Light, true God from true God, begotten not made, consubstantial with the Father; through him all things were made;

For our sake and for our salvation

he came down from heaven, and

was incarnate from the Holy Spirit and the Virgin Mary and became man;

he was crucified also for us under Pontius Pilate, and suffered and was buried; he rose again on the third day, in accordance with the Scriptures, and ascended into heaven and is seated at the right hand of the Father; he is coming again in glory to judge the living and the dead; and his kingdom will have no end.

And in the Holy Spirit, the Lord, the Giver of life, who proceeds from the Father, who together with Father and Son is worshiped and together glorified; who spoke through the Prophets.

In One, Holy, Catholic, and Apostolic Church; I confess one Baptism for the forgiveness of sins; I await the resurrection of the dead and the life of the age to come.

Amen.

16

**Κοινωνικὸν τοῦ Πάσχα**

Σῶμα Χριστοῦ μεταλάβετε, πηγῆς  
ἀθανάτου γεύσασθε.

17

**Κοινωνικόν**

Ὁ ἑωρακὼς ἐμέ, εἶπεν ὁ Κύριος, ἑώρακεν τὸν Πατέρα.

**Byzantine Hymns to the Mother of God**

18

**Ὁ Κανὼν τοῦ Πάσχα, ποῖμα Ἰωάννου τοῦ  
Δαμασκηνοῦ. Τροπάριον ἐκ τῆς θ' ᾠδῆς**

Ὡ Πάσχα τὸ μέγα, καὶ ἱερώτατον Χριστέ· ὦ σοφία καὶ  
Λόγε, τοῦ Θεοῦ καὶ δύναμις· δίδου ἡμῖν ἐκτυπώτερον,  
σοῦ μετασχεῖν, ἐν τῇ ἀνεσπέρῳ, ἡμέρᾳ τῆς βασιλείας  
σου.

19

**Κάθισμα καθὼς ψάλλεται εἰς τὸ Ἅγιον Ὄρος**

**Ἦχος πλ. δ'**

**Πρὸς «τὴν Σοφίαν καὶ Λόγον»**

Χαῖρε Θρόνε πυρίμορφε τοῦ Θεοῦ·

Χαῖρε Κόρη Καθέδρα βασιλική,

Κλίνη πορφυρόστρωτε, χρυσοπόρφυρε Θάλαμε,

Χλαμὺς ἀλουργόχροε, τιμαλφέστατον Τέμενος,

ἀστραπηφόρον Ἄρμα, Λυχνία πολύφωτε·

Χαῖρε Θεοτόκε, δωδεκάτειχε Πόλις, καὶ Πύλη

χρυσήλατε, καὶ Παστὰς ἀγλαόμορφε, ἀγλαόχρυσε

Τράπεζα, θεοκόσμητον Σκηνώμα·

Χαῖρε ἔνδοξε Νύμφη ἡλιοστάλακτε·

Χαῖρε μόνη τοῦ κόσμου ἡ Δέσποινα.

**Communion Verse for Easter**

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

**Communion Verse**

“One who has seen me,” says the Lord, “has seen the  
Father.” – John 14:9

**A Tropáριον from the Ninth Ode of the Paschal  
Canon by John of Damascus**

O great and most sacred Pascha, Christ! O Wisdom  
and Word and Power of God! Grant that we may  
partake of you fully in the day that has no evening of  
your Kingdom.

**Káthisma “as sung on the Holy Mountain”**

**Mode Plagal 4,**

**to the tune of “The Wisdom and the Word”**

Hail, throne of God, formed of fire.

Hail, Maiden, royal seat, couch strewn with purple

and gold, and purple bridal chamber, cloak of sea

purple dye, most costly sanctuary, lightning-bearing

chariot, lampstand of many lights.

Hail, Mother of God, twelve-walled city, gate of beaten

gold, beauteous inner chamber, fair gilded table,

tabernacle adorned by God.

Hail, glorious Bride, bedecked with the sun.

Hail, only Lady of the world.



**Θεοτοκίον καλοφωνικὸν  
πρὸς τὸν Καρδινάλιο Βησσαρίωνα**

*Ἔτερον Θεοτοκίον τοῦ αὐτοῦ [Ἰωάννου  
Πλουσιαδηνοῦ] γράμματα καὶ μέλος, ποιήμα τοῦ  
αὐτοῦ· ἡ ἀκροστιχὶς Βησσαρίων. Τοῦτο ἐποίησα διὰ  
τὸν Καρδινάλιν [ἦχος] δ'*

**Β**ασίλισσα τῶν οὐρανῶν, Παρθένε Θεοτόκε,  
**Ἦ** τέξασα τὸν οὐρανοῦ καὶ γῆς παμβασιλέα,  
    πάλιν·  
    Βασίλισσα τῶν οὐρανῶν, Παρθένε Θεοτόκε,  
    Ἦ τέξασα τὸν οὐρανοῦ καὶ γῆς παμβασιλέα,  
**Σ**ωτῆρα, ρύστην, λυτρωτὴν ἀπελπισμένοις πᾶσιν,  
    πᾶσιν ἀπελπισμένοις·  
**Σ**ῶσον, συντήρησον τοὺς σοὺς ἱκέτας, Παναγία,  
    Τοὺς δούλους σου, Πανύμνητε, λύτρωσαι πάσης  
    βλάβης,  
**Ἀ**πὸ παντοίων συμφορῶν, ἀνάγκης τε καὶ νόσου,  
**Ῥ**ῶσιν ψυχῆς καὶ σώματος παράσχου καὶ υἱείαν,  
**Ἰ**να ὑμνῶμεν εὐσεβῶς σὲ τὴν εὐλογημένην,  
    πάλιν·  
    Ἰνα ὑμνῶμεν εὐσεβῶς σὲ τὴν εὐλογημένην, σὲ τὴν  
    δεδοξασμένην·  
**Ὡ** χαίροις Μητροπάρθενε, κράζωμεν ὀλοψύχως·  
**Ν**αί, ναί, Παντάνασσα σεμνή, χαίρε δεδοξασμένη,  
    τιτιτι – τερερερε...  
    Ναί, ναί, Παντάνασσα σεμνή, χαίρε δεδοξασμένη.

**Kalophonic Theotokion  
for Cardinal Bessarion**

*Alternate Theotokion with words and  
melody by John Plousiadenós, with the  
acrostic Bessarion. I composed this for the  
Cardinal, Mode 4.*

Queen of Heaven, Virgin Mother of God,  
Birthgiver of the King of Heaven and Earth,  
    Again:  
    Queen of Heaven, Virgin Mother of God,  
    Birthgiver of the King of Heaven and Earth,  
Savior, Deliverer, Redeemer of all the hopeless,  
    Of all the hopeless.  
All-holy One, save and preserve your supplicants,  
    O All-hymned One, release your servants from all  
    harm,  
From every misfortune, need and illness,  
Grant health and strengthening of soul and body,  
So that we may reverently praise you, the Blessed One,  
    Again:  
    So that we may reverently praise you, the Blessed  
    and Glorified One,  
O Virgin Mother, wholeheartedly shall we cry out “Hail,”  
Yes, yes, pure Queen of All, Hail Glorified One,  
    tititi – tererere...  
Yes, yes, pure Queen of All, Hail Glorified One.

## PRODUCTION CREDITS

**Producer:** Mark Powell (Cappella Romana)

**Recording, Mixing, and Mastering Producer; Digital Editor:** Steve Barnett (Barnett Music Productions, Minneapolis, Minn.).

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**Performing editions:** Alberto Castellani, *Liber sacerdotalis* (Venice: 1523), tracks 1, 2, 4, 5, 7, 8, 10, and 12. Giulio Cattin, *Johannis de Quadris, Opera* (Bologna: 1972) was also consulted for tracks 1, 4, 5, and 8. Alexander Lingas: tracks 6, 14, and 17. Ioannis Arvanitis, tracks 9, 11, 15, 16, 19 and 20. Theodor Dumitrescu, track 13. Hieronymos Tragodistēs, «Ὡ Πάσχα τὸ μέγα», track 18: Edited by Michael Adamis after Oliver Strunk, “A Cypriot in Venice,” in idem, *Essays on Music in the Western World* (New York: 1974); see also Bjarne Schartau: 1990.

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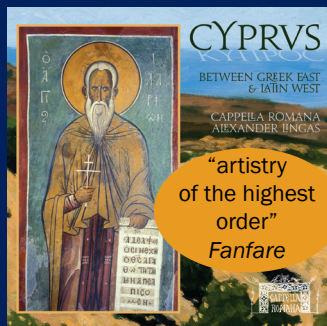
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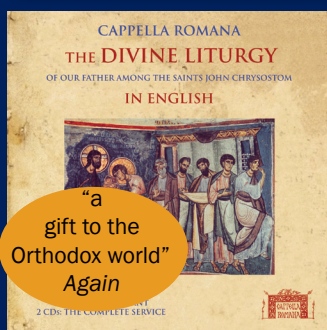
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