# 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

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<td>Aaron Cain, Mark Powell</td>
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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 repertories 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 Thanksgiving 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 Peloponnese). 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
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,
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 Peloponnesus 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 Tragodistês (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

Works Cited


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**

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,**

But when they came to the place where my Son was to be crucified,

**ubi crucifigendus erat filius meus,**

they set him in the midst of all the people,

**statuerunt eum in medio omnis populi,**

and, stripped of his garments,

**et vestibus expoliatis,**

they sent away his most holy body naked.

**nudum dimiserunt corpus sanctissimum.**

5

**O dulcissime filie Syon,**

O sweetest daughters of Zion,

**O dulcissime, videte dolorem meum.**

O sweetest ones, see my pain.

**Inspicite nudum in medio omnis populi**

Look upon him naked in the midst of all the people,

**filium meum dulcissimum;**

my sweetest Son;

**vulneratus est in medio eorum.**

he was wounded in the midst of them.
Θρηνικοὶ στίχοι εἰς τὰ Ἅγια Πάθη

Παρισταμένη τῷ Σταυρῷ ἡ Παρθένος καὶ τὸν Σωτῆρα βλέπουσα κρεμάμενον ἐν ξύλῳ, ὀδύρετο βοῶσα·

Σεπουλτὸς Ἰησοῦς ἐν τῷ λαύρᾳ καὶ τῇ αὐλῇ τοῦ Πιλάτου, ἐτίθητο τὸ καταπέτασμα, τὸ τοῦ ναοῦ ἐσχίσθη,

7

Sepulto Domino, signatum est monumentum ad ostium monumenti: ponentes milites, qui custodirent illud.

Sepulto Domino, signatum est monumentum ad ostium monumenti: ponentes milites, qui custodirent illud.
**The Resurrection**

8

Et dum pervenerint ad fores ecclesie… sacerdos paratus pulsat 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 pulsat ad ostium dicens voce altiori [in tono lectionis]:

9

Οἱ ἐκτός

Ἅρατε πύλας, οἱ ἄρχοντες ὑμῶν, πύλας ὑμῶν ἁρατε, ἁρατε πύλας, οἱ ἄρχοντες ὑμῶν, ἁρατε καὶ ἑπάρθητε, πύλαι αἰώνιοι, καὶ εἰσελεύσεται ὁ βασιλεὺς τῆς δόξης, ἁρατε!

Οἱ ἐντός

Τίς ἐστιν οὗτος ὁ βασιλεὺς τῆς δόξης; Τίς ἐστιν;

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

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.

11
Χριστὸς ἀνέστη ἐκ νεκρῶν, θανάτῳ θάνατον πατήσας, καὶ τοῖς ἐν τοῖς μνήμασι, ζωὴν χαρισάμενος.

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

12
Tunc celebrans ascendit ad sepulcrum...et cantat:
Surrexit Christus!

And the celebrant goes up to the sepulchre...and sings:
Christ has risen!

Et chorus respondet:
Deo gratias.

And the choir responds:
Thanks be to God.

Et exaltet vocem altius quam primum et dicat:
Surrexit Christus!

And raising his voice higher than before he says:
Christ has risen!

Et chorus respondet:
Deo gratias.

And the choir responds:
Thanks be to God.

Et exaltata voce adhuc altius quam secundo dicat:
Surrexit Christus!

And raising his voice even higher than the second time he says:
Christ has risen!

13
Et chorus respondet:
Χριστὸς ἀνέστη ἐκ νεκρῶν, θανάτῳ θάνατον πατήσας, καὶ τοῖς ἐν τοῖς μνήμασι, ζωὴν χαρισάμενος. Deo gratias.

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 υψίστοις Θεῶ, καὶ ἐπὶ γῆς εἰρήνη, ἐν ἀνθρώποις εὐδοκία.

Λαυροῦμέν σε, εὐλογοῦμέν σε, προσκυνοῦμέν σε,

doxolouμέν σε, εὐχαριστοῦμέν σοι, διὰ τήν μεγάλην σου

dózan.

Κύριε βασιλεύ, ἐπουράνιε Θεέ, Πάτερ παντοκράτορ, Κύριε

Τοῦ Γαζῆ

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.

*Τοῦ Πλουσιαδηνοῦ*

Κύριε ο Θεός, ο ἀμνός τοῦ Θεοῦ, ο Υίος τοῦ Πατρός, ο

Τοῦ Πλουσιαδηνοῦ

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 ἑνα Θεόν, Πατέρα, Παντοκράτορα, ποιητὴν οὐρανοῦ καὶ γῆς, ὀρατῶν τε πάντων καὶ ἀοράτων.

Καὶ εἰς ἑνα Κύριον Ἰησοῦν Χριστόν, τὸν Υἱὸν τοῦ Θεοῦ τὸν Μονογενῆ, τὸν ἐκ τοῦ Πατρὸς γεννηθέντα πρὸ πάντων τῶν αἰώνων. Φῶς ἐκ φωτός, Θεὸν ἀληθινὸν ἐκ Θεοῦ ἀληθινοῦ γεννηθέντα, σύμφωνα ἐί τὸ κατὰ τὰς θυρας.

Καὶ εἰς τὸ Πνεῦμα τὸ Ἅγιον, τὸ Κύριον, τὸ Ζωοποιόν, πρὸς τὸν αἰώνα τῆς Αἰώνων. Οὐ ποιηθέντα, ὡς ὁμοούσιον τῷ Πατρί, καὶ συμπροσκυνεῖται καὶ συνδοξάζεται κατὰ τὰς θυράς. Αμήν.
19

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

Byzantine Hymns to the Mother of God

18

A Tropárion 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.

Káthesisma “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.

17

Communion Verse

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

16

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

Koineikon ton Pascha

Komwikon ton Pasaicha

Soma Christou metaalabe te, pheghs athanatou geusa the.

Koineikon

’O eoraikos eme, eipev o Kyrios, ewraken ton Patera.

Byzantine Hymns to the Mother of God

O Kanon ton Pasaicha, poimia Iwannon tov Damaskinon. Troparion ek tis thei the. ’O Pascha to mega, kai ierwatanon Christi an sophia kai Loge, tvv Theou kai dunamis didou hemi ektywteron, sv metaascein, ev tis anesperef, hmera tis basileias svou.

Kathisma kathw psalleTai eis to Agion Orros

’Hchos pl. de’

Preos Tihn Sophian kai Logon

Xaire Throno purnimorfe tiv Theov.

Xaire Kore Kathedra basilikia,

Klinei porphyrostrwte, chrusoporfure Thealeme,

Xlamis alouregnro, tumalfestaton Thevenos,

Astrapheforon’Arma, Lychnia polypwte.

Xaire Theotoke, dodekateich Polis, kai Pithi

chrusilatie, kai Paoas aglaomorfe, aglaorchus

Trapeza, theokosimhov Skinwma.

Xaire endoex Nymphi hliostalakte.

Xaire moni tou kosmu h Dеспoina.
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.

Βασιλίσσα τῶν οὐρανῶν, Παρθένε Θεοτόκε, Ἡ τέξασα τὸν οὐρανοῦ καὶ γῆς παμβασιλέα, πάλιν.
Βασιλίσσα τῶν οὐρανῶν, Παρθένε Θεοτόκε, Ἡ τέξασα τὸν οὐρανοῦ καὶ γῆς παμβασιλέα, Σωτήρα, ρύστην, λυτρωτὴν ἀπελπισμένοις πάσιν, πάσιν ἀπελπισμένοις.
Σώσον, συντήρησον τοὺς σούς ἱκέτας, Παναγία, Τοὺς δούλους σου, Πανύμνητε, λύτρωσαι πάσης βλάβης,
Ἀπὸ παντοῖον συμφορῶν, ἀνάγκης τε καὶ νόσου, Ῥόσιν ψυχῆς καὶ σώματος παράσχου καὶ ύγειαν,
Ἦχοι ψυχῶν εὐσεβῶς σὲ τὴν εὐλογημένην, πάλιν.
Ἦχοι ψυχῶν εὐσεβῶς σὲ τὴν εὐλογημένην, σὲ τὴν δεδοξασμένην.
Ὤ χαίροις Μητροπάρθενε, κράξωμεν ὅλοψύχως:
Ναί, ναί, Παντάνασσα σεμνή, χαίρε δεδοξασμένη, τιτιτι – τερερερε…
Ναί, ναί, Παντάνασσα σεμνή, χαίρε δεδοξασμένη.
PRODUCTION CREDITS

Producer: Mark Powell (Cappella Romana)

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“music of endless fascination”
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