CAPPELLA ROMANA

ALEXANDER LINGAS

BYZANTINE CHANT AND POLYPHONY C. 1453

MOTETS BY GUILLAUME DUFAY



CR402-CD

THE FALL OF CONSTANTINOPLE

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Hierarchical Entrance Rite for a Byzantine Divine Liturgy¹ Anon. (c. 1450) MSS Athens 2401, 2406 & 2622, Iviron 1120, St Petersburg gr. 674 and Vatopedi 1493

	 Introit for Sundays Hymn of the Resurrection (Mode 1) Imperial Acclamations for Constantine XI Paleologe Glory. Both now. Kontakion of the Mother of God (Mode Plagal 4) Hierarchical Trisagion Dynamis 	os (1449–53) Manuel Chrysaphes the Lampadarios (fl. 1440–63)	1:14 1:47 3:08 1:01 4:06 8:58 3:46
8.	Vasilissa ergo gaude ²	Guillaume Dufay (c. 1400–74)	3:12
9.	Hymn for Great Compline ³ MS Athens 2401	Manuel Gazes the Lampadarios (early 15th c.)	4:19
10.	Apostolo glorioso ⁴	Dufay	3:13
11.	Kyrie Cunctipotens genitor ⁵ MS Athens 2401	Latin Chant (from Byzantine notation)	3:52
12.	Ecclesiæ militantis ⁶	Dufay	5:59
13.	Canon in Honor of Thomas Aquinas: Ode 1 <i>Melody: MS Vatopedi 1529</i>	John Plousiadenos (1429?–1500)	4:03
14.	Communion Verse ⁷ MS Docheiariou 315	Plousiadenos	1:53
15.	Canon for the Council of Florence: Ode 5 Melody: MS Vatopedi 1529	Plousiadenos	3:58
16.	Lament for the Fall of Constantinople ⁸ MS Iviron 1120	Chrysaphes	13:12
17.	Lamentatio Sanctæ Matris Ecclesiæ Constantinopolitanæ	Dufay	4:44

CAPPELLA ROMANA Alexander Lingas, *artistic director* (a)

Blake Applegate (b) John M. Boyer (c) Rachel Taylor Brown (d) LeaAnne DenBeste (e) Leslie Green (f) Stephanie Kramer (g)

¹Deacon (h); Clergy in the altar (f, h); the Choir outside the altar (a, b, c, i, j, k, m, l); First domestikos (c); Second domestikos (a); Monophonarios (h). ²(b, f, i, j). ³Duer (a, h). Mark Powell (h) Adam Steele (i) David Stutz (j) John S. Boyer (k) David Krueger (l) Kendrick Perala (m)

⁴(d, g, b, f, h).
⁵Soloist (c); Duet (a, h).
⁶(b, f, h, i, j).
⁷(c, h).
⁸Baritone soloist (c); Tenor soloist (a).



THE FALL OF CONSTANTINOPLE

Background

The singing of "Kyrie, eleison' near the beginning of every mass in the Roman rite is a reminder that Greek and Latin Christianity arose together within the vast and multicultural Roman Empire of Late Antiquity. Waves of invasions shattered the empire, bringing about its dissolution in the West and, after two centuries, its retrenchment in the East to a much smaller state centered on its capital of "Constantinople, New Rome" (the so-called "Byzantine Empire," a modern term never used by its inhabitants). Although portions of Italy remained at least notionally under Byzantine control through the 11th century, the points of contact between the Greek and Latin spheres of Christendom were insufficient to prevent them from growing apart politically, culturally and religiously during the latter half of the first millennium A D

In Byzantium, emperor and church continued (not without incident) to balance each other throughout the Middle Ages. The absence of centralized political authority in the West was filled by the Papacy, feudalism, and a re-imagined "Holy Roman Empire" of Frankish origin that was brought into being in 800 A.D. by the pope's coronation of Charlemagne in Rome. Competition over the imperial legacy of ancient Rome created tensions between East and West. These tensions were heightened by disputes over religious belief and practice that went beyond Latin Christianity's addition of the phrase "and the Son" (Lat. "filioque") to the Nicene-Constantinopolitan Creed—an issue of dogma that still divides Eastern Orthodoxy and Roman Catholicism. The other issues included the type of bread to be used for eucharistic celebrations (leavened or unleavened) and fasting regulations, matters that in other circumstances might have been seen simply as local customs.

Poor relations degenerated into open conflict with increasing frequency after the turn of the millennium, a period marked politically by Western expansion into the Eastern Mediterranean. In 1054 the Pope and the Ecumenical Patriarch of Constantinople excommunicated each other, an event traditionally seen by historians as a decisive moment in the creation of separate Roman Catholic and Eastern Orthodox churches. The possibility of healing the religious breach was swept away in 1204 when the knights of the Fourth Crusade sacked and occupied Constantinople. Recovery of the capital in 1261 by Byzantine forces under Emperor Michael Paleologos offered the Eastern Roman Empire only a temporary respite. With their lands still fragmented geographically by Crusader colonies, the emperors of the Paleologan dynasty were often forced to cooperate with Westerners in increasingly desperate attempts to defend themselves against the rising power of the Ottoman Turks. Ultimately these efforts-which climaxed with an attempt to reunite the Roman Catholic and Eastern Orthodox Churches at the Council of Ferrara-Florence (1438-39)-proved fruitless and Constantinople fell to the Ottoman Sultan Mehmed II on Tuesday, 29 May 1453.

Although most narratives of Byzantine political and religious history do not proceed far beyond the demise of the empire, it is important to recognize that religious and cultural rifts continued to deepen. As Western European civilization moved through the Reformation, the Counter-Reformation and the Enlightenment, many Eastern Orthodox Christians in Russia and the Ottoman Empire turned inward, broadening their critiques to encompass virtually every aspect of Western culture that differed from their own. Music became one of these new areas of contention due to the divergence of elite Western and Byzantine styles of liturgical composition in the later Middle Ages. While the Latins subsequently developed elaborate forms of music with multiple vocal and/or instrumental parts (i.e. Western classical music), Greeks further enriched their traditions of monophonic chant with complex "kalophonic" ("beautiful sounding") works. Modern Westerners thus came to view the received traditions of Byzantine chanting as intolerably primitive, Oriental and decadent, while Orthodox traditionalists abhorred sacred polyphony (especially when complemented by instruments) as an impious and even heretical innovation.

It is likely that the prevalence of such views in modern times has caused historians to overstate the musical gap between the two civilizations in the later Middle Ages.¹ Despite their other disagreements, medieval Greeks and Latins in most circumstances continued to speak favorably of hearing each other's music. In the mid-twelfth century, for example, Odo of Deuil describes Byzantine chanting as sweet, observing that its mix of high (eunuch) and low male voices "softened the hearts of the Franks." Writing in the fifteenth century, Sylvester Syropoulos offers positive descriptions of Western musical performances in his anti-unionist account of the Council of Ferrara-Florence. The absence of musical polemics even at this late stage becomes understandable when one recalls that most Greek and Latin services continued to be dominated by traditional forms of plainchant. It is also probable that Byzantine and Western styles of chanting remained, contrary to modern expectations, in some sense audibly compatible. This is essentially the view taken by Timothy McGee in The Sound of Medieval Song: Ornamentation and Vocal Style According to the Treatises (Oxford: 1998), in which he concludes that singing in late medieval Italy possessed characteristics that are today considered typical of "Eastern Mediterranean" vocal traditions: "non-diatonic tones, indefinite and sliding pitches, and pulsing tones" (p. 119), as well as "dense ornamentation" (p. 152).

Bearing this background in mind, Cappella Romana offers *The Fall of Constantinopll* as a musical reconsideration of the complex political, religious and cultural relations between Greeks and Latins during the twilight years of Byzantium. Its texts, which are set to a range of musical styles running from ancient plainchant to the complex new genres of mensural polyphony and kalophonic chanting, speak from various perspectives of faith, tradition, division, hopes of reunion and a final sense of loss. In an attempt to suggest the shared sound world of Greeks and Latins during the later Middle Ages, the performances are unified by their reliance to varying degrees on living traditions of Eastern Mediterranean singing.

An Entrance Rite for a Byzantine Liturgy

The present disc begins with the **Entrance Rite** for a Divine Liturgy (the Byzantine name for the Eucharist) as it would have been heard in Sunday worship by Constantine XI Paleologos, the last Roman Emperor of Constantinople. Enthroned in 1448, Constantine oversaw a realm consisting of little more than the capital and the Peloponnesus. Nevertheless, the majestic Byzantine liturgy continued to pray for him in solemn ceremonies created many centuries before at the empire's apogee.

After a series of processional antiphons (omitted on this recording), the bishop and higher clergy entered the sanctuary during the singing of the Introit. On Sundays, a hymn in honor of Christ's resurrection from the weekly cycle of the eight modes and acclamations to the reigning emperor were followed by one or more seasonal hymns known as kontakia. The latter were originally sung at all-night vigils of the Constantinopolitan Rite of Hagia Sophia as the introductory strophes of long metrical sermons (also known as "kontakia"). The kontakion selected for this recording is one of the prefaces to the most famous of these hymns: the anonymous Akáthistos Hymn to the Mother of God (Cappella Romana has previously recorded a modern setting of the entire hymn by Ivan Moody). Probably written after Constantinople's deliverance from an Arab siege in the seventh century, this prologue hails the Virgin Mary as the city's protectress.

The choirs in the nave and the clergy in the sanctuary then sang in alternation the ancient "Thrice-Holy" (*Trisagion*) hymn, at the end of which the higher clergy took their places in the apse. The Trisagion sung here is the traditional choral setting (compare the earlier version recorded on Cappella Romana's CD Epiphany) as recorded in the manuscript Iviron 1120. Dated 1458, this manuscript is an autograph of Manuel Chrysaphes, a prolific theorist and composer who served as a lead singer in Constantine's chapel. The sections of the Trisagion vary in their melodic style according to their form and function. The melody allotted to the trained singers of the chorus is thus more elaborate than the setting of the same words sung by the higher clergy. Subsequent repetitions of the hymn and the "Glory to the Father..."-set in a more florid style because it accompanied a blessing given by the celebrating bishop-are heralded by sung commands. The last of these commands (and the only one still heard in modern Greek services) is "Δύναμις" ("Power"), which introduces a new composition by Chrysaphes. In it the traditional melody is transformed through variations that progressively extend its vocal range, dramatically concluding the entrance rite in a high vocal register.

Latins and Greeks in the Eastern Mediterranean

Bereft of significant financial or military resources, the last emperors of Constantinople attempted to consolidate their remaining territories while balancing the competing interests of Italians and Ottomans through diplomacy and strategic marriages. An example of the latter was the 1421 marriage of Cleofe Malatesta da Pesaro to Theodore Paleologos, Despot of the Morea (Peloponnesus) and son of the Emperor Manuel II (1391–1425). This event was commemorated musically in a pair of multi-voiced (polyphonic) works: *Tra quante regione* (not recorded) by Hugo de Lantins (fl. 1420–30) and *Vasilissa ergo gaude* by Guillaume Dufay (ca. 1400–74). Both are set in the complex idiom of mensural (measured) polyphony that originated in Northwest Europe and became fashionable among the cultural elite of fifteenth-century Italy.

Vasilissa, which Dufay wrote while employed by the Malatesta family's Rimini branch, is the composer's earliest surviving essay in the polytextual genre known as the motet. Cast in three sections, the moter begins with a canonic passage sung only by the *triplum* and *motetus*, which carry Latin texts praising the marriage of Cleofe and Theodore. These two high voices are then joined by the contratenor and tenor, the latter of which is adapted from a Gregorian chant. The rhythms employed by each voice in the second section are repeated in the third section, a compositional technique called "isorhythm" by modern scholars.

The Peloponnesian port of Patras, revered by both Greeks and Latins as the city of the Apostle Andrew's martyrdom, changed hands several times in the later Middle Ages. A significant witness to cultural interchange in this city is the manuscript Athens 2401, an *Akolouthia* ("Order of Service") providing music for the main services of the Byzantine Rite. Gregorios Stathis has recently identified its provenance on the basis of its inclusion of works by the city's *Protopsaltel* (first cantor) Andreas Stellon of Cyprus, among which is an elaborate hymn for St. Andrew. Athens 2401, however, first came to the attention of modern scholars because it preserves rare instances of Byzantine music explicitly notated for more than one vocal part. These appear to represent medieval Greek adaptations of the simpler and usually improvised types of part-singing based on chant practiced by their Latin colleagues, which are known today by such names as "fifthing," "primitive polyphony," *cantus planus binatim* ("plainchant twice") and *cantare super librum* ("chanting on the book"). Even though traditional histories of Western music focus their discussions of the 15th century mainly on the technically advanced forms of mensural polyphony cultivated by Dufay and his colleagues, improvised polyphonic elaborations of chant undoubtedly remained more common in most Latin worship.

Several of the polyphonic items in Athens 2401 are attributed to Manuel Gazes the Lampadarios, a composer of the first half of the 15th century. The details of Gazes' career are not entirely clear, but documents recording his work as a composer and teacher place him among the progenitors of the school of Byzantine chanting that later flourished in Venetian-ruled Crete. In addition to writing chants in traditional Byzantine genres, he also composed music after Western precedents, including a setting of the Creed (normally recited in Greek practice) and three two-voice works employing the "perfect" consonances of fifths and octaves that are typical of Italian cantus planus binatim. Two are settings of the Sunday communion verse "Aiveire tov Κύριον" ("Praise the Lord"), one of which shares many musical passages with Gazes' third polyphonic composition: the Hymn for Great Compline on this present disc. The evening hymn's early Byzantine text consists of a series of nine 22-syllable lines (each split evenly into a pair of 11-syllable half-verses) followed

by the metrically independent acclamation "Holy, Holy, Holy, Thrice-holy Lord, have mercy and save us." Athens 2401 contains text and notation for the only first two lines and the concluding verse, but rubrics in the manuscript indicate that the missing verses (not recorded) should be sung to the initial music.

Although fifteenth-century Greek musicians chose to imitate only the more common Western traditions of simple multi-part singing, complex mensural polyphony was not entirely unknown in the eastern Mediterranean. The Lusignan Kings of Cyprus cultivated it extensively at their court, and Dufay employed it in Apostolo glorioso/Cum tua doctrina/Andreas Christi This motet was composed for an event-probably the rededication of a church honoring St. Andrew in 1426-presided over by Cleofe's younger brother Pandolfo, whom Pope Martin V had appointed as Latin Archbishop of Patras in 1424. The upper four voices of this isorhythmic five-part motet sing a sonnet praising the Apostle and asking for his prayers that the local Greek population may be rescued from "error," a reference to the schism between Roman Catholicism and Eastern Orthodoxy.

The ubiquity of the Latin rite in Greek lands is further indicated by yet another unusual item in Athens 2401: the Gregorian Kyrie *Cunctipotens genito*[†] transcribed in Byzantine neumes. Discovered in modern times by Michael Adamis, this transcription offers both further evidence of Byzantine cantors' interest in the music of their Western colleagues and an independent witness to the performance practice of Gregorian chant in

the later Middle Ages. The details of performance practice may be inferred from the ways in which the scribe used Byzantine notation to record the Gregorian melody. Not only did he indicate the presence of vocal ornaments through the use such of characters as the *petaste*, which indicates a "tossing" of the voice, but he also supplements virtually every Byzantine interval sign with characters indicating either rhythmic lengthening (the diple) or a slowing of the tempo (the argon). Taken together, these dictate a performance style comparable with that advocated by McGee for fourteenth- and fifteenthcentury Italian vocal music, a style he deduces in part from the keyboard works of the Faenza Codex, among which are florid versions of cantus planus binatim constructed over slow renderings of plainchant. Accordingly, the Kyrie is performed on this disc both as monophonic chant with drone and with unwritten extra voices.

Failed Efforts at Reunion and the Fall of Constantinople

Mentioned briefly in *Apostolo glorioso*, the question of reunifying Latin and Greek Christendom became more urgent as the Ottoman threat grew, leading successive Byzantine emperors seeking military aid to conduct negotiations with the papacy. These climaxed in 1438 when Pope Eugenius IV (1431– 47) convoked in the city of Ferrara a reunion council attended by Latin prelates and a small but illustrious Byzantine delegation led by the Emperor John VIII and (until his death) Ecumenical Patriarch Joseph IV. Due to the outbreak of plague in Ferrara, the council moved in 1439 to Florence, where negotiations between the churches concluded with the solemn proclamation of their union in the Florentine cathedral of Santa Maria del Fiore on 6 July 1439. Contemporary accounts record that the music for the reunion service included contributions from both Greek and Latin cantors, among which were such traditional chants from their respective repertories as the Great Doxology and the *Veni creator*. Syropoulos' observation that the Latins sang "some thanksgiving songs" ("ἄσματά τυνα εὐχαριστήρια") that struck the Greeks as "melodious" but "incomprehensible" ("ἡμῖυ δὲ ὡς ἄσημοι ἐδόχουν φωναὶ ἐμμελεῖς") suggests that some mensural polyphony was also performed.

It is not impossible that the Byzantine delegation could have heard music by Dufay, who served as a member of the papal chapel during the 1430s and had marked the 1436 dedication of Brunelleschi's new dome for Florence Cathedral with the motet Nuper rosarum flores. The most likely candidate among Dufay's surviving ceremonial works for performance at the council is his impressive five-part motet Ecclesiæ militantis, which addresses Eugenius directly and is constructed over two tenors referring to the pope's baptismal name of Gabriel. Most scholars connect this work to Eugenius's 1431 coronation, but David Crawford has noted that its texts would have been even more appropriate for performance at the reunion council. The contratenor, for example, speaks in elegiac couplets of an unnamed heathen threat that could well refer to the Turks.

The West ultimately delivered only a fraction of the military aid necessary to stop the Ottoman advance, while a majority of the Byzantine populace rejected the terms of the union of Florence as a betrayal of Orthodoxy. Nevertheless, there were a number

of prominent Byzantine converts to the Latin cause including the composer and theorist John Plousiadenos (ca. 1429–1500). Later consecrated bishop of Venetian-held Methone, Plousiadenos proclaimed his support for uniatism in theological treatises and a pair of **Canons**—long strophic hymns for Byzantine morning prayer divided up into a series of metrically identical "odes"—honoring **St. Thomas Aquinas** and the **Council of Florence**. Plousiadenos wrote these hymns to fit melodies from well-known works by John of Damascus (ca. 660–ca. 750), transcribed here from the manuscript Vatopedi 1529.

Like Manuel Gazes, Plousiadenos tried his hand at two-part music modeled after Western *cantus planus binatim.* Preserved in the manuscript Docheiariou 315, his **Communion Verse** features an upper part labeled "τό τενώρει" ("the tenor"), a lower part described as "τό zείμενον" ("the text"), and words drawn from verses 14:9 and 6:56 of the Gospel of John. The second of these verses is the traditional communion for Mid-Pentecost in the Byzantine Rite, but Emmanouil Giannopoulos has recently shown that its combination with John 14:9 and the concluding phrase "says the Lord" marks this work as belonging to a repertory of paraliturgical texts sung during communion in Venetian Crete.

In Constantinople, opposition to the Union of Florence caused the postponement of its official promulgation in the city's cathedral until December 1452. Many Orthodox subsequently refused to attend services at St. Sophia until shortly before the city's fall five months later, the eve of which was marked by joint prayer celebrated by Constantinople's Greek and Latin defenders. For the victorious Ottomans, the conquest of Byzantium marked a key stage in the rise of their own empire and a long-delayed triumph for Islam. For both Eastern and Western Christians, on the other hand, its inevitability in military terms did little to cushion the psychological shock created by the disappearance of the thousand-year-old Eastern Roman Empire.

Manuel Chrysaphes and Guillaume Dufay, having worked at the highest levels of their traditions serving Emperor and Pope respectively, each marked the fall of Constantinople by composing **laments**. Chrysaphes expressed his sense of desolation at seeing his cathedral of St. Sophia turned into a mosque by choosing appropriate verses from Psalm 78, adding to them a brief final plea for mercy. He set these words to music in the expressive idiom of kalophonic chant, characterized here by a wide vocal range, modal shifts and textual repetitions for rhetorical effect.

Dufay personally experienced the fall from a more distant perspective than Chrysaphes, but his *Lamentatio Sancte Matris Ecclesie Constantinopolitane* is equally poignant. Three of the work's four voices bear a French text in which the Holy Mother Church of Constantinople sings in the first person of her plight, while the tenor chants in Latin "All her friends have dealt treacherously with her; there is not one of her lovers to comfort her." The Latin text is drawn from the *Lamentations of Jeremiah*, a set of threnodies on the devastation of Jerusalem in the sixth century B.C., which Dufay's audience would have recognized immediately from Holy Week, when they were sung annually as a call for personal and corporate repentance. The chant links the fall of Jerusalem with that of Constantinople, and laments not only the Mother Church of that City, but also the West, the "friends and lovers" who, in the end, were incapable of saving her. The *Lamentatio* is today Dufay's only surviving music marking the fall of Constantinople, but in a letter probably written in 1456 and addressed to Giovanni and Piero de' Medici of Florence, he reports having composed four threnodies for the event. Crawford suggests that Dufay wrote the set to support Pope Callixtus III's campaign for a crusade to retake Constantinople, one of many such schemes that were never realized.

Our Performances of Medieval Byzantine Music

The interpretation of medieval Byzantine musical manuscripts has aroused controversy for over a hundred years.2 The influential Western musicologists Egon Wellesz and H. J. W. Tillyard were among those who saw radical discontinuity between the medieval and the received traditions of Byzantine chanting. Joining Greek modernizers in their rejection of contemporary chanting as an irredeemably decadent relic of Ottoman domination, they argued for literal, unembellished readings of the sequences of musical intervals recorded in medieval sources. Furthermore, Tillyard and Wellesz maintained that other elements of medieval Byzantine performance practice (notably rhythm and vocal style) would have been stylistically compatible with Gregorian chant as "restored" by the French Benedictine monks of Solesmes during the late 19th century. Greek traditionalists such as Constantine Psachos, on the other hand, posited not only continuity within the tradition but virtual

stasis, asserting the essential identity of medieval and modern Byzantine chanting. They believed that most differences between the notation of medieval and received melodies could be reconciled by projecting into the Middle Ages the well-documented post-Byzantine practice of long "exegesis"—the interpretation of explicitly notated formulas as shorthand or "stenography" for elaborate melodic figures, the realization of which was governed largely by oral tradition.

During the latter half of the 20th century more nuanced readings of paleographic evidence, deeper appreciation of the received traditions of Byzantine chanting, and greater sophistication regarding issues of performance practice contributed to an ongoing rapprochement between Western and Greek scholars. This disc offers one possible set of reasoned solutions to the problem of bridging the gap between medieval manuscripts and oral tradition. Listeners accustomed to plainchant sung in the ethereal style of Solesmes will therefore notice non-Western tunings, chromatic inflections, a more vigorous Mediterraneaninfluenced vocal style characterized by frequent ornaments, and the use of a drone or "ison." Those schooled in the received tradition of Byzantine chanting will detect unfamiliar melodic formulas, the absence of "soft" chromatic modes, elements of Western vocal technique (difficult to avoid with singers born west of Greece), and the use of high (in this case female) voices in the canons. Although employed here partially for the sake of sonic variety, the alternation of high and low voices was not unusual in Byzantium prior to the Fourth Crusade. In addition to the singing of eunuchs, one may cite a passage in the Timarion, a mid-twelfth-century

text that opens with a description of the feast of St. Demetrios in Thessalonica during which a choir of "righteous women and nuns" located in the left transept chanted in alternation with a male choir.

I should note that Cappella Romana's performing edition of Chrysaphes' Lamend is by Markos Vasileiou (1856–1919), a cantor of the Ecumenical Patriarchate who rejected the applicability of "long exegesis" to medieval sources. As Markos Dragoumis has shown, Vasileiou's little-known work anticipated by several generations many aspects of today's emerging scholarly consensus. The remaining editions of Byzantine sources used for this recording are my own, but owe a great deal to my colleague Ioannis Arvanitis, whose writings on notation and rhythm have contributed much to our understanding of medieval and post-Byzantine music.

-Alexander Lingas

¹Please see my article, "Medieval Byzantine Chant and the Sound of Orthodoxy," chap. in Augustine Casiday and Andrew Louth, eds., *Byzantine Orthodoxie*s (Aldershot: Ashgate, 2006), 133–52.

² For an extended discussion of the scholarly controversies over the interpretation of medieval Byzantine chant, see my article "Performance Practice and the Politics of Transcribing Byzantine Chant," *Acta Musica Byzantine* (6 (2003): 56–76.

Εἰσοδιχών Ο διάχονος: Σωφία, Όρθοῖ. Ο χαρός: Δεῦτε προσκυνήσωμεν, καὶ προσπέσωμεν Χριστῷ· σῶσον ἡμᾶς Υἰὲ Θεοῦ, ὁ ἀναστάς ἐκ νεκρῶν, ψαλλοντάς σοι· Ἀλληλοῦτα.

2. Άπολυτίχιον (Ἡχος Α') Τοῦ λίθου σφραγισθέντος ὑπὸ τῶν Ιουδαίων, καὶ στρατιωτῶν φυλασσόντων τὸ ἄχραντον σου σῶμα, ἀνέστης τριήμερος Σωτήρ, δωρούμενος τῷ χόσμῳ τὴν ζωήν. Διὰ τοῦτο αἰ δυνάμεις τῶν οὐρανῶν ἐβών σοι ζωοδότα· Δόξα τῷ ἀναστάσει σου Χριστέ, δόξα τῷ βασιλεία σου, δόξα τῷ οἰχονομία σου, μόνε φιλάνθρωπε.

3. Πολυχρονισμός τῶν Βασιλέων Οἱ ἐντὸς τοῦ βήματος: Πολλά τὰ ἔτη τῶν Βασιλέων. Οἱ ἐντός: Πολλά τὰ ἔτη τῶν Βασιλέων. Οἱ ἐντός: Κωνσταντίνου τοὺ εὐσεβεστάτου βασιλέως καὶ αὐτοκράτωρος Ρωμαίων τοῦ Παλαιολόγου, πολλά τὰ ἔτη. Οἱ ἐκτός: Κωνσταντίνου τοὺ εὐσεβεστάτου βασιλέως... Οἱ ἐντός: Πολλά τὰ ἕτη τῶν Βασιλέων. Ο δομέστικος: Κύριε, σῶσον τοὺς βασιλεῖς. Ο ἕτερος: Καὶ ἐπάχουσον ήμῶν.

4. Δόξα. Καὶ νῦν. Δόξα Πατρὶ καὶ Ἰῷ καὶ ᾿Αγίῷ Πνεύματι. Καὶ νῦν, καὶ ἀεὶ, καὶ εἰς τοὺς αἰῶνας τῶν αἰῶνων. ᾿Αμήν.

Hierarchical Entrance Rite for a Byzantine Divine Liturgy

1. Introit

Deacon: Wisdom, let us attend.

Choir: Come, let us worship and fall down before Christ. Son of God, risen from the dead, save us who sing to you: Alleluia!

2. Apolytikion (Mode 1)

Though the Jews had sealed the tomb with a stone and soldiers guarded your pure body, you arose, O Savior, on the third day, giving life to the world. Therefore, O Giver of life, the heavenly powers praise you: Glory to your resurrection, glory to your kingdom, glory to your plan of redemption, O only friend of humankind.

3. Imperial acclamations [The Clergy] in the sanctuary: May the Kings have many years. [The Choir] outside: May the Kings have many years. Clergy: To Constantine Paleologos, the most faithful King and Emperor of the Romans, many years! Choir: To Constantine Paleologos, the most faithful King... Clergy: May the Kings have many years. 1st Domestikos: Lord, save the Kings. 2nd Domestikos: And hear us.

4. Glory. Both now.

Glory to the Father and to the Son and to the Holy Spirit. Both now and ever and to the ages of ages. Amen. 5. Κοντάκιον τῆς Θεοτόχου Τῆ ὑπερμάχῳ στρατηγῷ τὰ νιχητήρια, ὡς λυτρωθεῖσα τῶν δεινῶν εὐχαριστήρια, ἀναγράφω σοι ἡ Πόλις σου, Θεοτόχε. 'Αλλ' ὡς ἔχουσα τὸ χράτος ἀπροσμάχητον, ἐχ παντοίων με κινδύνων ἐλευθέρωσον, ἕνα χράζω σοι: Χαῖρε Νύμφη ἀνύμφευτε.

6. Τρισάγιου
(Ο διάχουος: ... καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων.
(Ο ἀ ἀρμέστικος: ᾿Αμήν.
(Ο χορός: ᾿Αγιος ὁ Θεός, ἄγιος Ἰσχυρός, ἄγιος ᾿Αθάνατος, ἐλέησον ἡμᾶς.
(Ο ἰ ἐερεῖς: ᾿Αγιος ὁ Θεός...
(Ο β' δρμέστικος: Τὸ δεύτερον.
(Ο χορός: ᾿Αγιος ὁ Θεός...
(Ο ἀ ἀρμέστικος: Τὸ τρίτον.
(Ο χορός: "Αγιος ὁ Θεός...
(Ο ἰ ἐερεῖς: "Αγιος ὁ Θεός...
(Ο ἀ ἀρμέστικος: Τὸ τρίτον.
(Ο χορός: "Αγιος ὁ Θεός...
(Ο ἰ ἐερεῖς: "Αγιος ὁ Θεός...
(Ο μονορωνάριος: Εὐλογήσατε, κηρύττω δόξα.
(Ο α' δρμέστικος: Νεάγιε.
(Ο χορός: Δόξα Πατρὶ καὶ Ἰῆῷ καὶ ᾿Αγίῷ Πνεύματι.

⁽⁰ β' δομέστικος: Εύλογήσας.
⁽⁰ χορός: Καὶ νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰῶνων. ᾿Αμήν.
⁽¹Άγιος ἀθάνατος, ἐλέησον ἡμᾶς.

7. Δύναμις (Μανουήλ τοῦ Χρυσάφη).
'Ο α' δομέστιχος: Δύναμις.
'Ο χορός: "Αγιος ὁ Θεός, ἄγιος Ἰσχυρός, ἅγιος ᾿Αθάνατος, ἐλέησον ἡμᾶς.

5. Kontakion of the Mother of God

To you, the Champion Leader, I, your city, dedicate a feast of victory and thanksgiving, as one rescued out of sufferings, O Mother of God. But as you have invincible might, set me free from every peril, that I may cry out to you: Hail, Bride unwedded.

6. Trisagion

Deacon: ... and to the ages of ages. 1st Domestikos: Amen. Choir: Holy God, Holy Strong , Holy Immortal, have mercy on us. Clergy: Holy God ... 2nd Domestikos: The second [Trisagion]. Choir: Holy God ... Clergy: Holy God ... 1st Domestikos: The third [Trisagion]. Choir: Holy God ... Clergy: Holy God ... Monophonarios: Bless, proclaim the "Glory." 1st Domestikos: Neagie [intonation]. Choir: Glory to the Father and to the Son and to the Holy Spirit. 2nd Domestikos: Bless! Choir: Both now and ever and unto the ages of ages. Amen. Holy Immortal, have mercy on us.

7. Dynamis (by Manuel Chrysaphes) *1st Domestikos:* [With greater] power. *Choir:* Holy God, Holy Strong, Holy Immortal, have mercy on us.

Triplum and Motetus: Vasilissa, ergo gaude, Quia es digna omni laude, Cleophe, clara gestis A tuis de Malatestis, In Italia principibus Magnis et nobilibus.

Ex tuo viro clarior, Quia cunctis est nobilior: Romeorum est despotus, Quem colit mundus totus; In porphyro est genitus, A deo missus celitus.

Juvenili etate Polles et formositate Ingenio multum fecunda Et utraque lingua facunda Ac clarior es virtutibus Præ aliis hominibus.

Tenor:

Concupivit rex decorem tuum Quoniam ipse est dominus tuus.

Ή ἀσώματος φύσις, τὰ Χερουβείμ, ἀαιγήτοις σὲ ὑμνοις, δοξολογεῖ, Ἐξαπτέρυγα ζῷα τὰ Σεραφείμ, ταῖς ἀπαύστοις φωναῖς σὲ ὑπερυψοῖ. [...] ¨Δγιε, ἄγιε, ἄγιε, τρισάγιε Κύριε, ἐλέησον καὶ σῶσον ἡμᾶς.

8. Vasilissa, ergo gaude/Concupivit rex

Triplum and Motetus Empress, therefore rejoice, for you are worth of all praise, Cleofé, glorious from the deels of your Malatesta kin, leading men in Italy, great and noble.

More glorious from your husband, for he is nobler than all; he is despot of the Rhômaioi, he whom the world reveres; he was born in the purple, sent by God from heaven.

In youthful bloom you abound and in beauty, very fertile [in your wits] and eloquent in both tongues, and you are more glorious for your virtues above other human beings.

Tenor

The King hath conceived desire for thy beauty; for he is thy Lord.

9. A Hymn for Great Compline

The bodiless nature, the Cherubim, glorifies you with never silent hymns, The six-winged living creatures, the Seraphim, exalt you with unceasing voices. [...] Holy, Holy, Holy, Thrice-holy Lord, have mercy and save us.

Triplum

Apostolo glorioso, da Dio electo A evangelegiare al populo greco La sua incarnacion, ché v'era ceco, Er cusí festi senza alcun suspecto, Et elegisti Patrasso per tuo lecto, Et per sepulcro questo sancto specco: Prego te, preghi me retrove teco, Per li tuoi merci, nel devin conspecto.

Motetus

Cum tua doctrina convertisti a Cristo Tuto el paese, et cum la passione et morte Che qui portasti in croce in su lo olivo, Mo' è prolasso in errore et facto tristo, Si che rempetraglie gracia sí forte Che recognoscano Dio vero et vivo.

Tenor Andrea Christi famulus.

Κύριε ἐλέησον. Χριστέ, ἐλέησον. Κύριε, ἐλέησον.

10. Apostolo glorioso/Cum tua doctrina/ Andrea Christi famulus

Triplum

Glorious Apostle, chosen by God to preach to the Greek people His incarnation, for it was blind to it, and (who) didst so without any blame, and chosest Patras for thy resting-place and for thy tomb this holy cave; I pray thee, pray that I may find myself with thee, by thy mercies, in the sight of God.

Motetus

With thy teaching thou didst convert to Christ the whole country, and with the passion and death that thou borest here on the cross above the olive tree. Now it hath slipped into error and is made evil; wherefore win grace for it again by prayer so strong that they may recognize the true and living God.

Tenor Andrew the servant of Christ.

11. Kyrie Cunctipotens genitor

Lord, have mercy. Christ, have mercy. Lord, have mercy.



12. Ecclesiæ militantis/Sanctorum arbitrio/Bella canunt gentes/Ecce nomen domini/Gabriel

Superius Ecclesiæ militantis Roma, sedes triumphantis Patris sursum sidera Carmen cleri resonantis Laudem pontifici dantis Promat voce libera.

Gabrielem quem vocavit, Dum paternum crimen lavit Baptismatis sumptio Eugenium revocavit, Bonum genus quod notavit Pontificis lectio.

Quod consulta contio — Que nam sancta ratio — Sic deliberavit Ut sola devotio Regnet in palatio Quod deus beavit.

Certe deus voluit Et in hoc complacuit Venetorum proli; Sed demon indoluit Quod peccatum defuit Tante rerum moli. *Motetus* Sanctorum arbitrio Clericorum proprio Corde meditanti, Equum genus atrio Accedit ludibrio Umbre petulanti,

Nam torpens inertia Longa querens otia Nescivit Eugenium; Sed iuris peritia Cum tota iustitia Sunt eius ingenium.

Hinc est testimonium: Pacem querit omnium, Exosus piaculi; Et trinum dominium Demonis et carium Pompam vincit seculi.

Quam color ipse poli Dic scutum quod attuli Tibi, pater optime, Sacrum dat, quod oculi Tui instar speculi Cernunt nitidissime. Superius Let Rome, seat of the Church Militant of the Father who triumphs above the stars bring forth with free voice a song of the clergy praising the Pope.

Him whom the taking up in baptism called Gabriel when it washed away ancestral sin, papal election renamed Eugenius, which marked his good race.

Which the well-advised assembly — O what holy reasoning — has so determined, that devotion alone may reign in the palace that God blessed.

Certainly God willed it, and in this gave pleasure to the Venetian stock, but the devil was grieved that sin was absent from an affair of such great moment. Motetus

By the holy clerks' own judgement that mediates in their hearts; the just race approaches the hall, an object of mockery for the wanton shade.

For sluggish idleness, seeking prolonged rest, did not know Eugenius; but skill in the law and all-round justice are his nature.

The proof of this, that he seeks peace for all, hating sin and his triple dominion defeats the pomp of the devil, the flesh and the world.

Say: As is the very color of the heaven, is the shield that I have brought thee; it makes a sacred object that thine eyes see most brightly, like a mirror. Dulcis pater populi Qui dulcorem poculi Crapulam perhorres; Pone tento consuli Rem gregis pauperculi Ne nescius erres. Eia tu pulcherrime, Querimur, tenerrime Moram longi temporis. Ducimur asperrime, Nescio quo ferrime, Ad fulmentum corporis. Sweet father of the people, who abhorrest the sweetness of the cup, namely drunkenness, entrust to a cautious counsellor the business of thy poor little flock, lest thou go astray in ignorance.

Let the Father ever cleaving to the Son in the neighborhood of the Spring give by our solemn prayer joy to Eugenius, when is reign is over, in eternal life! Amen. Hail, most beauteous one, we bewail, most tender one, the delay of a long time; we are led most harshly we know not whither, most cruelly, to the support of the body.

God, the One Trinity, the true Unity, grant thee the blaze of heaven, whom linen goodness and silver chastity regularly distinguish. Amen.

Pater herens filio Spiritus confinio Det prece solemni Gaudium Eugenio, Perfuncto dominio, In vita perenni. Amen.

Contratenor

Bella canunt gentes, querimur, pater optime, tempus: Expediet multos, si cupis, una dies.

Nummus et hora fluunt magnumque iter orbis agendum

Nec suus in toto noscitur orbe deus. Amen.

Tenors Gabriel. Ecce nomen domini. Una tibi trinitas Vera deus unitas Det celi fulgorem, Quem linea bonitas, Argentea castitas, Secernit in morem. Amen.

Contratenor

The nations [on heathen] sing of wars; we complain, O best of fathers, of our time. One day will dispatch many, if thou so desire. Money and time are pouring away, and the great journey must be made over the earth, but nowhere in the whole world is its God known. Amen.

Tenors

Gabriel. Behold the name of the Lord. Θεολογίας τὸν κλεινὸν διδάσκαλον ἀνευφημῆσαι ποθῶν, ὡς ἀσθενὴς λόγου σοί, Χριστέ, προσέρχομαι λόγον σοφίας πνεῦσαί μοι, ὅπως τοῦτον ἀξίως κατακοσμήσω τοῖς ἄσμασι καὶ χαρμονικοῖς μελφδήμασι.

"Ωσπερ άστηρ άπὸ δυσμῶν ἐξέλαμψε τῆ ἐχκλησία Χριστοῦ ὁ μουσικὸς κύκνος καὶ λεπτὸς διδάσκαλος, Θωμᾶς ὁ παμμακάριστος ὁ Ἀγχίνους τῆ κλήσει, ὁ συνελθόντες βοήσωμεν· χαίροις, οἰχουμένης διδάσκαλε.

Μῦρον εὐῶδες καὶ τερπνὸν ἐξέβλυσεν ἐκ τῆς τιμι-΄ας σοροῦ, ἐν ἦ σεμνῶς κεῖται τὸ παναγιώτατον καὶ θεσμοφόρον σῶμά σου, ἱερώτατε πάτερ, τῆς εὐσεβείας διδάσκαλε καὶ τῆς ἀσεβείας ἀντίπαλε.

'Ανερμηνεύτως τὸν Θεὸν συνέλαβες, παρθενομήτωρ ἀγνή, ἀνευ σπορᾶς τοῦτον ὑπέρ λόγον τέτοχας, παρθένος διαμείνασα ὥσπερ ἦς πρὸ τοῦ τόχου, καὶ ἐν τῷ τίκτειν πανάμωμε: ὅθεν Θεοτόχον σἐ σέβομεν.

Ό ἐωρακώς ἐμὲ ἐώρακε τόν Πατέρα, καὶ ὁ τρώγων μου τὴν σάρκα, καὶ πίνων μου τὸ «ἶμα ἐν ἐμοὶ μένει κάγὼ ἐν αὐτῷ, εἶπεν ὁ Κύριος.

Τὴν σεβάσμιον ταύτην καὶ ἀγίαν σύνοδον πιστῶς γεραίρομεν, τὴν ἐν Φλωρεντία ἱερῶς συναχθεῖσαν ἐν πνεύματι καὶ τὰς ἐκκλησίας διερρηγμένας ἀνιάτως ἐν ἑνώσει αὐτὰς κατευθύνασαν.

13. Canon in Honor of Thomas Aquinas: Ode 1

Longing to praise the famous teacher of theology, I approach You, O Christ, as one of infirm utterance. Inspire me with wise speech so that I may worthily adorn him by songs and harmonious melodies.

As a star from the West he illumined the church of Christ: the musical swan and subtle teacher, Thomas the wholly blessed, called Aquinas (=sagacious). Coming before him let us cry: Hail, teacher of the universe.

Sweet-smelling and pleasant myrrh gushed forth the precious coffin in which your all-holy and lawgiving body reposes, most reverend father, teacher of piety and the opponent of impiety.

Inexplicably you conceived God, pure Virgin Mother, above reason you brought Him forth without seed, and in giving birth remained a virgin, even as you were before childbirth, O all-blameless one, wherefore we honor you as Theotokos.

14. Communion Verse

He who has seen me has seen the Father, and he who eats my flesh and drinks my blood dwells in me and I in him, says the Lord. *____John 14:9 and 6:56*

15. Canon for the Council of Florence: Ode 5

With faith we honor this venerable and holy synod, devoutly gathered in the Spirit in Florence, to set aright in unity the desperately divided churches. 'Η φωνή τοῦ Σωτῆρος ἀληθῶς πεπλήρωται, ἡ πάλαι φήσασι ἱερῷ τῷ Πέτρῷ 'Επιστρέψας στηρίξεις εἰς ἕνωσίν σου τοὺς ἀδελφούς σου. 'Εγὼ γὰρ, Πέτρε, ἐδεήθην, ίνα μήποτε λείψη ή πίστις σου.

Νῦν ὁ Ῥώμης προστάτης: ὁ κλεινὸς Εὐγένιος, πάντας συνήθροισε ἐν τῆ Φλωρεντία ὡς τὴν πίστιν κατέχων ἀκλόνητον, καὶ στηρίζας πάντος, καὶ πρὸς αὐτὴν καθοδηγήσας, τοῦ Σωτῆρος τὸν λόγον ἐκπλήρωσε.

Συνελθόντες ἐν πίστει, πάντες μαχαρίζομέν σε τὴν πανάμωμον, τὴν τὰ διεστῶτα παραδόξως, Παρθένε, συνάψασαν τῷ σεπτῷ σου τόκφ, ἀλλὰ καὶ νῦν ταῖς ἐχχλησίαις τὴν εἰρήνην καλῶς προξενήσασαν.

Ο Θεός ήλθοσαν έθνη εἰς τὴν χληρονομίαν σου, ἐμίαναν τὸν ναὸν τὸν "Αγιόν σου, Κύριε. Ἐθεντο τὰ θνησιμαία τῶν δούλων σου, βρώματα τοῖς πετεινοῖς τοῦ οὐρανοῦ, τὰς σάρχας τῶν ὁσίων σου τοῖς θηρίοις τῆς γῆς ἐξέχεαν τὸ αἴμα αὐτῶν ὡσεἰ ἰδορ χύχλφ Ἱερουσαλήμ καὶ οὐχ ἦν ὁ θάπτων. Ἐγεννήθημεν ὅνειδος τοῖς γείτστιν ἡμῶν. "Ἐως πότε, Κύριε: πάλιν: ἕως πότε, Κύριε, ὀργισθήση εἰς τέλος: ἐκχαυθήσεται ὡς πῦρ ὁ ζῆλός σου... Ἐχεον τὴν ὀργήν σου ἐπὶ τὰ ἕθνη τὰ μὴ γινώσκοντά σε, καὶ ἐπὶ βασιλείας τὸ ὄνομά σου οὐχ ἐπεκαλέσαντο. Μὴ μνησθῆς ἡμιῶν ἀνομιῶν ἀρχαίων, ἀλλὰ βοήθησον ἡμῖν τάχυ, καὶ ἐλέησον ἡμᾶς. The voice of the Savior is truly fulfilled, which said long ago to blessed Peter: "Having returned, support your brethren in your unity; for I prayed, Peter, that you may never be lacking in faith."

Now the protector of Rome, the glorious Eugenius, in order to uphold the faith unshaken, gathered everyone in Florence, and supporting all and conducting them toward that faith, he fulfilled the word of the Savior.

Gathered in faith we all bless you, most-pure Virgin, who once miraculously joined the separated things [i.e. humanity and divinity] through your sacred Offspring, but who have now rightly secured peace for the churches.

16. Lament for the Fall of Constantinople

O God, the heathen have come into your inheritance; they have defiled your holy temple, O Lord. They have given the dead bodies of your servants to be meat for the birds of the air and the flesh of your saints to the beasts of the earth. They have shed their blood like water round about Jerusalem and there was no one to bury them. We have become a reproach to our neighbors, subjected to scorn and derision from those around us. How long, O Lord?—Again—How long, O Lord? Will you be angry forever? How long shall your jealousy burn as fire? Pour out your wrath on the nations that do not know you, and on kingdoms which have not called upon your name. Do not remember our old sins, but quickly help us, and have mercy on us. —Adapted from Psalm 78 (LXX)

Triplum and Duplum

O tres piteulx de tout espoir fontaine, Pere du filz dont suis mere esploree, Plaindre me viens a ta court souveraine, De ta puissance et de nature humaine, Qui ont souffert telle durte villaine Faire a mon filz, qui tant ma hounouree.

Dont suis de bien et de joye separee, Sans qui vivant veulle entendre mes plains. A toy, seul dieu, du forfait me complains, Du gref tourment et douloureulx oultrage, Que voy souffrir au plus bel des humains Sans nul confort de tout humain lignage.

Tenor

Omnes amici ejus spreverunt eam, Non est qui consoletur eam ex omnibus caris ejus.



17. Lamentatio Sanctæ Matris Ecclesiæ Constantinopolitanæ

Triplum and Duplum

O most merciful fount of all hope, Father of the son whose tearful mother I am, I come to lay my complaint before your sovereign court, in that your power and human nature, have allowed such grievous harm to be done to my son, who has honored me so.

Now I am bereft of goodness and joy, without anyone alive to hear my laments. To you, the only God, I submit my complaints, of the grievous torment and sorrowful outrage, which I see the best of men suffer without any comfort from the whole human race.

Tenor

All her friends have dealt treacherously with her; there is not one of her lovers to comfort her.

CAPPELLA ROMANA

Founded in 1991, 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. Its name is derived from the medieval concept of the Roman *oikoumend* (inhabited world), which included not only "Old Rome" and Western Europe but also "New Rome" (Constantinople), "Third Rome" (Moscow), and the commonwealth of Slavic and Syriac countries. Flexible in size according to the demands of the repertory, Cappella Romana is one of the Pacific Northwest's few professional chamber vocal ensembles. It has a special commitment to mastering the Slavic and Byzantine repertories in their original languages, thereby making accessible to the general public two great musical traditions that are little known in the West. Leading scholars have supplied the group with their latest discoveries, while its artistic director has prepared a number of the ensemble's performing editions from original sources. In the field of contemporary music, Cappella Romana has taken a leading role in bringing to West Coast audiences the works of such European composers as Michael Adamis, Ivan Moody, Arvo Pärt, and John Tavener, as well as promoting the work of North Americans such as Fr. Sergei Glagolev, Christos Hatzis, Peter Michaelides, and Tikey Zes.

Cappella Romana tours regularly and made its European début in March 2004 at the Byzantine Festival in London with concerts at the Oueen Elizabeth Hall, St. Paul's Cathedral, and the Greek Orthodox Cathedral of St. Sophia. In April 2004 the Metropolitan Museum of Art presented the ensemble for the exhibit "Byzantium: Faith and Power 1261-1557," which was accompanied by the release of a CD (Music of Byzantium) by Cappella Romana. The ensemble has also appeared in concerts presented by the J. Paul Getty Museum, the Indiana Early Music Festival, the Early Music Society of the Islands (Victoria, BC, Canada), the Bloomington Early Music Festival, the Irish World Music Centre of the University of Limerick and the Institute of Byzantine Studies of the Queen's University in Belfast. In May 2006 Cappella Romana was hosted by Grottaferrata monastery and presented concerts of Medieval Byzantine chant at the Pontificio Istituto Orientale in Rome and at the festival "Paradhosis: Byzantine Musical Traditions" in Palermo, Sicily.

Cappella Romana has previously released seven discs: Tikey Zes Choral Works and When Augustus Reigned (Gagliano); The Akáthistos Hymn by Ivan Moody, Epiphany: Medieval Byzantine Chant, and Gothic Pipes: The Earliest Organ Musid (Gothic); and Music of Byzantium and Lay Aside All Earthly Cares: Music by Fr. Sergei Glagolev.

ALEXANDER LINGAS

Alexander Lingas, Cappella Romana's founder and artistic director, is currently a Lecturer in Music at City University in London and a Fellow of the University of Oxford's European Humanities Research Centre. He was formerly Assistant Professor of Music History at Arizona State University's School of Music.

Dr. Lingas has received a number of academic awards, including Fulbright and Onassis grants for musical studies in Greece with noted cantor Lycourgos Angelopoulos, a Junior Fellowship in Byzantine Studies at Harvard University's Dumbarton Oaks in Washington, D.C., and a two-year Postdoctoral Fellowship from the Social Sciences and Humanities Research Council of Canada for study in Oxford under Bishop Kallistos (Ware) of Diokleia. From Michaelmas Term (Autumn) of 1998 until Trinity Term (Spring) of 2001 he was British Academy Postdoctoral Research Fellow at Oxford University's St. Peter's College. He has also served as a lecturer and advisor for the Institute of Orthodox Christian Studies at the University of Cambridge.

During the academic year 2003-2004 Dr. Lingas lived in Princeton, New Jersey as the recipient of two prestigious awards: a membership in the School of Historical Studies of the Institute for Advanced Study and an NEH Area Studies Fellowship from the American Council of Learned Societies. In January 2004 he presented the annual Alexander Schmemann Memorial Lecture at St. Vladimir's Orthodox Theological Seminary in New York. His publications include articles for the New Grove Dictionary of Music and Musicians, Einaudi's Enciclopedia della musica, Die Musik in Geschichte und Gegenwart, The Oxford Companion to Music and the Orthodox Encyclopedia of the published by the Research Center of the Moscow Patriarchate. He is currently working on a study of Sunday Matins in the Rite of Hagia Sophia for Ashgate Publishing and a general introduction to Byzantine Chant for the Yale University Press.

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Translations of the Canons and the Communion Verse by John Plousiadenos: ©Archimandrite Ephrem (Lash).

Musical editions:

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6, ed. David Fallows, Corpus mensurabilis musicae (Rome: American Institute of Musicology, 1995). @American Institute of Musicology; used with permission. See http://www. corpusmusicae.com.

⁶O Θτὸς ἦλθοσαν ἕθνη (Lament for the Fall of Constantinople by Manuel Chrysaphes), edited and transcribed into the "New Method" of Byzantine notation by Markos Vasileiou and transcribed into staff notation by George D. Pachtikos. From Moυστεχή 1 (Constantinople: 1912): pp. 169–71 (Byzantine notation) and pp. 173–74 (staff notation), as revised with isons and elxeis (musica ficta) by Ioannis Arvanitis.

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In memoriam Kendrick Perala (1952-2006).

