

HYMNS OF KASSIANÍ



Cappella Romana
Alexander Lingas



HYMNS OF KASSIANÍ
The Earliest Music by a Female Composer
Kassía (Kassianí) ca. 810–ca. 865

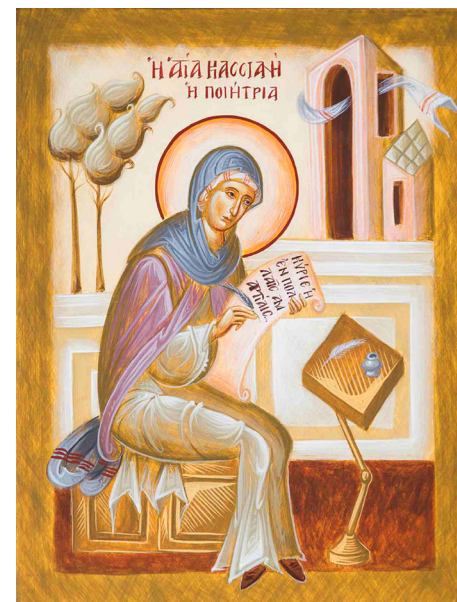
CAPPELLA ROMANA
Alexander Lingas, music director and founder

Hymns for Christmas

1	Lamplighting Psalms, excerpt, Mode 2 «Κύριε ἐκέκραξα» “Lord, I have cried...”	Psalm 140 &c., MS Sinai 1255	5:32
2	Stíchera Prosómoia	Kassía, MS Vienna Theo. gr.181	10:11
3	Other Prosómoia	Kassía, MS Ambr. 139	6:53
4	Doxastikón of Great Vespers of Christmas Day «Αὐγούστου μοναρχήσαντος» “When Augustus reigned”	Kassía, MS Grott. E.α.ΙΙ	4:51

Hymns from the Triodion and Holy Week

5	Idiómelon from Great Vespers on the Eve of the Sunday of the Publican and the Pharisee «Παντοκράτορ Κύριε, οἶδα, πόσα δύνανται τὰ δάκρυα» “Almighty Lord, I know how powerful tears are”	Kassía, MS Grott. E.α.5	3:17
6	Tetraódion for Great and Holy Saturday, Odes 1 and 3	Kassía, MS Grott. E.γ.ΙΙ	5:38
7	Idiómelon from Matins for the Sunday of the Pharisee and the Publican «Ταῖς ἐξ ἔργων καυχήσεσι» “... by boasting of his works”	Kassía, MS Vienna Theo. gr.181	3:06
8	Tetraódion for Great and Holy Saturday, Odes 4 and 5	Kassía, MS Grott. E.γ.ΙΙ	6:04
9	From Great and Holy Wednesday at Matins «Κύριε, ἡ ἐν πολλαῖς ἁμαρτίαις περιπεσοῦσα» “Lord, the woman found in many sins”	Kassía, MS Grott. E.α.5	8:07
10	Kalophonic Stícheron Στιχηρὸν καλοφωνικόν «Κύριε, ἡ ἐν πολλαῖς ἁμαρτίαις περιπεσοῦσα» “Lord, the woman found in many sins”	text: Kassía music: attr. Meletios the Monk MS Sinai 1251	25:554
TOTAL			79:40



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SINGERS

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KASSIANÍ: MORE THAN A ONE-HIT WONDER

The Legend of Kassianí

Each year as the Eastern Orthodox Church follows Christ's journey to his Passion and Resurrection through the Byzantine services of Holy Week, its faithful encounter a number of beloved hymns. In Greece and other countries where Byzantine chant is the traditional music for Christian worship, one of the most popular comes early in the week at the service of morning prayer (Matins or *Órthros*) for Holy Wednesday, now customarily celebrated on Holy Tuesday evening. Known universally as the "Hymn of Kassianí," a title recalling the name of its ninth-century female monastic author, it recasts the repentance of the sinful woman who anointed the feet of Jesus in Luke 7:36–50 as a heartrending lament delivered in the first person. The drama of its text is heightened in performance by its virtuosic music. Most traditional settings are chants by (or based on the work of) Petros Peloponnésios (d. 1778), a composer of sacred and secular music who served as second cantor (Lampadários) of the Ecumenical Patriarchate of Constantinople. Chromatic passages expressively punctuate their plaintive diatonic melodies, which present vocal ranges of up to two octaves.

In contemporary Greek culture the popularity of Kassianí's hymn is closely tied to its author's colorful backstory as retold in texts ranging from devotional literature to modern novels. An underlying source is a section of the tenth-century chronicle of Symeon the Logothete describing a "bride show" of eligible young aristocrats held in 830 to help the Emperor Theophilos (d. 842) find a consort. It reports that Theophilos approached a particularly beautiful woman named "Ikasia" and then challenged her by asserting that "It is

from woman that evils flow" (Ἐκ γυναικὸς τὰ χεῖρω «Ek gynaikòs tà cheirō»), a reference to Eve's role in the fall of humanity as depicted in Genesis. Ikasia immediately responded on behalf of all women by invoking the salvific role of the Virgin Mary as Mother of God, reminding Theophilos "But it is also from woman that the very best springs" (Καὶ ἐκ γυναικὸς τὰ κρείττω «Kai ek gynaikòs tà kreíttō»). Finding her too forthright for his taste, he passed her over as a prospective empress in favor of the future Saint Theodora.

Historians may debate the identity of Symeon's Ikasia, but in Greek folklore she is firmly identified as the composer of the penitential hymn for Holy Wednesday. Her story is that of a glamorous court figure who, when jilted by the Emperor for her audacity, retreated to the monastery where she wrote her heartrending lament. Still pining for her beauty, Theophilos is said to have snuck into her convent one day, causing Kassianí to flee from her cell. Upon finding at her desk the incomplete penitential hymn "On the Sinful Woman," Theophilos supposedly glossed its reference to the feet of Christ by adding the phrase "whose sound Eve heard at dusk in Paradise, and hid herself in fear."

Contemporary devotees of Orthodox liturgy may be aware that Kassianí also wrote "When Augustus Reigned," a splendid hymn sung at vespers on Christmas Eve. Yet for most people in Greece, her popular reputation rests solely on her hymn for Holy Wednesday (with the majority of them probably unaware that it is actually appointed to be sung twice: first at matins and then again at the evening service of vespers). Thus perceived as responsible for only one out of the approximately 50,000 hymns contained in modern Orthodox service books, Kassianí has become the lone female voice in the vast chorus of male Byzantine hymnographers.

Music, as suggested above, is the other reason that the "Hymn of Kassianí" has retained its outstanding reputation. Over the past two centuries it has both been reworked dozens of times as a Byzantine chant and set for various combinations of voices and/or instruments by composers trained in Western art music. Notable among the latter who have set its text in either the original medieval Greek or contemporary translations include Nikolaos Mantzaros (1795–1872), Themistokles Polykrates (1862–1926), Dimitri Mitropoulos (1896–1960), Mikis Theodorakis (b.1925), Anna Gallos (1920–2015), Christos Hatzis (b.1953), Ivan Moody (b.1964), Eleni Traganas (b.1951), and Tikey Zes (b.1927).

The Historical Kassía (ca. 810–ca. 865)

Modern research has revealed that the historical Kassianí was much more than a "one-hit wonder." Scholars now view Kassía, as she probably called herself, as the outstanding figure among the small group of women known to have written texts and music for Byzantine public worship. Her independence of thought, accomplishments as a composer, and devotion to Christian religious life have led to comparisons with the later German abbess Hildegard of Bingen (1098–1179), whose reputation has likewise been recently revived. Unlike Hildegard, however, Kassía succeeded in having her hymns circulate widely and then be incorporated selectively into official service books. Sometimes copied in medieval manuscripts without attribution, they also appear under such variants of her name as Eikasia, Ikasia, Kasía, and Kassianí.

Kassía was born during the early years of the ninth century in Constantinople, now Istanbul but then capital of the East Roman ("Byzantine") Empire. The first

witnesses to her life are three letters by Saint Theodore the Stoudite (759–826) that Silvas (2005) dates to the 820s. As abbot of the Constantinopolitan monastery of St. John the Forerunner at Stoudios, Theodore was famous as both a reformer of monasticism and a defender of the religious images known as icons. The veneration of icons had been bitterly contested in Byzantium ever since the reign of Leo III (717–741), who in 730 had made iconoclasm imperial policy. All three letters are replies to correspondence initiated by Kassía, whom he addresses as *Kandidátisse*, a title probably indicating that her father or guardian held the imperial rank of *kandidátos*. Theodore's responses show her to have been a teenager precocious in her education, zeal for icons, and aspirations to the monastic life.

Whether or not Kassía subsequently participated in the bride show for Theophilos, she eventually did become a nun and then later an abbess. Having achieved her childhood goal, she continued to manifest her brilliance in literary and musical fields previously cultivated by St. Theodore, namely those of poetry and liturgical hymns. Kassía's non-liturgical epigrams and gnomic verse on topics ranging from monasticism to stupidity reveal her to have been a champion of high ideals who retained a keen eye for mundane human fallibility. She reportedly founded a monastery on the Constantinopolitan hill of Xerólaphos after the final restoration of icons in 843, guiding its community until her death during the later years of Michael III's reign (842–67). In modern times she has come to be widely venerated as a saint in Orthodox churches with a feast day on 7 September.

Kassía and Byzantine Hymnography

Kassía wrote her hymns at a time when churches in Constantinople were playing a crucial role in the formation of the Byzantine rite, the liturgical system employed today by millions of Eastern Orthodox and Greek Catholic Christians. Since the seventh century the imperial capital had fostered two significant traditions of sung daily prayer, each with a distinct version of the cycle of services known collectively in English as the “Divine Office” or “Liturgy of the Hours.” One was the local “Ecclesiastic” rite of Justinian's Great Church of Hagia Sophia called the *Ecclēsiastēs*, while the other was imported from the Holy City (Hagia Polis) of Jerusalem, therefore popularly known as the *Hagiopolítēs* (Frøyshov: 2020). Until the Crusader sack of 1204, Hagia Sophia and certain other public churches continued to celebrate on a grand scale the stately morning and evening services of the *Ecclēsiastēs*. Its archaic repertory of chant—showcased in Cappella Romana's critically acclaimed recording *Lost Voices of Hagia Sophia* (2019)—consisted almost entirely of biblical psalmody punctuated by a modest number of refrains, some as brief as the single word “Alleluia.”

The Hagiopolitan rite was in the midst of rapid development at the beginning of the ninth century. It had become an engine for musical creativity during the later seventh century both in Palestine, where Saints John of Damascus (ca. 660–749) and Kosmas of Jerusalem (d. 787) were producing their famous hymns, and in Constantinople. Composers and hymnographers in the imperial capital beginning with Saints Germanos I (ca. 655–ca. 740s) and Andrew of Crete (ca. 660–740) competed with their Palestinian colleagues in a contest to adorn the fixed psalms and canticles of the Hagiopolitan Book of the Hours (*Horológion*) with ever greater quantities of variable hymns. Use of the Rite of Jerusalem

in Constantinople, according to Frøyshov, seems to have been confined at first to a limited number of essentially private monastic and imperial churches.

By Kassía's youth, occasional or daily celebrations of the *Hagiopolítēs* featuring selected elements of the local *Ecclēsiastēs* had spread to prominent monastic and public foundations scattered throughout the capital. Notable among these was Stoudios, for which St. Theodore and his brother Joseph wrote and edited collections of hymns composed mainly in Hagiopolitan genres (Krueger: 2014). Such “Byzantinized” versions of the rite of Jerusalem represented the future of daily worship in the Orthodox Church, displacing completely the original cathedral rites of the Holy City and, by the end of the Middle Ages, of Constantinople as well.

Viewed in this context, Kassía emerges as a significant contributor to the eventual triumph of the Hagiopolitan Divine Office. All 49 of the hymns plausibly attributed to her in medieval manuscripts are for services of the Horologion with melodies composed according to the *Octóechos*, a system of eight musical modes likewise originating in Jerusalem. Two are *kanons*, long multi-stanza hymns consisting of sets (odes) of metrically identical stanzas (*tropária*) associated with the biblical canticles (also called odes) appointed for morning prayer in the Horológion. The remainder are *stíchera* (singular, *stícheron*), hymns composed mainly for interpolation between verses (*stíchoi*) of the psalms chanted daily at matins and vespers. Thirteen of these hymns that form a cycle of chants for the feasts of Christmas, Theophany (6 January), and the Presentation of Christ in the Temple (2 February) are *stíchera prosómoia* (*contrafacta*), with texts written to be sung to the melodies of common pre-existing model hymns (*stíchera autómela*). Kassía's musical genius is fully revealed in the larger group of

33 *stícherá idiómela*, for which she composed original melodies that are recorded in some manuscripts with Byzantine musical signs called neumes.

Due in part to the proportion of her *stícherá idiómela* that commemorate female and monastic saints, scholars have tended to assume that Kassía was writing for worship in her own monastery. Although its community may well have been the first to have sung her hymns, soon both monastic and secular churches employing Byzantinized variants of the rite of Jerusalem took them up. The oldest known source to contain any of her hymns is Sinai gr. NE/MT 5, a ninth-century hymnal for the basilica of the Anástasis (also known as the Church of the Holy Sepulchre) in Jerusalem itself. By the twelfth century, Kassía's hymns were being copied in Greek and Church Slavonic manuscripts across a vast geographic expanse from Southern Italy to the Middle East and Mount Athos to Kievan Rus.

Nikephoros Kallistos Xanthopoulos (1256–1335), a church historian and priest of Hagia Sophia, recognized her extraordinary contributions to Orthodox worship by including Kassía as the only woman in his catalogue of leading Byzantine hymnographers. Yet Xanthopoulos may have known only a portion of her output thanks to a winnowing of the corpus of Byzantine hymnody that had begun some two centuries before. Service books of his time regularly contained only a practically manageable selection of the vast number of hymns that had been produced over the centuries for Hagiopolitan worship. *Kanons* for the great feasts of Christmas and Easter by Germanos and Andrew of Crete, for example, had been dropped, leaving only those of Kosmas and John Damascene in active use. Kassía's *kanons* and *stícherá prosómoia* were similarly displaced, even as her *stícherá idiómela* were retained in what Oliver Strunk called the

“Standard Abridged Version” of the musically notated hymnal known as the *Sticheráron*.

Having circulated in manuscripts for over half a millennium, her *stícherá idiómela* made their way into the first printed service Greek books published in Renaissance Venice. Today these officially sanctioned hymns are sung not only in their original Greek, but also as translated into languages ranging from Albanian, Arabic, and Church Slavonic to Romanian, Serbian, and English. In most editions “Kassianí the nun” is explicitly identified as the author of only six hymns, with a few others of hers attributed to such composers as Germanos or Theodore of Stoudios. The rest are printed anonymously or attributed to nameless individuals described variously as “Byzantios” (i.e. from Constantinople) or “Anatolios” (“Eastern”). Of course, as Tatiana Senina (2015) observes, both of these geographic designations apply to Kassía.

Recovering the Medieval Melodies of Kassía's Hymns

Copies of hymns for the *Hagiopolitēs* with evidently musical annotations first appear in papyri dating to the late seventh or early eighth century. These and all forms of Byzantine musical notation through the final quarter of the twelfth century lacked the means to convey with precision a sequence of musical intervals. Oral tradition must therefore have played a substantial role in the early transmission of Kassía's music. Nevertheless, there are good reasons to suppose that her melodies remained fairly stable prior to their emergence in Middle Byzantine Notation (MBN), an intervallically precise system of neumes first attested to in 1177 and employed through the early nineteenth century. One reason supporting melodic stability is the graphic continuity between early “Palæo-Byzantine” and MBN manuscripts that contain her

hymns. Another is that medieval manuscripts produced across the Byzantine world with MBN exhibit a high degree of melodic uniformity.

Comparable levels of consistency are to be found today within received traditions of Orthodox music, but these traditions are separated to varying degrees both from each other and the liturgical chant of Byzantium by centuries of cultural development. Therefore in their efforts to recover the medieval melodies of Kassía's hymns, scholars have tied their work closely to a wider quest to interpret MBN in modern transcriptions and performances. Such inquiry was in its infancy when H.J.W. Tillyard (1911) wrote a pioneering musical study of Kassía with transcriptions into staff notation reflecting Hugo Riemann's misguided theory that MBN should be read through the prism of ancient Greek metrics and modes.

For much of the twentieth century the dominant interpretation of MBN in Western academia was that formulated in 1931 by the Monumenta Musicae Byzantinæ (MMB), of which Tillyard was a founding member along with Carsten Høeg and Egon Wellesz. Taken at face value, the original transcription system of the MMB offered scholars a convenient way of representing in staff notation the intervallic sequence of Byzantine neumes with apparently minimal editorial interpretation. Addressing potential performers, however, Tillyard and Wellesz explicitly stated that their transcriptions of Byzantine chants in “free rhythm” were to be rendered in a manner that was stylistically compatible with Gregorian chant as then recently “restored” by the French monks of the Abbey of Solesmes (Lingas: 2003). This “Gregorianizing” interpretation of MBN rapidly provoked what became decades of often fierce criticism made varying on technical, historical, and cultural grounds. Some of the most vehement objections to its transcription system

came from Greek academics and cantors appalled by its inventors' implicit (and sometimes explicit) rejection of the received oral and written traditions of Byzantine chanting.

Scholarship has now largely moved on from these debates, with the MMB itself having published in 2011 a revised method of transcription for academic purposes. Despite this, the medieval melodies of Kassia's hymns have continued to circulate in print primarily as staff-notation transcriptions made essentially according to the old system of the MMB (for example, Touliatos-Banker: 1984). Some of these "Gregorianizing" scores have even been used in recent performances and recordings.

Since its founding in 1991, Cappella Romana has embraced new interpretations of MBN arising from scholarly reflection on historical relationships between written and oral tradition. These have shaped our approaches to rhythm, ornamentation, and the use of chromatic modes or inflections in medieval Byzantine chant. With this recording of chants for Christmas, Lent, and Holy Week, we inaugurate a collaborative project to record and publish Kassia's complete hymns with their medieval melodies in new critical editions.

All of the editions for the present recording were prepared from manuscript sources chosen by me and then musically edited by Dr. Ioannis Arvanitis, whose important research on the interpretation of MBN has facilitated numerous historically informed performances of neglected Byzantine chants. These preliminary editions include some textual improvements over the readings of Eustratiades (1932) reprinted by Tripolitis (1992). Male and female voices heard on this disc reflect the diverse soundscape of Orthodox worship in the East Roman Empire prior to the Fourth Crusade of 1204 (Lingas:

2013). Particularly in the great public churches designated "catholic" in Greek sources, it was possible to hear various combinations of professional male cantors (including high-voiced eunuchs), choirs of female and male monastics, and even groups of children.

Chants for the Vespers of Christmas Eve

On Christmas Eve the modern Byzantine rite adorns the Lamplighting Psalms (140, 141, 129, and 116 in the numbering of the Septuagint) of Hagiopolitan vespers with a sequence of *stichera idiomela*, only the last of which is by "Kassianí the Nun." Manuscripts of the eleventh to thirteenth centuries, however, contain multiple sets of *stichera prosomoia* for the same occasion, two of which some sources attribute to Kassia. Both groups are in the same musical mode as her *idiómelon* "When Augustus Reigned," with each featuring a different model melody now rarely encountered in printed service books.

We preface Kassia's complete hymns for Christmas with an abbreviated version of their introductory psalmody, presented as it might have been heard in a Byzantine public church. The choirs commence the Lamplighting Psalms by singing in alternation their verses, each of which is capped by the refrain "Hear us, O Lord." Subsequent verses introduce the *stichera prosomoia*, each set of which is preceded by a fresh intonation of the Second Mode: *Neanés*.

The psalmody concludes with the *stícheron idiómelon* "When Augustus Reigned," designated a *Doxastikón* because it follows the lesser doxology "Glory to the Father." Theologians and political historians have noted how Kassia embodies the providential ideology of Christian *Romanitas* in Byzantium. Parallels drawn in her

text between political union under the Roman Empire (*Romanitas*) and the spiritual union of all humankind in Christ are reflected musically in paired phrases sung to the same melody.

Penitential and Holy Week Chants

Constantinopolitan monasticism of the ninth century significantly enhanced the worship for the penitential seasons of Lent and Holy Week with additional commemorations and many new hymns. These contributions were systematized in a volume called the *Triodion*, a title recalling its many three-ode *kanons* composed by Theodore and Joseph of Stoudios. On the Sunday of the Publican and the Pharisee, the first of four preparatory Sundays with gospel readings foreshadowing the Lenten call to repentance, the *Triodion* features two *stichera idiomela* attributed in medieval manuscripts to Kassia. The first *sticheron* recalls not only the tax-collector from the parable in Gospel of Luke (18:9–14), but also the "sinful woman" who anointed the feet of Jesus in Luke 7:36. This unnamed woman is, as already noted above, the subject of the enduringly popular "Hymn of Kassianí" for Holy Wednesday. Eastern Orthodox tradition emphatically does *not* identify her with Mary Magdalene (whom it regards as "Equal to the Apostles"), nor does it offer a unified view as to whether similar accounts by the other three evangelists of a woman anointing Christ's feet (Matthew 26:6–13, Mark 14:3–9, and John 12:3–8) even refer to the same person.

From late Antiquity it had become customary in Constantinople to prepare for the Passion and Resurrection of Christ with three days of personal repentance, the last of which was dedicated to Luke's "sinful woman" (Arentzen: 2020). This commemoration

was recorded in the local liturgical calendar (*Synaxáριον*), which followed earlier Syriac traditions in explicitly stating that the woman's sin was prostitution:

On holy and great Wednesday the most godly fathers ordered that the commemoration be kept of the harlot who anointed the Lord with sweet myrrh, because this occurred shortly before the saving passion. (trans. Archimandrite Ephrem Lash)

Ninth-century rubrics for Holy Wednesday vespers in the rite of Hagia Sophia echo this only in appointing Matthew 26:6–16 as the gospel reading. In this *pericopé*, however, the woman with the alabaster box is praised for anointing Christ's feet with precious myrrh without any commentary on her moral state.

For musical depictions of Luke's "sinful woman" in Constantinople on Holy Wednesday prior to Kassia, we must look to two other traditions. The first is that of the *kontákion*, a genre of originally paraliturgical hymns written to accompany the official services of the *Ecclēsiastēs*. Arentzen has observed that two such hymns are appointed for this day, both featuring dramatic monologues by a prostitute bewailing her frenzied lust and sexual misdeeds. One is "On the Harlot" by St. Romanos the Melodist (ca. 485–560), and the other is an anonymous text by a presumably later author that has bequeathed its prologue and first stanza (*oikos*) to the modern Byzantine office of matins on Holy Wednesday. The second is the Hagiopolitan Divine Office. By the time Kassia composed her *sticherón idiómelon* "On the Sinful Woman," the services for Holy Wednesday from the Hagiopolitan Divine Office already featured multiple references to a repentant prostitute in hymns by the Palestinian composers Kosmas and John the Monk.

Given this background, it is notable that Kassia omitted any mention of harlotry in her account of "the woman

fallen into many sins." She concurs with Luke in depicting the woman as expressing her repentance bodily through tears and the wiping of Christ's feet with her hair. Unlike Romanos and the Palestinian hymnographers, Kassia has the woman lament her passions and temptations without any reference to their physical enactment:

"Alas!," she says, "for night is for me a frenzy of lust, a dark and moonless love of sin."

The present recording contains two settings of the "Hymn of Kassiani." The first is a version of its standard medieval melody from the 13th-century *Sticheráριον* Grottaferrata E.a. 5. This south Italian manuscript differs from other *Sticherária* mainly through its inclusion of two florid modal intonations written out in full using red ink. Most intonations, such as those heard elsewhere on this recording, are short phrases on non-semantic syllables identified with the one of the eight modes of the Octoechos. Often written in shorthand by scribes as modal signatures (Gk *martyriai*, literally "witnesses"), intonations may optionally be sung by a cantor to name the mode and/or establish the pitch of the succeeding text phrase. Here the extended melodic variations on *Neághie*, the customary intonation of the Fourth Plagal Mode, are more abstractly decorative than functional, offering moments of musical contemplation at key points in Kassia's text.

Abstraction is elevated to a basic structural principle in the monumental arrangement of the "Hymn of Kassiani" that concludes this recording. It appears anonymously in its earliest known source: Sinai gr. 1251, a manuscript copied by the Cretan composer, music theorist, and cleric John Plousiadenos (1429–1500). Centuries later Chourmouzos the Archivist (ca. 1770–1809) attributes his "exegesis" of this chant into the reformed New Method of Byzantine notation to a certain "Meletios the Monk"

(MS Athens MITT 733, f. 246r), an identification that older sources have yet to confirm. Whoever its author may have been, it represents an effort to rework Kassia's elegant *sticherón* in the kalophonic ("beautiful-sounding") style of Byzantine chant, a florid and often virtuosic musical idiom that came to maturity in the late thirteenth century. The result is an expansive work lasting over 25 minutes in this performance. Phrases are rhetorically repeated and extended through variation, transposition, and modal transformation. Discursive speech and modal intonations occasionally dissolve into extended passages of non-semantic syllables, interludes of vocables known as *ēchémata* or *teretísmata* that later commentators associated with angelic song. Only at its end do singers and listeners return to earth and the composer reintroduces the final phrase of Kassia's music from the ordinary *Sticheráριον*.

A tenth-century chronicle sometimes attributed (wrongly) to "George the Monk" states that Kassia actually made two noteworthy contributions to the services of Holy Week: in addition to her famous *sticherón* for Holy Wednesday, she had also written a four-ode (*tetraódion*) kanon for the matins of Holy Saturday to supplement an older *tetraódion* by Kosmas of Jerusalem. The reason that this second work is virtually unknown today may have been, if Theodore Prodromos (c. 1100–c. 1170) is to be believed, the result of active suppression. Prodromos gives an account of how ecclesiastical authorities during the reign of Emperor Leo VI (886–912) became uncomfortable using hymns by a woman on the solemn eve of Easter Sunday. Kassia's work was consequently effaced by reattributing her model stanzas (*heirmoi*) and commissioning Mark of Otranto to write thematically similar replacements for their metrically identical *tropária*. Simić (2014), however, has shown that some Greek and Slavic scribes working as late as the thirteenth century continued to copy *tropária* by Kassia

(often anonymously) alongside those of Mark for Holy Saturday.

Regardless of whether there was indeed a coordinated effort at the highest levels of the Roman state or church to suppress Kassia's contribution to Hagiopolitan worship on Holy Saturday, the result was ultimately the same: only stanzas attributed to Mark and Kosmas appear in modern Greek service books. For Cappella Romana, this recording of her *tetraódion* along with her equally neglected hymns for Christmas represents what we hope will be only the beginning of a sustained effort on our part to dispel the notion of "Kassianí the one-hit wonder."

Alexander Lingas

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Texts and Translations

Εἰς τὴν Γέννησιν τοῦ Κυρίου ·
Εἰς τὸν Ἑσπερινόν

At Vespers on Christmas (Eve)

1 Οἱ Ἐπιλύχνιοι Ψαλμοί

1 Lamplighting Psalms (excerpt)

Ἦχος β´

Κύριε ἐκέκραξα πρὸς σέ, εἰσάκουσόν μου,
εἰσάκουσόν μου, Κύριε. Κύριε, ἐκέκραξα
πρὸς σέ, εἰσάκουσόν μου · πρόσχες τῇ
φωνῇ τῆς δεήσεώς μου, ἐν τῷ κεκραγέναι
με πρὸς σέ · εἰσάκουσόν μου, Κύριε.

Mode 2

Lord, I have cried to you, hear me; hear
me, O Lord. Lord, I have cried to you,
hear me. Give heed to the voice of my
supplication when I cry to you.
Hear me, O Lord.

Κατευθυνθήτω ἡ προσευχή μου, ὡς
θυμίαμα ἐνώπιόν σου, ἔπαρσις τῶν χειρῶν
μου θυσία ἑσπερινή · εἰσάκουσόν μου,
Κύριε.

Let my prayer be directed like incense
before you; the lifting up of my hands be
an evening sacrifice. Hear me, O Lord.

Θοῦ, Κύριε, φυλακὴν τῷ στόματί μου, καὶ
θύραν περιοχῆς περὶ τὰ χεῖλη μου ·
εἰσάκουσόν μου, Κύριε.

Set a guard, O Lord, on my mouth, and a
strong door about my lips.
Hear me, O Lord.

Μὴ ἐκκλίνῃς τὴν καρδίαν μου εἰς λόγους
πονηρίας, τοῦ προφασίζεσθαι προφάσεις
ἐν ἀμαρτίαις · εἰσάκουσόν μου, Κύριε.

Do not incline my heart to evil words; to
make excuses for my sins.
Hear me, O Lord.

Σὺν ἀνθρώποις ἐργαζομένοις τὴν ἀνομίαν,
καὶ οὐ μὴ συνδυάσω μετὰ τῶν ἐκλεκτῶν
αὐτῶν · εἰσάκουσόν μου, Κύριε.

With those who work iniquity, let me not
unite with their elect.
Hear me, O Lord.

Παιδεύσει με δίκαιος ἐν ἐλέει, καὶ ἐλέγξει
με, ἔλαιον δὲ ἀμαρτωλοῦ μὴ λιπανάτω τὴν
κεφαλὴν μου · εἰσάκουσόν μου, Κύριε.

The just will chastise me with mercy and
reprove me; but let not the oil of sinners
anoint my head. Hear me, O Lord.

2 Στιχηρά Προσόμοια

Στίχ. Γενηθήτω τὰ ὦτά σου προσέχοντα εἰς
τὴν φωνὴν τῆς δεήσεώς μου.

Πρὸς τὸ · Ὡς ὥραθης, Χριστέ
Ὡς ὥραθης, Χριστέ,
ἐν Βηθλεὲμ τῆς Ἰουδαίας
ἐκ Παρθένου τικτόμενος
καὶ τοῖς σπαργάνοις
ἐνειλούμενος ὥσπερ νήπιον
καὶ ἐν φάτνῃ ἀνακλινόμενος,
δῆμος ἀγγέλων ἐξ ὕψους ἐδόξαζε
τὴν πολλὴν σου πρὸς ἀνθρώπους
οἰκονομίαν
ὁ διὰ σπλάγχνα οἰκτιρῶν
σάρκα περιβαλλόμενος
καὶ τὸ πρόσλημμα θεώσας
τῶν βροτῶν, Κύριε, δόξα σοι.

Στίχ. Ἐὰν ἀνομίας παρατηρήσῃς, Κύριε,
Κύριε τίς ὑποστήσεται; ὅτι παρὰ σοὶ ὁ
ἰλασμός ἐστιν.

Ὡς ὥραθης, Χριστέ,
ἐκ γυναικὸς σεσαρκωμένος
κατεπλήττετο τὴν σὴν
συγκατάβασιν ἢ σὲ τεκοῦσα
καὶ δακρύουσα, σῶτερ, ἔλεγε·
Πῶς σε βρέφος φέρω τὸν ἄχρονον;
Γάλακτι δε σε πῶς τρέφω, τὸν τρέφοντα
πᾶσαν κτίσιν θεϊκῇ σου τῇ δυναστείᾳ;
Ὁ διὰ σπλάγχνα οἰκτιρῶν
σάρκα περιβαλλόμενος
καὶ τὸ πρόσλημμα θεώσας
τῶν βροτῶν, Κύριε, δόξα σοι.

2 Stíchera Prosómoia

Verse: O let your ears be attentive, to the
voice of my supplication.

To the Melody "When You Appeared, O
Christ"
When you appeared, Christ,
in Bethlehem of Judea
born from a Virgin
and wrapped in swaddling clothes
as a new-born
and lying in a manger,
a company of angels from on high praised
your great concession towards mankind
Who through the deepest compassion
put on a body
and deified the garment
of mortals, glory to you.

Verse: If you, Lord, should mark iniquities,
Lord, who will stand? But there is
forgiveness with you.

When you appeared, Christ,
made flesh from a woman,
she who bore you,
astounded by your condescension,
tearfully said, Savior;
"How can I bear you as infant who are
eternal? How can I nourish with milk you
who nourish the whole of creation with
your divine power?" Lord, who through
the deepest compassion put on flesh
and deified the garment of mortals, glory
to you.

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

Ὡς ὠράθης, σωτήρ,
ὁ βασιλεύων τῶν αἰώνων
ὑπὸ μάγων εὐσεβῶς προσκυνούμενος
ὁδηγηθέντων δι' ἀστέρος σου, δόξης ἥλιε,
τὴν πτωχείαν σου κατεπλήττοντο,
δῶρα χρυσὸν δὲ καὶ σμύρναν καὶ λίβανον
σοὶ προσήξαν ἐπὶ φάτνης ἀνακειμένη·
ὁ διὰ σπλάγχχνα οἰκτιρμῶν
σάρκα περιβαλλόμενος
καὶ τὸ πρόσλημμα θεώσας
τῶν βροτῶν, Κύριε, δόξα σοι.

Στίχ. Ἀπὸ φυλακῆς πρωΐας μέχρι νυκτός,
ἀπὸ φυλακῆς πρωΐας ἐλπισάτω Ἰσραὴλ ἐπὶ
τὸν Κύριον.

Ὡς ὠράθης, Χριστέ,
ἐπὶ τῆς γῆς ἐπιδημήσας
καὶ πτωχεύσας συμπαθῶς τὸ ἀλλότριον
πᾶσα ἡ κτίσις ὡς δεσπότη σοὶ προσεκόμιζε
χαριστήριον ὕμνον χαίρουσα
γένος ἀνθρώπων τὴν σὲ κηρύσσασαν·
γῆ τὸ σπήλαιον, οἱ μάγοι τὰ δῶρα·
ὁ διὰ σπλάγχχνα οἰκτιρμῶν
σάρκα περιβαλλόμενος
καὶ τὸ πρόσλημμα θεώσας
τῶν βροτῶν, Κύριε, δόξα σοι.

3 Ἔτερα Προσόμοια

Στίχ. Ὅτι παρὰ τῷ Κυρίῳ τὸ ἔλεος, καὶ
πολλὴ παρ' αὐτῷ λύτρωσις, καὶ αὐτὸς
λυτρώσεται τὸν Ἰσραὴλ ἐκ πασῶν τῶν
ἀνομιῶν αὐτοῦ.

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

When you appeared, Savior,
who reigns through the ages,
you were worshipped reverently by the
Magi having been led by a star to you, sun
of glory; they were astounded by your
poverty and offered gifts to you lying in a
manger, gold, frankincense and myrrh.
Lord, who through the deepest
compassion put on flesh
and deified the garment
of mortals, glory to you.

Verse: From the morning watch until
night, from the morning watch, let Israel
hope in the Lord.

When you appeared, Christ,
to dwell on earth and
in sympathy with others became poor,
the whole creation offered you as Lord
the people rejoicing bring a hymn of
thanksgiving, to the one who bore you
the earth offered the cave and the Magi
the gifts; Lord, who through the deepest
compassion put on flesh
and deified the garment
of mortals, glory to you.

3 Other Prosomoia

Verse: For with the Lord there is mercy,
and with him plentiful redemption, and he
will redeem Israel from all his iniquities.

Πρὸς τὸ · Ἄγγελος μὲν τὸ χαίρει

Ἄγγελοι ἐν σπηλαίῳ
ἐπιστάντες ὕμνουν σε, Κύριε,
τεχθέντα ἐκ Παρθένου ὡς ἄνθρωπον
μάγοι δὲ καὶ ποιμένες
σὺν αὐτοῖς, Χριστέ, προσεκύνουν σε
ἐν φάτνῃ ἀνακείμενον νήπιον·
οἱ μὲν καταπλαγέντες
τὴν πτωχείαν, Λόγε, σου τὴν ξένην,
οἱ δὲ δῶρα χρυσὸν σοὶ
κομίζοντες καὶ σμύρναν καὶ λίβανον
μεθ' ὧν βοῶμέν σοι,
εὐεργέτα τῶν ἀπάντων
Κύριε, δόξα σοι.

Στίχ. Αἰνεῖτε τὸν Κύριον πάντα τὰ ἔθνη,
ἐπαινέσατε αὐτόν, πάντες οἱ λαοί.

Τὸν ἥλιον τῆς δόξης
φωτεινῆς σου μήτρας ἀνίσχουσα,
ὧς κεχαριτωμένη πανάμωμε,
τοῖς ἐν σκότει τοῦ βίου
ταῖς ἀκτίσι θελήσαντα ἐφαπλῶσαι
εἰς φαῦσιν σωτήριον
παρθένης μετὰ τόκον
ὡς πρὸ τόκου μένεις ὑπὲρ λόγον
καὶ τοῦτον τοῖς σπαργάνοις
ὡς νέφεσι καλύπτεις φωτίζοντα
τοὺς πίστει κρίζοντας,
εὐεργέτα τῶν ἀπάντων
Κύριε, δόξα σοι.

Στίχ. Ὅτι ἐκραταιώθη τὸ ἔλεος αὐτοῦ ἐφ'
ἡμᾶς, καὶ ἡ ἀλήθεια τοῦ Κυρίου μένει εἰς
τὸν αἰῶνα.

Ἡ κτίσις ἐφωτίσθη
ἐπὶ γῆς τεχθέντος σου, δέσποτα,
καὶ ἄγγελοι σε φόβῳ ἀνύμνησαν
ποιμένες μετὰ μάγων
εὐσεβῶς σε ἐδόξαζον
ὡς πτωχεύσαντα, Λόγε, κατεῖδόν σε,

To the Melody "An Angel Brought the
Greeting"

Angels present at the cave
sang hymns of praise to you, Lord,
born from a virgin as a man;
Magi and shepherds with them
worshipped you, Christ,
lying in a manger, newborn;
some were impressed by
your unusual poverty, O Logos;
others carried gifts to you,
gold and myrrh and frankincense,
joining them we cry aloud to you,
benefactor of all,
glory to you, Lord.

Verse: Praise the Lord, all you nations.
Praise him all you peoples.

The sun of glory
came forth from your radiant womb,
O highly favored all-blameless,
ordained to spread with its rays
the light of salvation;
you remained a virgin after the birth
as you were before it,
something unexplainable;
and you covered him with swaddling
clothes as a cloud, he who enlightens
those who cry out with faith,
benefactor of all,
glory to you, Lord.

Verse: For his mercy has been mighty
towards us, and the truth of the Lord
endures to the ages.

Creation was enlightened
by your birth on earth, Lord,
and the heavens praised you with fear
shepherds along with Magi
reverently glorified you
when they saw you, O Logos, being poor

καὶ σπάργανα φοροῦντα
δι' ὧν πάντων ἔλυσας, οἰκτίρμον,
σειράς τῶν ἐγκλημάτων
συνδήσας ἀφθαρσίᾳ ἡμῶν τὴν ζωὴν
τῶν ἐκβοώντων σοι·
εὐεργέτα τῶν ἀπάντων,
Κύριε, δόξα σοι.

4 Δοξαστικόν

Δόξα Πατρί, καὶ Υἱῷ, καὶ Ἁγίῳ Πνεύματι.
Καὶ νῦν, καὶ αἰεὶ, καὶ εἰς τοὺς αἰῶνας τῶν
αἰώνων. Ἀμήν.

Αὐγούστου μοναρχήσαντος ἐπὶ τῆς γῆς,
ἡ πολυαρχία τῶν ἀνθρώπων ἐπαύσατο,
καὶ σοῦ ἐνανθρωπήσαντος ἐκ τῆς Ἀγνῆς,
ἡ πολυθεΐα τῶν εἰδώλων κατήργηται.
Ὑπὸ μίαν βασιλείαν ἐγκόσμιον, αἱ πόλεις
γεγέννηται· καὶ εἰς μίαν Δεσποτείαν
Θεότητος, τὰ Ἕθνη ἐπίστευσαν.
Ἀπεγράφησαν οἱ λαοὶ, τῷ δόγματι τοῦ
Καίσαρος, ἐπεγράφημεν οἱ πιστοὶ, ὀνόματι
Θεότητος, σοῦ τοῦ ἐνανθρωπήσαντος
Θεοῦ ἡμῶν. Μέγα σου τὸ ἔλεος, δόξα σοι.

5 Κυριακὴ τοῦ Τελώνου καὶ τοῦ Φαρισαίου Ἐν τῷ Μεγάλῳ Ἑσπερινῷ Εἰς τὸ Κύριε ἐκέκραξα Στιχηρὸν Δοξαστικόν Ἦχος πλ. δ'

Παντοκράτορ Κύριε, οἶδα, πόσα δύναται
τὰ δάκρυα· Ἐξεκίαν γὰρ ἐκ τῶν πυλῶν τοῦ
θανάτου ἀνήγαγον, τὴν ἀμαρτωλὸν ἐκ τῶν
χρονίων πταισμάτων ἐρρύσαντο, τὸν δὲ
Τελώνην, ὑπὲρ τὸν Φαρισαῖον ἐδικαίωσαν,
καὶ δέομαι, σὺν αὐτοῖς ἀριθμήσας,
ἐλέησόν με.

and wearing swaddling clothes
through which, merciful one, you broke
all bands of sin
uniting life with immortality
for those who entreat you,
benefactor of all,
glory to you, Lord.

4 Doxastikón

Glory to the Father, and to the Son, and
to the Holy Spirit. Both now and ever and
unto the ages of ages. Amen.

When Augustus reigned alone on the
earth, the many kingdoms of mankind
came to an end; and when you became
man from the pure Virgin, the many gods
of idolatry were destroyed; the cities of
the world passed under one single rule;
and the nations came to believe in one
single Godhead; the peoples were enrolled
by decree of Caesar; we the faithful were
enrolled in the name of the Godhead,
when you became man, O our God. Great
is your mercy, Lord; glory to you!

5 At Great Vespers on the Eve of the Sunday of the Publican and the Pharisee At the Lamplighting Psalms, Sticheron at the "Glory" Mode Plagal 4

Almighty Lord, I know how powerful tears
are. They brought Ezekias up from the
gates of death. They delivered the sinful
woman from the transgressions of many
years. They justified the Tax Collector
above the Pharisee. And so I pray,
"Numbering me with them, have mercy
on me."

6 Τετραώδιον τῷ Ἁγίῳ καὶ Μεγάλῳ Σαββάτῳ Ὡδὴ α' – Ἦχος πλ. β'

Ὁ Εἰρμός

«Κύματι θαλάσσης
τόν κρύψαντα πάλαι
διώκτην τύραννον
ὑπὸ γῆν ἔκρυψαν
τῶν σεσωσμένων οἱ παῖδες
ἀλλ' ἡμεῖς ὡς αἱ νεάνιδες
τῷ Κυρίῳ ἄσωμεν·
ἐνδόξως γὰρ δεδόξασται».

Τροπάρια

Ἄφρον, γηραλέε,
ἀκόρεστε, Ἄδη
χανῶν ὑπήδεξαι
τὴν τῶν ἀπάντων ζωὴν·
καταπιὼν γὰρ ἐμέσεις
ἅς προπέπωκας δικαίων ψυχὰς

καθελεῖ σε Κύριος
ὅτι δεδόξασται.

Ἰησοῦ, Θεέ μου,
ὕμνῳ σου τὰ πάθη·
ἐκὼν γὰρ τέθνηκας
ὑπὲρ τῆς πάντων ζωῆς
καὶ ἐν σινδόνι καὶ σμύρνῃ
κηδευθῆναι κατηξίωσας
τὴν ταφήν δοξάζω σου
ὕμνῳ σου καὶ τὴν ἔγερσιν.

Ὡδὴ γ'

Ὁ Εἰρμός

«Σὲ τὸν ἐπὶ ὕδατων,
κρεμάσαντα πᾶσαν τὴν γῆν ἀσχέτως,
ἢ Κτίσις κατιδοῦσα,
ἐν τῷ Κρανίῳ κρεμάμενον,
θάμβει πολλῶ συνείχετο.
Οὐκ ἔστιν ἅγιος
πλήν σου Κύριε, κραυγάζουσα».

6 Tetraōdion of Holy and Great Saturday Ode 1 – Mode Plagal 2

The Model Stanza

He who once
Hid the pursuing tyrant
In the waves of the sea,
Was hidden beneath the earth
By the children of those he had saved.
But let us, as the maidens,
Sing unto the Lord,
For he is greatly glorified.

Tropária

Senseless, old,
Insatiable, gaping
Hell, receive
The life of all mankind.
For you will be sick devouring
The souls of the righteous
/ that you had swallowed down;
The Lord will strike you down
Because He is glorified.

Christ, my God,
I sing in praise of your Passion,
For you willingly died
On behalf of everyone's life
And condescended to be buried
In a sheet and with myrrh;
I glorify your burial
And I offer praise to your raising.

Ode 3

The Model Stanza

When the creation observed you
Hanging on Golgotha,
Who without hindrance hung the whole
earth / Upon the waters,
It was filled with great astonishment
And cried out, "There is no one holy
Except you, O Lord!"

Τροπάρια

Ἦθεντό σε ἐν λάκκῳ,
μακρόθυμε σωτήρ, οἱ Ἰουδαῖοι
καὶ ἐν σκιᾷ θανάτου
τὸν ἐν νεκροῖς ἐλεύθερον
τὸν καὶ μοχλοὺς συντρίψαντα
τοῦ Ἄδου, δέσποτα,
τοὺς θανόντας ἐγείραντα.

Πᾶσι τοῖς ἐν ἀλύτοις
σειραῖς τοῦ Ἄδου πεπεδημένοις
ὁ Κύριος ἐβόα
οἱ ἐν δεσμοῖς ἐξέλθετε
οἱ ἐν τῷ σκότει λύεσθε
ὁ βασιλεὺς ἡμῶν
τοὺς ἐν γῇ λυτρούμενος.

**7 Κυριακὴ τοῦ Τελώνου καὶ τοῦ
Φαρισαίου
Εἰς τὸν Ὅρθρον
Στιχηρὸν Δοξαστικὸν τῶν Αἰνῶν
Ἦχος πλ. δ'**

Ταῖς ἐξ ἔργων καυχήσεσι, Φαρισαῖον
δικαιοῦντα ἑαυτὸν κατέκρινας Κύριε,
καὶ Τελώνην μετριοπαθήσαντα, καὶ
στεναγμοῖς ἰλασμὸν αἰτούμενον,
ἐδικαίωσας· οὐ γὰρ προσίεσαι, τοὺς
μεγαλόφρονas λογισμούς, καὶ τὰς
συντετριμμένας καρδίας, οὐκ ἐξουθενεῖς·
διὸ καὶ ἡμεῖς σοὶ προσπίπτομεν, ἐν
ταπεινώσει τῷ παθόντι δι' ἡμᾶς·
Παράσχου τὴν ἄφεσιν καὶ τὸ μέγα ἔλεος.

**8 Τετραώδιον τῷ Ἀγίῳ καὶ Μεγάλῳ
Σαββάτῳ Ὡδὴ δ' – Ἦχος πλ. β'**

Ὁ Εἰρμός

«Τὴν ἐν Σταυρῷ σου θείαν κένωσιν,
προορῶν Ἀβραοὺμ

Tropária

The Jews placed you in a pit
And in the shadow of Death,
O long-suffering Savior,
The free one among the dead,
The one who crushed the barriers
Of hell, O master,
Raising those who had died.

To all those shackled
With the indestructible chains of hell
The Lord shouted:
“Those in bondage burst forth,
Those in darkness be free.”
Our King is delivering
Those in the earth.

**7 Sunday of the Publican and the
Pharisee
At Matins
Sticheron at the “Glory” of Lauds
Mode Plagal 4**

O Lord, you condemned the Pharisee who
justified himself by boasting of his works,
and you justified the Tax Collector who
humbled himself and with cries of sorrow
begged for mercy. For you reject proud-
minded thoughts, but you do not despise a
contrite heart. Therefore in abasement we
fall down before you who suffered for our
sake: grant us forgiveness and great mercy.

**8 Tetraóðion of Holy and Great Saturday
Ode 4 – Mode Plagal 2**

The Model Stanza

Habakkuk foreseeing
Your divine self-emptying upon the cross,

ἐξεστηκώς ἐβόα.
Σὺ δυναστῶν διέκοψας
κράτος Ἀγαθῆ,
ὁμιλῶν τοῖς ἐν Ἄδῃ,
ὡς παντοδύναμος».

Τροπάρια

Ὁ τὴν ζωὴν πηγάζων Κύριος
γεγονώς συμπαθῶς
ἐν τοῖς ὀποχθονίοις
τὸ φῶς τὸ τῆς θεότητος
ἐλαμψας θνητοῖς
καθελὼν τὴν τοῦ ἄδου
ζοφώδη δύναμιν.

Νενικημένος ὁ πανδόλιος
ἑαυτὸν καθορῶν
ἐχθρὸς τῇ καταβάσει
σοῦ τῇ εἰς ἄδου, δέσποτα,
τὸ κράτος μου βοᾷ
Κατεπόθη καὶ πᾶσα
ἡ δυναστεία μου.

Ὡδὴ ε'

Ὁ Εἰρμός

«Θεοφανείας σου Χριστέ,
τῆς πρὸς ἡμᾶς συμπαθῶς γενομένης,
Ἡσαΐας φῶς ἰδὼν ἀνέσπερον,
ἐκ νυκτὸς ὀρθρίσας ἐκραύγαζεν·
Ἀναστήσονται οἱ νεκροί,
καὶ ἐγερθήσονται οἱ ἐν τοῖς μνημείοις,
καὶ πάντες οἱ ἐν τῇ γῇ
ἀγαλλιάσονται».

Τροπάρια

Τοῦ ψυχοφθόρου τὴν ὁφρὸν
διὰ σταυροῦ νεκρωθεῖς, εὐεργέτα,
καταβὰς εἰς ἄδου δὲ συνέτριψας
τοὺς αὐτοῦ μοχλοὺς καὶ ἀνέστησας
τὸν προπάτορα ὡς Θεὸς
καὶ τῇ νεκρώσει σου τοῖς πιστοῖς

Cried out in amazement:
“You have cut short the strength
Of the powerful, O benevolent one,
Preaching to those in hell
As almighty.”

Tropária

The Lord who is the source of life
Became compassionate
To those under the earth,
Shone the light
Of his divinity to mortals
Striking down
The dark power of hell.

The all-deceitful enemy,
Perceiving himself conquered
By your descent
Into hell, O Master,
Cries out: “My power
And all my rule
Has been swallowed up.”

Ode 5


The Model Stanza

Isaiah, as he watched by night,
beheld the light that knows no evening,
Your divine manifestation, O Christ,
That came to pass because of your
compassion for us and cried out:
“The dead shall arise
And they that are in the tomb
shall be raised, And all those on the
earth, Shall rejoice exceedingly.”

Troparia


By means of the cross, O benefactor,
You mortified the pride of the soul-
destroyer
Descending into hell, you crushed
Its barriers and as God
Raised the forefather,

Τοῦ Τελώνου ἢ Φαρισαίου, Κασσιανῆς, ἦχος Δ' δὲ διὰ *




 ἡ ε α α ἡ ε ε ε ε

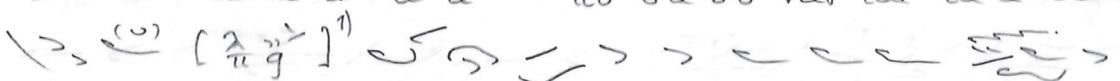
 (M) (Δ1)


 α αν το κρα το ορ Κυ ρι ε: οι οι οι δα

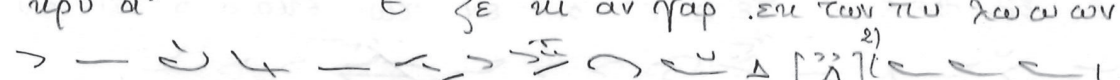
 (KE) (Δ1)


 α α α α α α α πο σα θυ ναν του τα α δα α

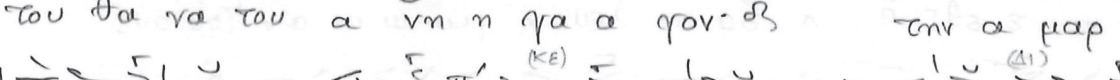
 (U) [π γ]¹


 κυ α· Ε ξε μι αν γαρ .ευ των τυ λωων

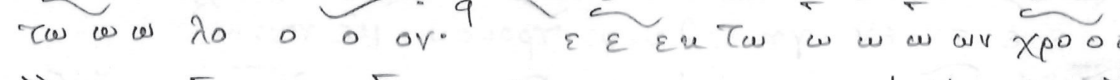
 [Δ²]


 του θα να του α νη η γα α γον· την α μαρ

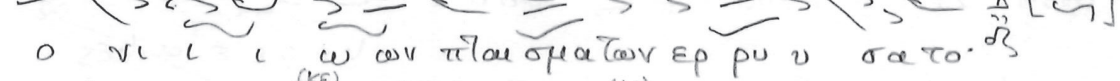
 (KE) (Δ1)


 τω ωω λο ο ο ον· ε ε ευτω ω ω ω ων χρο οο

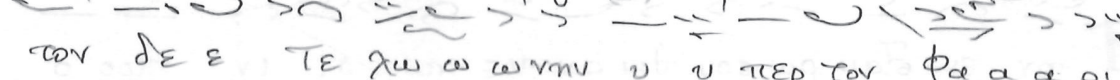
 [Δ³]


 ο νι ι ι ω ων πλου σμα των ερ ρυ υ σα το·

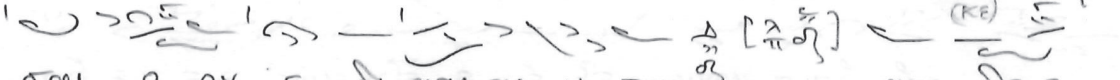
 (KE) (Δ1)


 των δε ε τε λω ω ω νη ν υ περ τον φα α α ρι ι

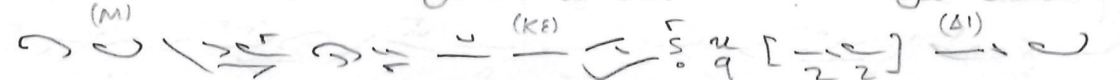
 [π δ] (KE)


 σαι ο ον ε δι ηγει αι ω σαν· ηγει δε ε

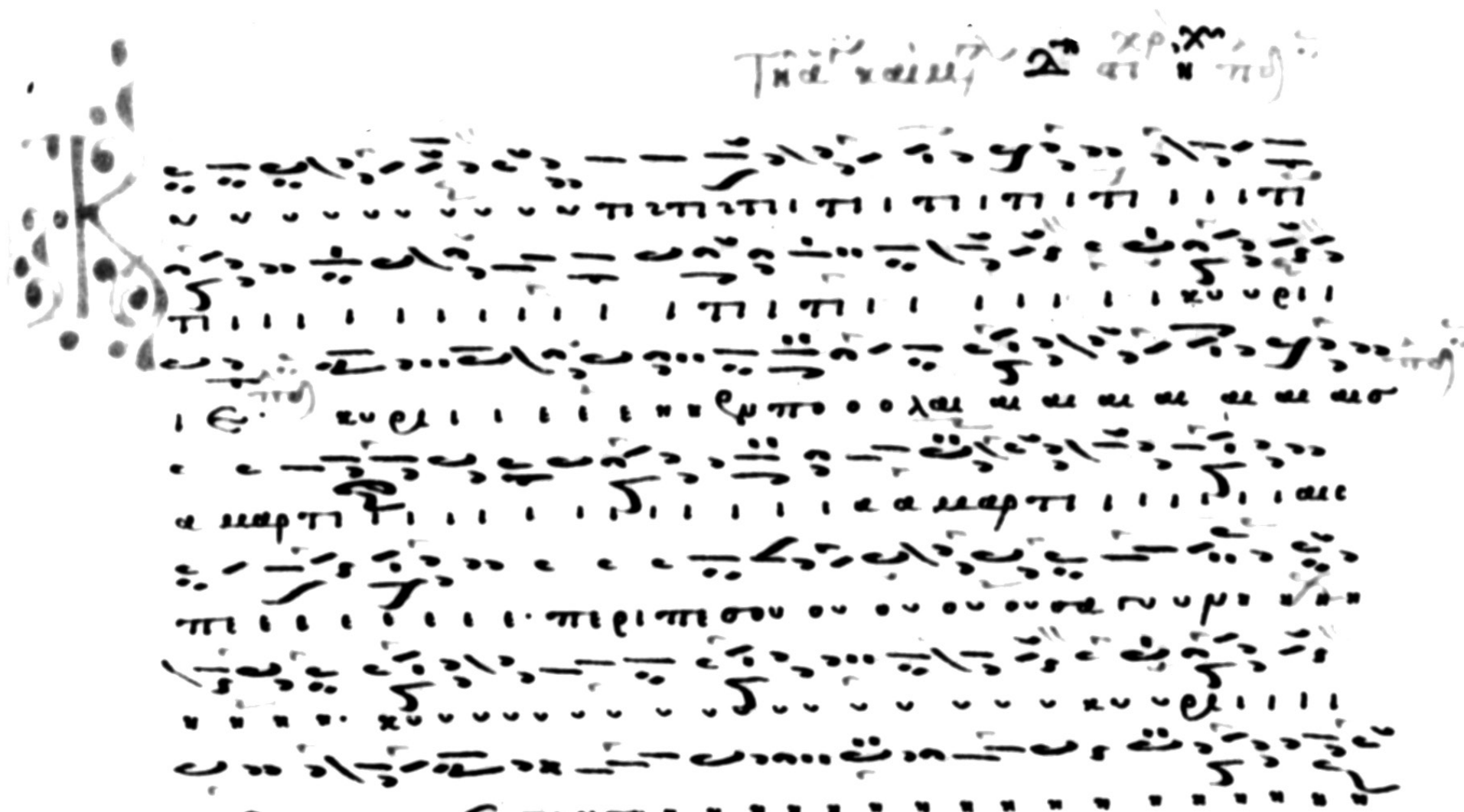
 (M) (KE) (Δ1)


 ο μαρ συ νν α αυ τοι οι οι οis α ρι

 [π δ]


 θμη η σας ε λε η η η σον με:

 Δ





CAPPELLA ROMANA

“Chords unfurl in reverberant bloom” *New York Times*

“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, 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. Critics have consistently praised Cappella Romana for their unusual and innovative programming, including numerous world and American premieres. 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, Romania, and the UK. Cappella Romana returns to the Utrecht Early Music Festival in 2021 for the third time with *Lost Voices of Hagia Sophia* performed in the virtual acoustics of Hagia Sophia as the festival's finale concert. *Hymns of Kassianí* is its 25th recording.

cappellaromana.org

Alexander Lingas, music director and founder of Cappella Romana, is a Professor of Music at City, University of London, and a Fellow of the University

of Oxford's European Humanities Research Centre. He completed his doctorate on Sunday matins in the rite of Hagia Sophia at the University of British Columbia and then, with the support of a SSHRC postdoctoral fellowship, moved to Oxfordshire to study theology with Metropolitan Kallistos Ware. His present work embraces not only historical study but also ethnography and performance. His awards include Fulbright and Onassis grants for musical studies in Greece 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). In 2018 His All-Holiness, Bartholomew I, Archbishop of Constantinople-New Rome and Ecumenical Patriarch, bestowed on him the title of *Archon Mousikodidáskalos*.

Singers

John Michael Boyer (baritone principal soloist, associate music director) has been a professional singer, conductor, and Byzantine cantor since 1997. He studied Byzantine Music with Alexander Lingas, Lycourgos Angelopoulos (+2014), and Ioannis Arvanitis. Having sung with Cappella Romana since 1999, he was made associate music director in 2017. John is founder and artistic director of Próto, a collaborative duet with Lebanese-American cantor Deacon John (Rassem) El Massih; their seminal recording, *Sun of Justice*, was released in December, 2017. John is an active composer and produced new music for recordings *Divine Liturgy in English in Byzantine Chant* (Cappella Romana), *All Creation Trembled* (Holy Cross), as well as Próto's *Sun of Justice*, which was subsequently published in a digital

volume of same name. In 2013, John set the English liturgical texts to traditional Byzantine melodies for the funeral of Sir John Tavener. He collaborated on the new composition *Heaven & Earth: A Song of Creation*, for the St. John of Damascus Society, and conducted its premiere in 2018 with Cappella Romana. John's book, *Byzantine Chant: the Received Tradition – A Lesson Book* is slated for publication in 2021, along with his *Resurrectionary*, an English *Anastasimatáron* using the translations of the late Archimandrite Ephrem (Lash) (+2016). John is founder and director of the Saint John Koukouzelis Institute of Liturgical Arts (koukouzelis.net), which offers instruction in Byzantine Music and Liturgics. He is *protopsaltis* (chief cantor) of Holy Trinity Greek Orthodox Cathedral in Portland, Oregon, and of the Greek Orthodox Metropolis (Diocese) of San Francisco. In 2018, John married renowned Greek philologist and modern historian, Evangelia Boubougiatzi. They have twin girls and split their time between Portland, Oregon, and Pyrgos of Larisa, Greece.

Kristen Buhler (alto) is a native Oregonian, and has performed, recorded, and toured with Cappella Romana since 2006. Praised for her “smooth and heartfelt” singing (*Artslandia*), she has sung professionally with many ensembles including Portland Baroque Orchestra, The Saint Tikhon Choir, The Julians, In Mulieribus, Cantores in Ecclesia, Resonance Ensemble, and Oregon Catholic Press. She earned B.A. degrees from George Fox University in both Vocal Music Performance and Writing/Literature, then went on to Portland State University where she garnered a M.M. degree in Choral Conducting and a M.S. degree in Special Education. By day, Kristen teaches braille to visually impaired students. She has

been a co-author of a national braille curriculum entitled *Building on Patterns* for the last thirteen years. In her spare time, she is always up for a dinner party, pub quiz, or a spur of the moment trip to anywhere.

Photini Downie Robinson (soprano) has performed with Cappella Romana since 2007 and serves on the Board of Directors. She earned her Bachelor of Music from DePauw University with a double major in Vocal Performance and Computer Science. Photini is the founder of Yphos Voice Studio where she teaches vocal technique and Byzantine Chant. She is the Lampadária (second cantor) at the Holy Trinity Greek Orthodox Cathedral in Portland and is one of the country's leading advocates for integrating women into the Psaltic Art. She is preparing to pursue a Master of Divinity at the Portland Seminary and is concurrently studying for her Byzantine Chant Certification at the Hellenic College Holy Cross School of Theology. Upon completion of her M.Div., she plans to build a second career that combines pastoral ministry/chaplaincy with chanting and teaching.

Nicholas Fine (tenor) is an avid singer of Orthodox liturgical music from both the Byzantine and Slavic traditions. In addition to singing with Cappella Romana, he is a regular tenor with the Kliros Ensemble, and a chanter and collaborator with the recently formed Byzantine chant ensemble, Dynamis. Nicholas is currently a seminarian at St. Vladimir's Orthodox Theological Seminary in New York pursuing a Master of Divinity.

Erik Hundtoft (bass) is a singer, performer, and teacher, working and living in Portland Oregon. For over twenty years he has appeared regularly in Oregon choral and operatic ensembles including Portland Opera, Opera Theater Oregon, Obsidian Opera, Portland Summerfest, The Oregon Symphony, The Ensemble, The Resonance Ensemble, and Cappella Romana. Erik is a member of the St. Mary's Cathedral Choir and the Portland Opera Chorus.

Constantine Kokenes (baritone) is in his 15th season with Cappella Romana. He formerly performed Byzantine Chant with the Romeiko Ensemble and Axion Estin singers in New York and elsewhere, and is co-founder

of The Liturgical Arts Academy of the Greek Orthodox Metropolis of Atlanta. Also a physician, he can sometimes be found in Honduras or Guatemala on medical missions.

Stelios Kontakiotis (tenor principal soloist) was born in Athens, Greece and grew up in the island of Amorgos (Cyclades-Greece). In 1990 he began his studies in Byzantine Music at the Conservatory of Athens with Mr. Lazarus Kouzinopoulos and the late Spyros Peristeris as his teachers and with a scholarship from the Archdiocese of Greece. In 1994 he took his first degree in Chanting and in 2000 his Diploma in Byzantine Music from the National Conservatory of Greece. He has served as a professional chanter starting 1992 in the Churches of Saint George (Palaio Iraklio), Nativity of Christ (Paiania) and Holy Trinity (Ambelokipoi) all in the Athens greater area.

He also founded and conducted a Byzantine Music Choir consisting of young adults that performed in many concerts and religious services throughout the Greater Athens area. During those years (1990-2000) he took voice classes and later on he joined the National Radio Choir (ERT) as a tenor (1994). As a member of that choir he took part in numerous Operas, Oratorios and Concerts throughout Greece and Europe (France, Italy, Cyprus etc.). He also participated in other choirs and vocal ensembles such as: the choir of "The Athens Megaron" concert hall in Athens, "Emmeleia" choir of Athens, the early music vocal ensemble "Polyfonia", the choir of the municipality of Athens, the choir of the municipality of Leivadeia, etc. He also recorded songs in cartoon movies translated into the Greek language from the English original such as: the Prince of Egypt (DreamWorks), Pinocchio, the Little Mermaid, Cinderella, Pocahontas (Disney), etc.

In April 2000 he assumed the position of *protopsaltis* (master-chanter) and choir director at Saint Sophia Greek Orthodox Cathedral in Washington, DC until 2008 where he auditioned for the same at the Holy Temple of the Annunciation of the Virgin Mary in the sacred island of Tinos, Greece, one of the most prominent places throughout Greece, where he has served since then.

David Krueger (bass) is grateful to have been performing, touring, and recording with Cappella Romana since

1997, as a bass II and isokrat. His experience includes theater, jazz, folk, world, and sacred music, and he has worked with a number of fine ensembles throughout the Northwest. He loves traveling and being a dad.

Margaret Lingas (soprano) was born in Cyprus, raised (mostly) in Oxfordshire, and earned her BMus in vocal performance with linguistics at the University of Victoria, where she studied with Benjamin Butterfield. While in North America, she was a member of Cantores in Ecclesia and the Pacific Opera Victoria chorus, and a soloist with groups including the Victoria Baroque Players, the Sooke Philharmonic, Christ Church Cathedral Choir, and Fretwork. In the UK, Margaret has performed with groups including Schola Cantorum of Oxford, the Orchestra of the Age of Enlightenment, Christ Church Cathedral Choir, Schola Pietatis Antonio Vivaldi, and The Queen's College Choir. She recently graduated from young artist programmes with The Sixteen and Ex Cathedra, teaches for Oxford Girls' Choir, and is a current member of Ex Cathedra, Magdalen College's Consort of Voices, and New Chamber Opera.

Kerry McCarthy (alto) has sung with Cappella Romana since 1994. She is a musician and author known for her work on the English Renaissance. She sings in the Gregorian chant group at Holy Rosary in Portland and is a regular collaborator with many local ensembles. Her new biography of the composer Thomas Tallis came out with Oxford University Press in 2020. She is now working on her fourth book, an exploration of the lives of professional singers in Tudor England. She also enjoys cooking, bicycling, and her multilingual duties as Cappella's music librarian.

Mark Powell (baritone) has sung with Cappella Romana since 1995, and also serves as its executive director. He earned a B.A. in music from Seattle Pacific University and an M.A. in musicology from the University of Washington with a thesis on the music of Arvo Pärt. Devotion to the choral art and to early music form the twin pillars of his career both as performer and executive. As a singer, he has toured and recorded extensively with Cappella Romana and with a number of professional vocal ensembles in the US and in Europe, including The

Tudor Choir, Seattle; the Chœur de Chambre de Namur, Belgium; Wakefield Cathedral Choir, England; and the Saint Tikhon Choir, Pennsylvania. He has also served as a choir director, cantor, and composer/arranger for Greek Orthodox churches in Seattle and Portland.

Catherine van der Salm (soprano) is a versatile musician praised for her “agile, supple and richly expressive” voice (*The Oregonian*). She is an active collaborative artist singing with Cappella Romana, In Mulieribus, Cantores in Ecclesia, Portland Baroque Orchestra, Resonance Ensemble, Trinity Episcopal Cathedral Chamber Singers and Oregon Catholic Press. She has appeared as a guest artist with 45th Parallel, Newport Symphony Orchestra, Third Angle, Willamette Master Chorus, Musica Maestrale and Bach Cantata Vespers at St. James Lutheran Church. Catherine makes her home in Vancouver, Washington, with her husband, Ruud, and their daughters Juliana and Annelies.

Anya Thetford Seidel (soprano) comes to Cappella Romana with experience in both Byzantine and Slavic liturgical music traditions. Anya graduated from the University of Chicago, where she performed with the Motet Choir and earned degrees in psychology and social work. She spends her days working as a behavioral health consultant in the Portland area and is grateful to be raising four children together with her husband Robert.

David Stutz (bass) is a singer who has enjoyed over fifty years of performing early music professionally, both as a soloist and as a member of numerous ensembles. He is also a composer who continues to explore the intersections between computers, music, theater, and the abstract world of pure mathematics. When not holding drones or reading proofs, he has collaborated on full-length biographical intermedia theater pieces about Alan Turing and Douglas Hofstadter, incidental music for plays, ballets, and films, as well as experimental vocal music to accompany Neal Stephenson’s book *Anathem*. David also enjoys live improvisation, which for him often takes the form of creating ambient soundscapes by using computers, modular synthesizers, and algorithms to alter and enhance field recordings and sampled sounds.

PRODUCTION CREDITS

Producer: Blanton Alspaugh, Soundmirror

Recording Engineer: John Newton, Soundmirror

Mixing & Mastering Engineer: Mark Donahue, Soundmirror

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Performing editions: The transcriptions of the medieval chants into modern Byzantine chant notation used in this recording are by Ioannis Arvanitis, with staff notation transcriptions by Alexander Lingas.

Icon: St. Kassian the Hymnographer, by Julia Bridget Hayes, www.ikonographics.net. Used by permission.

Manuscript excerpt: MS Sinai Greek 1251. f. 402r. Library of Congress Collection of Manuscripts in St. Catherine’s Monastery, Mt. Sinai.

English translations: Archimandrite Ephrem (Lash), except for the Christmas prosómoia and Tetraóðion of Holy and Great Saturday by Antonia Tripolitis.

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Prof. Stefano Parenti

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Rev. Mike Biewend, pastor; Janeen Reilly, parish administrator; Maria Manzo, director of music; Terry Silva, facilities support (The Madeleine Parish, Portland)

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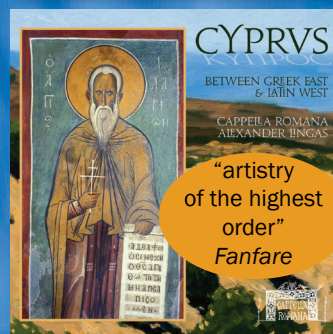
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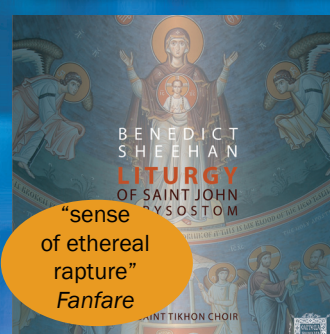
Lost Voices of Hagia Sophia For 1000 years, Hagia Sophia was the largest domed interior in the world. Its stunning reverberation—of over 11 seconds—is re-created here, transporting you back in time to medieval sound and ritual in Constantinople: an aural virtual reality. On Billboard for 43 weeks!



Venice in the East: Renaissance Crete & Cyprus This profoundly beautiful music bears witness to how ancient Greek and Latin liturgical traditions were richly embellished during the Renaissance on the islands of Crete and Cyprus, within the shared cultural space of Venetian rule.



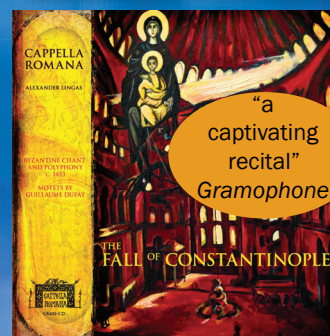
Cyprus: Between Greek East & Latin West 15th-century sacred music in Greek and Latin from Cyprus: hymns praising St. Hilarion of Gaza, prayers for French royalty (from MS Torino J.II.9), and virtuosic Byzantine chants by Constantinopolitan and Cypriot composers.



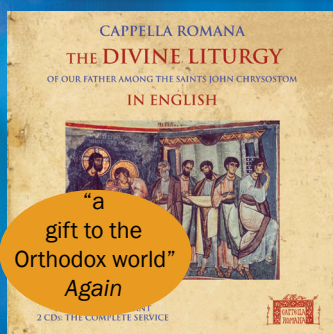
Benedict Sheehan: Liturgy World Première Recording. Sung by the Saint Tikhon Choir, directed by the composer. This work grows out of the tradition of the great Russian liturgy settings. Sheehan's sweeping and virtuosic a cappella Liturgy represents a fresh and vibrant voice for choral music today.



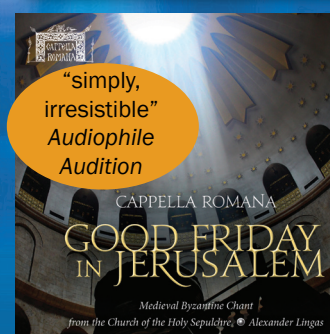
Byzantium in Rome: Medieval Byzantine Chant Led by Ioannis Arvanitis, this 2-CD set bears witness to Constantinopolitan music from before the Latin conquest of 1204, as recorded in manuscripts at the Abbey of Grottaferrata near Rome (founded 1004).



The Fall of Constantinople Cappella Romana's critically acclaimed program of Byzantine chant and polyphony c. 1453 and motets by Guillaume Dufay explores the musical legacy of New Rome—caught between Latin West and Islamic East.



The Divine Liturgy in English in Byzantine Chant The complete service on two CDs, featuring music drawn from the most authoritative traditions of Byzantine chanting. 40-page booklet with extensive essays on liturgy and Byzantine chant.



Good Friday in Jerusalem Medieval Byzantine chant for commemorations of Great and Holy Friday in the Church of the Holy Sepulchre, invoking an elaborate stationary liturgy that encompassed the sacred Christian topography of the city of Jerusalem.