

MEDIEVAL BYZANTINE CHANT

EPIPHANY

CAPPELLA ROMANA

IOANNIS ARVANITIS · ALEXANDER LINGAS



FOR THE FEASTS OF
JANUARY 1ST AND 6TH



EPIPHANY

MEDIEVAL BYZANTINE CHANT FOR THE FEASTS OF JANUARY 1ST AND 6TH

From the Divine Liturgy of January 1st

- | | | |
|---|--|-------|
| 1 | Εἰσοδικόν Introit: Anonymous, MS Athens 2406 (1453) | 1:02 |
| 2 | Ἀπολυτίκιον Ὁ θρόνῳ πυρμόρφῳ Apolytikion “You who sit on a fiery throne”
Text: MS Messina gr. 115 (1131), MS Vatopedi 1493 (15th c.) | 1:40 |
| 3 | Κοντάκιον Ὡφθης βάσις ἀσειστος Kontakion “You appeared as an unshakeable foundation”
Anonymous, MS Florence, Ashburnhamensis 64 (1289) | 4:39 |
| 4 | Τρισάγιον Trisagion: Anonymous, MS Lavra Γ. 3 (14th c.) | 7:01 |
| 5 | Προκείμενον Τὸ στόμα μου ἀλήσει σοφίαν Prokeimenon (Gradual)
“My tongue will speak wisdom”: Psalm 48: 3, 1, MS Vaticanus gr. 345, f. 1r | 4:12 |
| 6 | Ἀλληλουϊάριον Ὁ ποιμαίνων τὸν Ἰσραὴλ πρόσχες. Alleluiaion “Attend O Shepherd of Israel”
Psalm 79: 1, 2, MS Florence, Ashburnhamensis 64 (1289) | 10:15 |
| 7 | Κοινωνικόν Εἰς μνημόσυνον αἰώνιον ἔσται δίκαιος Communion verse “The just will be held
in everlasting memory”: Psalm 111: 6, MS Grottaferrata Γ.γ.I (13th c.) | 4:19 |

From the Services of January 6th

- | | | |
|----|--|-------|
| 8 | Κοντάκιον τῶν Θεοφανείων Kontakion of Theophany: St. Romanos the Melodist (6th c.)
MS Konstamonitou 86 | 1:39 |
| 9 | Α΄ Κανὼν τῶν Θεοφανείων Ὡδὴ α΄ First Kanon for Theophany, Ode 1
St. Kosmas of Maïouma (8th c.), MS Grottaferrata E.γ.II | 4:19 |
| 10 | Ὡδὴ ε΄ Ode 5 | 5:05 |
| 11 | Ἑορταστικὸν Τρισάγιον (Ὅσοι εἰς Χριστὸν)
Festal Trisagion (“As many of you as have been baptized”): Xenos Korones (14th. c.)
MS Athens 2456 (15th c.)
Δύναμις Dynamis: John Kladas the Lampadarios (fl. ca. 1400) | 10:53 |
| 12 | Τροπάρια εἰς τὸν Ἀγιασμόν Troparia for the Blessing of the Waters: St. Sophronios,
Patriarch of Jerusalem (d. 638), MSS Vienna Theol. gr. 181 & Ambrosianus A 139 sup. | 6:29 |
| 13 | Ἀναγραμματισμός Anagrammatismos: St. John Koukouzelis (14th c.), MS Sinai 1566 (15th c.) | 9:31 |

TOTAL TIME 71:14

CAPPELLA ROMANA

Ioannis Arvanitis, guest director

John Michael Boyer

John S. Boyer

David Krueger

Christopher Kula

Alexander Lingas, artistic director

Kendrick Perala

Mark Powell

Adam Steele

David Stutz

Musical editions: 3 & 5-13 by Dr. Ioannis Arvanitis; 1, 2, & 4 by Dr. Alexander Lingas



In memory of Dr. R. Wallace Boyd

ABOUT THE MUSIC: MEDIEVAL BYZANTINE CHANT

Byzantine Chant: The Liturgical Music of New Rome

In the year 330 AD the Roman Emperor Constantine I moved the capital of his empire to an ancient city on the strategic shores of the Bosphorus named Byzantium, which he renamed “Constantinople and New Rome.” The Eastern Roman Empire not only survived the downfall of (Old) Rome by a thousand years, but also created a musical tradition that is commonly known today as “Byzantine chant.” Its origins, like those of its Western siblings (Gregorian chant, Ambrosian chant, etc.), are to be found in the oral traditions of Christianity’s first millennium. These were codified and further developed with the aid of Byzantine musical notation, which appears in Greek sources from the tenth century onwards. The present recording features Byzantine chant edited from medieval sources for January 1st and 6th, two of the major feasts of the Christmas cycle of commemorations.

Byzantine Celebrations on January 1st

January 1st was an important day in the calendar of pagan Rome that eventually came to be observed in the West as the beginning of the New Year. It was not, however, adopted as such by the churches of Rome and Constantinople. The liturgical cycles of the former began with the pre-Christmas season of Advent, while those of the latter started either on Easter (in the case of its cycles of scriptural readings) or September 1st (*Indiction*, the civil New Year). Nevertheless, January 1st became an

important day in the calendar of the Constantinopolitan church at a relatively early stage due to its coincidence with the anniversary of the death of one of its greatest regional saints: the Cappadocian bishop, theologian and ascetic St. Basil of Caesarea, who died on January 1st in the year 379.

The later expansion of the annual celebration of Christ’s birth to include such subsidiary feasts as the Annunciation—instituted in the sixth century as a celebration held nine months before Christmas on March 25th—led to the establishment on January 1st of a feast commemorating Christ’s Circumcision eight days after the Nativity. Yet this new feast never fully eclipsed the commemoration of St. Basil, a beloved figure whose role in popular tradition as the giver of gifts to children on January 1st is comparable to that of St. Nicholas in the West. Liturgical sources from the medieval period to the present day have therefore mixed the two commemorations, with the relative priority of one celebration over the other often varying significantly from source to source. One such mixture may be heard on the portion of this disc that is devoted to proper chants for the Divine Liturgy of January 1st, on which day the Orthodox Church celebrates the eucharistic formulæ attributed to St. Basil.

The compact melodies of the Introit (Entrance Chant) and *Apolytikion* (a technical term referring to a short hymn sung for the first time during a given liturgical day at the dismissal of Vespers) for the Circumcision were first recorded in manuscripts of the fourteenth and fifteenth centuries, presumably



because they were too familiar to warrant being committed to writing. Sung to the melody of a well-known hymn in Mode I for ordinary Sundays (Τοῦ λίθου σφραγισθέντος), taken here from MS Vatopedi 1493, the Apolytikion is drawn from the twelfth-century Typikon (“ordo”) of the monastery of the Savior in Messina, a community located in the historically Greek-speaking portion of Italy known as Magna Graecia that remained largely under Byzantine rule until the eleventh century.

The *kontakion* is a Constantinopolitan form of hymnography based on Syriac prototypes that was perfected by St. Romanos the Melodist (6th c.). Essentially a narrative sermon, a kontakion consists of one or more prologues (“koukoulia”) followed by a series of metrically identical stanzas (“oikoi”). In later usage, when the custom of chanting the poems in their entirety all but disappeared, it became customary to sing only their prologues and—only at the dawn office of Orthros (equivalent to Western Matins and Lauds)—first oikos. Medieval manuscripts transmit two melodic traditions for these prologues: a syllabic tradition that was primarily oral; and the florid tradition of the Psaltikon, a book of solo chants from the cathedral tradition of the Great Church of Hagia Sophia. The Kontakion for St. Basil recorded here is taken from the Psaltikon Florence Ashburnhamensis 64, a manuscript copied in 1289 at the monastery of Grottaferrata near Rome. Since its text is metrically identical to that of the Kontakion for Theophany by St. Romanos, it could also have been sung to the syllabic melody heard on track eight of this disc.

The *Trisagion* is a Constantinopolitan processional chant that at one time served also as the ordinary introit of the Divine Liturgy. Even after the addition of a series of psalmodic antiphons shifted its position further into the service, the singing of the Trisagion retained considerable solemnity as it covered two liturgical actions: the blessing of the congregation during the singing of “Glory to the Father,” which occurred when a bishop officiated; and the movement of the higher clergy at the conclusion of the hymn to their assigned places in the *synthronon* (the seats located in the apse for the celebrant and his assistants). The musical setting sung here is from the fourteenth-century manuscript Lavra Γ. 3, one of only two extant mainland Greek copies of the *Asmatikon*, a volume containing the Great Church’s choral chants. Of interest are the sung cues guiding the singers through the Trisagion’s execution, of which only the exclamation before the final repetition (“Δύναμις”) is still heard in modern Greek practice.

At the conclusion of the Trisagion in the Rite of Hagia Sophia, a soloist would ascend the *ambo* (a freestanding pulpit in the nave) and chant the *Prokeimenon* of the day from the Psaltikon. This responsorial chant, which is similar in form to the Roman Gradual, was sung as a prelude to the solemn reading of the *Apostolos*, a scriptural lection from either the Acts of the Apostles or the New Testament Epistles. The conclusion of the reading was followed by the *Alleluia* rion, another responsorial chant from the Psaltikon that accompanied two actions: a censuring of the church manifesting symbolically the glory of God (cf. the literal meaning of *Alleluia*,

“glory to God”); and the procession of the deacon to the ambo for the chanting of the appointed Gospel lection.

The rubrics of the pontifical Diataxis (“Order” of service) British Library Add. 34060 would seem to indicate that the Late Antique custom of accompanying the distribution of Holy Communion with the singing of a responsorial psalm—that is, a “call and response” method of performance consisting of the insertion of a choral or congregational refrain after each psalm verse—was maintained in Constantinople until at least the tenth century. From the fourteenth century until the present, on the other hand, mainstream traditions of Byzantine chanting have appointed for performance during communion only melodically elaborate versions of the texts that previously had served as refrains. Since Greek and Slavonic copies of the Middle Byzantine Asmatikon transmit only florid settings of such single verses, scholars have generally assumed that the use of multiple psalm verses at communion had been entirely displaced by musically expanded versions of the refrains as early as the eleventh century.

Yet the communion verse for St. Basil sung on this disc from the Asmatikon MS Grottaferrata Γ.γ. I, despite the musical extension of its short text through the use of melismas and intercalated consonants, is of itself too short to cover the time required in a typical Byzantine Eucharist for the reception of Holy Communion (let alone in a cathedral such as Hagia Sophia, with its many clergy and lay communicants). Three possibilities must therefore be entertained regarding the liturgical use

of communion verses from the Asmatikon: 1) they were extended melodically through oral traditions of performance practice (what is called in the post-Byzantine era “exegesis”), something perhaps more easily accomplished by a soloist rather than by a choir; 2) they were supplemented with other chants chosen *ad libitum* by the choirmaster (essentially the modern practice of most modern Russian Orthodox churches); or 3) they were repeated as refrains within the context of a responsorial or antiphonal performance employing florid music. Although no surviving sources are known to contain notated settings of multiple psalm verses at communion, the third possibility is otherwise the least problematic of the three, offering a logical explanation for both the rubrics of the tenth-century Diataxis and the musical settings of the Asmatikon.

Epiphany in the Byzantine East

The Feast of the Epiphany (literally, “manifestation”) originated during Late Antiquity in the Roman Empire’s eastern provinces as a general celebration on January 6th of the appearance of God on earth as Jesus Christ, encompassing both his nativity in Bethlehem and his baptism in the Jordan. By the end of the fourth century, this feast had spread to the western parts of the Empire, which transmitted to the East the Roman feast of Christ’s Nativity on December 25th. While both the Greek East and the Latin West eventually came to celebrate Christ’s Birth in December, they continued to celebrate Epiphany in different ways. In the East, January 6th became Theophany, a feast devoted exclusively to Christ’s Baptism in the Jordan by John. Although

not unknown in the West (especially in Gaul), the theme of Christ's Baptism was overshadowed in Rome by the visit of the Magi. It is in this latter guise that the feast became popular in the West as the "twelfth day of Christmas."

The Kontakion for Theophany is the prologue to a lengthy hymn by St. Romanos. Its musical setting, which was recorded in a fifteenth-century manuscript currently located at the monastery of Konstamonitou on Mount Athos, is a rare monument to the mainly oral tradition of syllabic kontakion melodies. Moreover, its similarity to the received Greek melody published in nineteenth-century Constantinople indicates that in some instances oral tradition could be a remarkably stable means of transmission over many centuries.

From the sixth to the eighth centuries Palestinian church musicians enriched the canticles and psalms of their cycles of prayer with hymns proclaiming the significance of events in the Christian History of Salvation with a specificity that had hitherto been reserved for sermons. Their crowning achievement was a complex musico-poetic form in eight or nine sections ("odes") known as the *kanon*, the stanzas of which were interpolated between the verses of the morning prayer's biblical canticles. Each ode begins with a model strophe, or *heirmos*, followed by a series of metrically identical *troparia*.

Recent research by Ioannis Arvanitis on *Heirmologia*, the oldest musical manuscripts containing the melodies of kanons, has supported J. van Biezen's suggestion that they were originally composed

primarily in duple meter. In particular, Arvanitis has shown how the composer-poets ("melodists") accounted for accentual shifts between the isosyllabic stanzas of each ode with melodic ascents on accented syllables sung on weak beats. These principles may be seen at work in the first and fifth Odes of St. Kosmas the Melodist's *Kanon for Theophany*, which is sung in Dr. Arvanitis' transcription from the thirteenth-century Heirmologion Grottaferrata E.γ.II.

Xenos Korones, a church musician in fourteenth-century Byzantium, was one of a group of singers and composers who renewed Byzantine chant through the introduction of original and distinctly personal styles of melodic composition. His setting of the ancient hymn "As many as have been baptized into Christ"—a processional chant replacing the Trisagion of the Divine Liturgy on great feasts that were in Christian Antiquity occasions for baptisms—is based on an anonymous setting labeled "short" in musical manuscripts. The new version by Korones remains faithful to tradition both in the relative proportions of its parts and in its inclusion of sung cues. On the present recording this framework is expanded considerably by the inclusion of a setting of the command *Δύναμις* composed for optional insertion in Korones' work by Ioannes Kladas the Lampadarios, a singer for the Byzantine Imperial court from around the year 1400. Not only is the word itself repeated several times, but it is further elongated with passages of essentially abstract music set to meaningless syllables ("ti ti ri ri..."). Known as *teretisms*, these constitute a form of wordless prayer

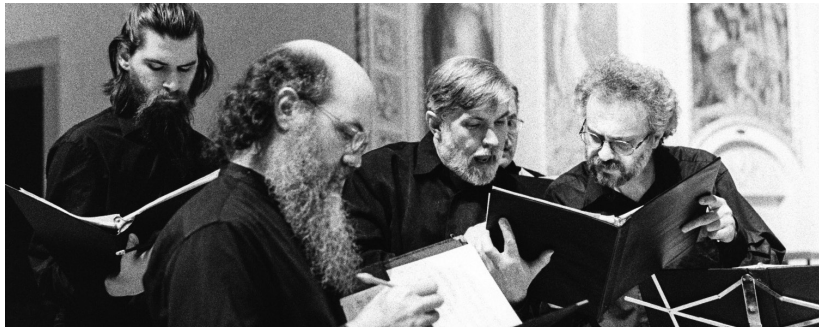
that may be viewed as a kind of institutionalized Pentecostalism.

One of the most picturesque elements of the Orthodox Church's celebration of Theophany is the annual Blessing of the Waters. Recalling the cosmic significance of Christ's baptism in the Jordan, this service heralds the renewal and restoration of all creation. It opens with a series of four hymns by Patriarch Sophronios of Jerusalem (d. 638), one of the first named composers for the Christian rites of Palestine. Their melodies are taken from two copies of the medieval Byzantine *Sticherarion*, a volume mainly containing hymns known as *stichera*, so-called because of their intended use between the verses ("stichoi") of psalms from the Palestinian cycle of daily prayer.

The last of Sophronios' troparia is followed by a coda written for it by the fourteenth-century composer, singer, theorist, and monk St. John Koukouzelis.

Possibly a contemporary of St. Gregory Palamas at the Great Lavra on Mount Athos, Koukouzelis was the preeminent figure in the Late Byzantine musical revolution mentioned above. His coda is labeled an *anagrammatismos* because it re-arranges the words of the original hymn in the manner of an anagram. The result is a musical meditation on a text familiar to worshippers that temporarily escapes the confines of human speech with an ecstatic climax marked by teretisms.

—Alexander Lingas (2012)



TEXTS AND TRANSLATIONS

1

Εισοδικόν

Δεῦτε προσκυνήσωμεν καὶ προσπέσωμεν Χριστῷ. Σώσω
ἡμᾶς Υἱὲ Θεοῦ, ὁ σαρκὶ περιτμηθεὶς, ψάλλοντάς σοι·
Ἀλληλουῖα.

2

Ἀπολυτίκιον

Ὁ θρόνῳ πυρμόρφῳ ἐν ὑψίστοις καθήμενος, σὺν Πατρὶ
τῷ ἀνάρχῳ καὶ τῷ θεῷ σου Πνεύματι, εὐδόκησας τεχθῆναι
ἐν σαρκὶ, ἐκ κόρης ἀπειράνδρου σου μητρός, διὰ τοῦτο
περιετμήθης ὡς ἄνθρωπος ὁκταήμερος· δόξα τῇ παναγάθῳ
σου βουλῇ, δόξα τῇ ἐπιφανείᾳ σου, δόξα τῇ πρὸς ἡμᾶς ἁκρᾷ
συγκαταβάσει σου.

3

Κοντάκιον τοῦ Ἁγίου Βασιλείου·

Ώφθης βάσις ἀσειστος τῇ Ἐκκλησίᾳ, νέμωμ πᾶσιν ἀσθλον,
τὴν κυριότητα βροτοῖς, ἐπισφραγίζων σοῖς δόγμασιν,
Ὀυράνοφαντορ Βασιλεῖ· Ὅσιε.

4

Τρισάγιον

Ἀμήν. Ἅγιος ὁ Θεός, ἅγιος ἰσχυρός, ἅγιος ἀθάνατος,
ἐλέησον ἡμᾶς.
Τὸ δεύτερον. Ἅγιος ὁ Θεός...
Τὸ τρίτον. Ἅγιος ὁ Θεός...
Εὐλογήσατε· κηρύττω δόξα.
Δόξα Πατρὶ, καὶ Υἱῷ, καὶ Ἁγίῳ Πνεύματι· καὶ νῦν, καὶ ἀεὶ καὶ
εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν.
Ἅγιος ἀθάνατος, ἐλέησον ἡμᾶς.
Δύναμις, Ἅγιος ὁ Θεός, ἅγιος ἰσχυρός, ἅγιος ἀθάνατος,
ἐλέησον ἡμᾶς.

5

Προκείμενον

Τὸ στόμα μου λαλήσει σοφίαν.
Στιχ. Ακούσατε ταῦτα πάντα τὰ ἔθνη.
Στιχ. Οἱ τέ γηγενεῖς καὶ οἱ υἱοὶ τῶν ἀνθρώπων.

Introit (Entrance chant)

Come let us worship and fall down before Christ.
Son of God, circumcised in the flesh, save us who sing to
you: Alleluia!

Apolytikion (Dismissal hymn)

You—who sit on a fiery throne in the highest places with
the Father who is without beginning and with your divine
Spirit—were well pleased to be born in the flesh from
your mother, an unwedded maiden; therefore you were
circumcised as a man on the eighth day. Glory to your
all-good will! Glory to your manifestation! Glory to your
extreme condescension toward us!

Kontakion for St. Basil

You appeared as an unshakeable foundation for the Church,
maintaining its authority as a sure refuge for mortals, sealing
it by your doctrines, venerable Basil, Revealer of heaven.

Trisagion

Amen. Holy God, Holy Strong, Holy Immortal,
have mercy on us.
The second. Holy God...
The third. Holy God...
Bless! Proclaim the Glory!
Glory to the Father, and to the Son, and to the Holy Spirit:
Both now and for ever, and to the ages of ages. Amen.
Holy Immortal, have mercy on us.
[With] power. Holy God, Holy Strong, Holy Immortal,
have mercy on us.

Prokeimenon (Gradual, Ps. 48: 3, 1)

My mouth will speak wisdom.
V. Hear this, all you Nations.
V. Both you peoples born of earth, and you sons of men.

Ἀλληλουῖαριον

Ἀλληλουῖα.

Στιχ. Ὁ ποιμαίνων τὸν Ἰσραὴλ πρόσχες, ὁ ὁδηγῶν ὡσεὶ
 πρόβατα τὸν Ἰωσήφ, ὁ καθηήμενος ἐπὶ
 τῶν χερουβειμ, ἐμφανήθι.

Ἀλληλουῖα.

Στιχ. Ἐναντίον Ἐφραὶμ καὶ Βενιαμὶν καὶ Μανασσῆ
 ἐξέγειον τὴν δυναστείαν σου καὶ ἔλθ' εἰς τὸ σῶσαι ἡμᾶς.
 Ἀλληλουῖα.

Κοινωνικόν

Εἰς μνημόσυνον αἰώνιον ἔσται δίκαιος. Ἀλληλουῖα.

Κοντάκιον τῶν Θεοφανείων

Ἐπεφάνης σήμερον τῇ οἰκουμένῃ, καὶ τὸ φῶς σου Κύριε,
 ἐσημειώθη ἐφ' ἡμᾶς, ἐν ἐπιγνώσει ὑμνουῦντας σε· Ἥλθες
 ἐφάνης τὸ φῶς τὸ ἀπρόσιτον.

Α' Κανὼν τῶν Θεοφανείων

Ἰδοὺ α' — Ὁ Εἰρμός

Βυθοῦ ἀνεκάλυψε πυθμένα, καὶ διὰ ξηρᾶς οἰκείους ἔλκει,
 ἐν αὐτῷ κατακαλύψας ἀντιπάλους ὁ κραταίος, ἐν πολέμοις
 Κύριος· ὅτι δεδοξασται.

Τροπάρια

Ἀδάμ τὸν φθαρέντα ἀναπλάττει ρεῖθροις Ἰορδάνου καὶ
 δρακόντων, κεφαλὰς ἐμφωλευνόντων διαθλάττει, ὁ Βασιλεὺς
 τῶν αἰώνων Κύριος· ὅτι δεδοξασται.

Πυρὶ τῆς Θεότητος ἄλφω, σάρκα ὕλικήν ἡμφιεσμένους,
 Ἰορδάνου περιβάλλεται τὸ νᾶμα, ὁ σαρκαωθείς ἐκ Παρθένου
 Κύριος· ὅτι δεδοξασται.

Alleluiarion (Ps. 79: 1-2)

Alleluia.

V. Attend, O Shepherd of Israel,
 you who guide Joseph like a flock: You who are enthroned on
 the cherubim, appear.

Alleluia.

V. Before Ephraim and Benjamin and Manasse,
 raise up your power and come to save us.
 Alleluia.

Communion verse (Ps. 111: 6)

The just will be held in eternal memory. Alleluia.

Kontakion for Theophany (Epiphany)

Today you have appeared to the inhabited world, and your
 light, O Lord, has been signed upon us, who with knowledge
 sing your praise: You have come, you have appeared, the
 unapproachable Light. —Romanos the Melodist (6th c.)

The First Kanon of Theophany*Ode 1 — Heirmos*

The Lord mighty in battle uncovered the foundations of the
 deep and led His servants on dry ground; but He covered
 their adversaries with the waters, for He has been glorified.

Troparia

The Lord, King of the ages, in the streams of the Jordan
 formed Adam anew, who was fallen into corruption, and He
 broke in pieces the heads of the dragons that were hidden
 there: for He has been glorified.

The Lord, incarnate of the Virgin, having clothed material
 flesh with the immaterial fire of His divinity, wraps Himself
 in the waters of the Jordan, for He has been glorified.

Τὸν ρύπον ὁ σμῆχων τῶν ἀνθρώπων, τούτοις καθαρθεὶς ἐν
Τορδάνῃ, οἷς θελήσας ὠμοιώθη ὁ ἦν μείνας, τοὺς ἐν σκότει
φωτίζει Κύριος· ὅτι δεδοξασται.

10

Ἰδὲ ε' — Ὁ Εἰρμός

Ἰησοῦς ὁ ζωὴς ἀρχηγός, λύσαι τὸ κατὰκριμα ἦκει, Ἀδάμ τοῦ
πρωτοπλάστου· καθαρσιῶν δέ, ὡς Θεὸς μὴ δεόμενος, τῷ
πεσόντι καθαίρεται ἐν τῷ Τορδάνῃ· ἐν ᾧ τὴν ἔχθραν κτείνας,
ὕπερέχουσαν πάντα νοῦν, εἰρήνην χαρίζειται.

Τροπάρια

Συνελθόντων ἀπειρων λαῶν, ὑπὸ Ἰωάννου βαπτισθῆναι,
αὐτὸς ἐν μέσῳ ἔσται, προσεφώνει δὲ τοῖς παροῦσι· Τίς ἐδειξεν
ἀπειθεῖς, τὴν ὁργὴν ὑμῖν ἐκκλίνει τὴν μέλλουσαν; καρποὺς
ἀξίους Χριστῷ ἐκτελεῖτε· παρὼν γὰρ νῦν, εἰρήνην χαρίζεται.

Γεωργὸς ὁ καὶ Δημιουργός, μέσος ἔσθηκός ως εἰς ἀπάντων,
καρδίας ἐμβατεύει· καθαρτήριον δὲ πτόον χειρισάμενος,
τὴν παγκόσμιον ἄλωνα πανσόφως διόστησι, τὴν ἀκαρπῖαν
φλέγων, εὐκαρποῦσιν αἰώνιον, ζωὴν χαριζόμενος.

11

Ἑορταστικὸν Τρισάγιον

Ἀμήν.

Ὅσοι εἰς Χριστὸν ἐβαπτίσθητε, Χριστὸν ἐνεδύσασθε.

Ἀλληλουῖα.

Το δευτερον. Ὅσοι...

Το τρίτον. Ὅσοι...

Δόξα Πατρί, καὶ Υἱῷ, καὶ Ἁγίῳ Πνεύματι.

Καὶ νῦν, καὶ αἰεὶ, καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν.

Χριστὸν ἐνεδύσασθε. Ἀλληλουῖα.

Δύναμις. Ὅσοι εἰς Χριστὸν ἐβαπτίσθητε, Χριστὸν

ἐνεδύσασθε. Ἀλληλουῖα.

The Lord who purges away the filth of men was cleansed
in the Jordan for their sake, having of His own will made
Himself like unto them, while still remaining that which He
was; and He enlightens those in darkness, for He has been
glorified.

Ode 5 — Heirmos

Jesus, the Prince of Life, has come to set loose from
condemnation Adam the first-formed man; and though as
God He needs no cleansing, yet for the sake of fallen man He
is cleansed in the Jordan. In the streams He slew the enmity
and grants the peace that passes all understanding.

Troparia

A multitude without number came to be baptized by John;
and standing in their midst he raised his voice, saying: "Ye
disobedient, who has warned you to shun the wrath to come?
Offer worthy fruits to Christ, for He is present now and
grants peace."

The Husbandman and Creator stands in men's midst as one
of them and searches their hearts. In His hand He has taken
the winnowing fan, and in the fullness of His wisdom He
cleanses the threshing floor of the whole world, dividing
wheat from chaff, burning the barren and granting eternal
life to those that bring forth good fruit.

Festal Trisagion

Amen.

As many of you as have been baptized into Christ, have put
on Christ. Alleluia.

The second. As many...

The third. As many...

Glory to the Father, and to the Son, and to the Holy Spirit.

Both now, and ever, and unto the ages of ages. Amen.

You have put on Christ. Alleluia.

[With] power. As many of you as have been baptized into
Christ, have put on Christ. Alleluia. —Gal. 3:27

Τροπάρια εἰς τὸν Ἁγιασμόν

Φωνῇ Κυρίου ἐπὶ τῶν ὑδάτων βοᾷ λέγουσα· Δεῦτε λάβετε πάντες, Πνεῦμα σοφίας, Πνεῦμα συνέσεως, Πνεῦμα φόβου Θεοῦ, τοῦ ἐμφανέντος Χριστοῦ.

Σήμερον τῶν ὑδάτων, ἀγιάζεται ἡ φύσις· καὶ ριγγνται ὁ Ἰορδάνης, καὶ τῶν ἰδίων ναμάτων ἐπέχει τὸ ρεῦμα, Δεσπότην ὁρῶν ρυπτόμενον.

Ὡς ἄνθρωπος ἐν ποταμῷ, ἤλθες Χριστέ Βασιλεῦ· καὶ δουλικόν Βάπτισμα λαβεῖν, σπεύδεις ἀγαθέ, ὑπὸ τῶν τοῦ Προδρόμου χειρῶν, διὰ τὰς ἁμαρτίας ἡμῶν φιλάνθρωπε.

Πρὸς τὴν φωνὴν τοῦ βοῶντος ἐν τῇ ἐρήμῳ Ἐτοιμάσατε τὴν ὁδὸν τοῦ Κυρίου· ἤλθες Κύριε, μορφὴν δούλου λαβών, Βάπτισμα αἰτῶν, ὃ μὴ γνοῦς ἁμαρτίαν. Εἰδοσάν σε ὕδατα, καὶ ἐφοβήθησαν· σύντρομος γέγονεν ὁ Πρόδρομος, καὶ ἐβόησε λέγων· Πῶς φωτίσει ὁ λύχνος τὸ φῶς· πῶς χειροθετήσῃ δούλος τὸν Δεσπότην; ἀγίασον ἐμέ καὶ τὰ ὕδατα Σωτήρ, ὃ αἶρων τοῦ κόσμου τὴν ἁμαρτίαν.

Ἀναγραμματισμός

Ὁ αἶρων τὴν ἁμαρτίαν τοῦ κόσμου, ἤλθες Κύριε, μορφὴν δούλου λαβών, Βάπτισμα αἰτῶν, ὃ μὴ γνοῦς ἁμαρτίαν. Εἰδοσάν σε ὕδατα, καὶ ἐφοβήθησαν· πάλιν· εἰδοσάν σε ὕδατα, Κύριε, καὶ ἐφοβήθησαν, ἐφοβήθησαν· σύντρομος γέγονεν ὁ Πρόδρομος, καὶ ἐβόησε λέγων· Πῶς φωτίσει ὁ λύχνος τὸ φῶς· πῶς χειροθετήσῃ δούλος τὸν Δεσπότην; ἀγίασον ἐμέ καὶ τὰ ὕδατα, καὶ τὰ ὕδατα Σωτήρ· τίτι· ἀγίασον ἐμε, Σωτήρ, καὶ τὰ ὕδατα; ὁ αἶρων τοῦ κόσμου τὴν ἁμαρτίαν.

Troparia for the Blessing of the Waters

The voice of the Lord upon the waters cries out, saying, "Come all of you, receive the Spirit of wisdom, the Spirit of understanding, the Spirit of the fear of God, of Christ who has appeared."

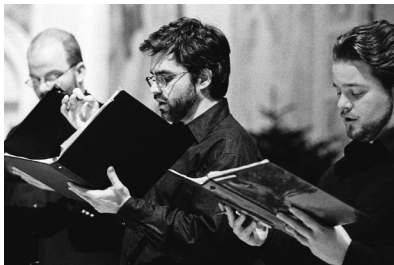
Today the nature of the waters is made holy, and Jordan is parted and holds back the flow of its waters as it sees the Master washing himself.

As man, Christ King, you came to the river, and in your goodness you hasten to accept the baptism of a servant at the hands of the Forerunner, on account of our sins, O Lover of mankind.

At the voice of the one crying in the desert, "Prepare the way of the Lord," you came, Lord, having taken the form of a servant, asking for Baptism, though you did not know sin. The waters saw you and were afraid. The Forerunner trembled and cried out, saying, "How will the lamp enlighten the Light? The servant place his hand on the Master? Savior, who take away the sin of the world, make me and the waters holy."

Anagrammatismos

You Lord, who take away the sin of the world, came in the form of a servant asking for baptism, though you did not know sin. The waters saw you and were afraid; again: the waters saw you, Lord, and were afraid, were afraid. The Forerunner trembled and cried out, saying, "How will the lamp enlighten the Light? The servant place his hand on the Master? Make me and the waters holy, and the waters, O Savior; titi...; make me holy, O Savior, and the waters, [returning to the original hymn by Sophronios:] who take away the sin of the world."



ALEXANDER LINGAS

Cappella Romana's founder and artistic director **Alexander Lingas**, is a Senior Lecturer in Music at City University London and a Fellow of the University of Oxford's European Humanities Research Centre. Formerly Assistant Professor of Music History at Arizona State University's School of Music, he received his Ph.D. in Historical Musicology from the University of British Columbia. His awards include Fulbright and Onassis grants for musical studies with cantor Lycourgos Angelopoulos, the British Academy's Thank-Offering to Britain Fellowship, and the St. Romanos the Melodist medalion of the National Forum for Greek Orthodox Church Musicians (USA). Having contributed articles to *The New Grove Dictionary of Music and Musicians*, and *The Oxford Handbook of Byzantine Studies*, Dr. Lingas is now completing two monographs: a study of Sunday Matins in the Rite of Hagia Sophia for Ashgate and a historical introduction to Byzantine Chant for Yale University Press.

IOANNIS ARVANITIS

Ioannis Arvanitis received his Ph.D. from the Ionian University (Corfu) for a thesis on rhythm in medieval Byzantine music, his BSc in Physics from the University of Athens, and a Teacher's Diploma of Byzantine Music from the Skalkottas Conservatory under the supervision of Lycourgos Angelopoulos. He also studied Byzantine music

at the Conservatory of Halkis, as well as Byzantine and folk music under Simon Karas at Society for the Dissemination of National Music.

He has taught Byzantine music at the Ionian University, received a research fellowship at the University of Athens, and served as a guest lecturer for the Irish World Music Centre at the University of Limerick. An accomplished performer on various Greek folk instruments (tambura, ud and laouto), Dr. Arvanitis was a founding instructor at the Experimental Music Gymnasium and Lyceum of Pallini. He is member of the International Musicological Society's Cantus Planus Study Group and has published scholarly articles in Greek and English.

In 2001 Dr. Arvanitis collaborated with Dr. Lingas and the Greek Byzantine Choir (dir. Lycourgos Angelopoulos) on the reconstruction of Vespers according to the Cathedral Rite of Hagia Sophia, a service performed in the Chapel of St. Peter's College Oxford and later broadcast on Greek national radio. For the last decade he has contributed regularly to the work of Cappella Romana, participating so far in four recording projects as a singer or guest director—*Epiphany*, *Byzantium in Rome* and *The Divine Liturgy in English*—and regularly providing it with performing editions of medieval Byzantine chant, most recently for Cappella Romana's recording of chants from Mt. Sinai. His editions of medieval chant have also been sung or recorded by the Romeiko Ensemble (Yiorgos Bilalis, dir.), the Greek Byzantine Choir, and Dr. Arvanitis' own ensemble Hagiopolites. He has sung Western plainchant and Parisian organum with Marcel Pérès and his Ensemble Organum and has composed many chants in contemporary post-Byzantine style.

CAPPELLA ROMANA

Its performances "like jeweled light flooding the space" (*Los Angeles Times*), **Cappella Romana** is a vocal chamber ensemble dedicated to combining passion with scholarship in its exploration of the musical traditions of the Christian East and West, with emphasis on early and contemporary music. Founded in 1991, Cappella Romana's name refers to the

medieval Greek concept of the Roman *oikoumene* (inhabited world), which embraced Rome and Western Europe, as well as the Byzantine Empire of Constantinople (“New Rome”) and its Slavic commonwealth. Each program in some way reflects the musical, cultural and spiritual heritage of this ecumenical vision.

Flexible in size according to the demands of the repertory, Cappella Romana is based in the Pacific Northwest of the United States of America, where it presents annual concert series in Portland, Oregon, and Seattle, Washington. It regularly tours in Europe and North America, having appeared at venues including the Metropolitan Museum of Art in New York, the J. Paul Getty Center, St. Paul’s Cathedral in London, the Pontificio Istituto Orientale in Rome, the Sacred Music Festival of Patmos, the University of Oxford, Princeton University, and Yale University.

Cappella Romana has released over a dozen compact discs, including *Byzantium 330–1453* (the official companion CD to the Royal Academy of Arts Exhibition), *Byzantium in Rome: Medieval Byzantine Chant from Grottaferatta*, *The Fall of Constantinople*, *Richard Toensing: Kontakion on the Nativity of Christ*, *Peter Michaelides: The Divine Liturgy of St. John Chrysostom*, *The Divine Liturgy in English: The Complete Service in Byzantine Chant and Mt. Sinai: Frontier of Byzantium*. Forthcoming recordings include a live recording made in Greece of medieval Byzantine and contemporary Greek-American choral works, a choral setting of the Divine Liturgy in Greek by Tikey Zes, a disc of choral works of the Finnish Orthodox Church directed by Ivan Moody, the environmental oratorio *A Time for Life* by Robert Kyr and a disc of 15th-century Greek and Latin music from the island of Cyprus.

In 2010 it became a participant in the research project “Icons of Sound: Aesthetics and Acoustics of Hagia Sophia, Istanbul,” a collaboration between Stanford University’s Center for Computer Research in Music and Acoustics and Department of Art & Art History.

PRODUCTION CREDITS

Executive Producer: Mark Powell (Cappella Romana)

Sessions producer: W. Kellogg Thorsell

Recording Engineer: Roderick Evenson

Editing and post-production: Roderick Evenson,
Alexander Lingas

Mastering: Roderick Evenson, Bill Levey

Graphic design: Mark Powell

Booklet text editors: Mark Powell, Jennifer Fanning

Translations of tracks 1, 3–13: © The Reverend Archimandrite Ephrem (Lash), by kind permission (website: www.anastasis.org.uk)

Photography: Cappella Romana photo credit: Carter LeBlanc. Cover art: Icon of Theophany from Holy Trinity Greek Orthodox Cathedral, Portland, Oregon; by kind permission; photo by Kim Tyburski.

Original recordings: This edition © & © 2012 by Cappella Romana, Inc. All rights reserved. First edition previously released as *Epiphany: Medieval Byzantine Chant* © & © 2004 by Cappella Romana, Inc. Recorded at St. Mary’s Cathedral, Portland, Oregon, January 7–10, 2003. Booklet content and design © 2012 by Cappella Romana, Inc. All rights reserved.

CONTACT AND BOOKING INFORMATION

Mark Powell, Executive Director
Cappella Romana
3131 NE Glisan Street
Portland, OR 97232 USA
TEL +1.503.236.8202
cappellaromana.org

Available from cappellaromana.org or your favorite retailer



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.



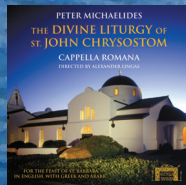
The Fall of Constantinople
Cappella Romana's most in-demand program, of Byzantine chant and polyphony c.1453 and motets by Guillaume Dufay, explores the musical legacy of New Rome—caught between Latin West and Islamic East.



Byzantium: 330-1453
This compilation of medieval music was released for the Royal Academy of Arts' 2008-09 exhibition in London of the same name. Traces the rise and fall of the Eastern Roman Empire from 330 to 1453.



Lay Aside All Earthly Cares: Orthodox Choral Works in English
Russian-styled music in English by the visionary priest, composer, and teacher Fr. Sergei Glagolev (b. 1927). Conducted by Vladimir Morosan.



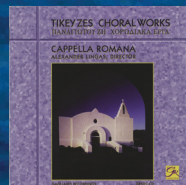
Michaelides: Divine Liturgy
This outstanding choral setting combines elements of Byzantine chant combine with modern neo-classicism to create unaccompanied liturgical music of uncommon elegance and spiritual depth.



Kontakion on the Nativity
American composer Richard Toensing creates a vibrant musical synthesis of East and West with new settings of ancient Orthodox Christmas texts, especially the dramatic words of St. Romanos the Melodist.



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 at Abbey of Grottaferrata near Rome (founded 1004).



Tikey Zes Choral Works
A collection of sacred and secular compositions in Greek and English by Greek-American composer, Tikey Zes. Includes his elegant choral setting of "Soma Christou."