

NOTES

This program explores the musical results of two kinds of encounters between Greeks and Latins during the later Middle Ages and Renaissance. The first half of the concert is concerned with real encounters, offering musical witnesses to the complex patterns of cultural, ecclesiastical, economic and political overlap in the Eastern Mediterranean after the Crusades. Its second half surveys the similarly broad range of music composed by Renaissance composers seeking to recover and adapt for their own purposes the musical legacy of Classical Hellenism.

I. GREEKS AND LATINIS IN THE EASTERN MEDITERRANEAN

The Crusades had left the Eastern Mediterranean a patchwork of remnants of the once mighty East Roman (Byzantine) Empire, Western colonies, and Islamic (both Arab and Turkish) states. The program begins with sacred music in Latin from the court of Cyprus' French kings of the Lusignan dynasty, which had purchased the island from Richard the Lionhearted at the end of the Third Crusade in 1192. *Gemma florens/Hec est dies*, an anonymous motet for four voices celebrating the baptism in 1418 of John, son of King Janus I (1398–1432), is followed by the Alleluia *Ave sancte Ylarion*, a chant taken from a rhymed office newly composed to honor the ancient Cypriot St. Hilarion (b. 291 in Gaza).

Conflict over the schism between Roman Catholic and Greek Orthodox churches breaks to the surface in a set of hymns by the Thessalonian monk and canonist Matthew Blastares (d. after 1341). Written to accompany the chanting of the Beatitudes (*Makarismoi*) during Pentecost week, Blastares' hymns explicitly condemn the Latin doctrine of the double procession of the Holy Spirit, expressed most famously in the West's controversial addition of the phrase "*filioque*" ("and the Son") to the Nicene-Constantinopolitan Creed. Guillaume Dufay (ca. 1400–74) returns the theological invective in *Apostolo glorioso/Cum*

tua, an Italian motet for five voices. Featuring a motetus that describes the local Greek Orthodox population as having "fallen into error and sadness," it was composed around 1426 for the rededication of a church to St. Andrew in the Peloponnesian city of Patras. This strategic port was at that time under Western rule with Pandolfo Malatesta, a relative of Dufay's Italian employers, as its Latin Archbishop.

By the end of the fifteenth century, the Ottomans had eliminated the Byzantine Empire and had won military victories over Christians of all stripes in the Balkans, greatly reducing the number of Western outposts in the Eastern Mediterranean. The most prominent and prosperous of those that remained was Crete, which developed a flourishing Renaissance culture under Venetian rule. In the years before the Ottoman conquest of 1669, Cretan church musicians employing the Byzantine rite did much to broaden and enrich the Constantinopolitan traditions they had inherited from the mid-fifteenth-century imperial court musicians Manuel Chrysaphes and Manuel Gazes (Chrysaphes came to the island as a refugee after 1453).

In addition to being skilled in the florid *kalophonic* ("beautiful sounding") style of chant pioneered by the early fourteenth-century composers St. John Koukouzeles and Xenos Korones, Chrysaphes and Gazes were evidently intrigued by the simple, usually improvised, form of polyphony practiced by their Western colleagues known as *cantus planus binatim* ("plainchant twice"). While in some manuscripts, certain kalophonic works by Chrysaphes contain hints of polyphonic performance practices, Gazes went so far as to compose several two-part works notated in parallel lines of Byzantine musical signs (neumes). A polyphonic prologue by Gazes to a Passion Hymn from the Orthros (morning prayer) of Holy Friday appears in two manuscripts: Athens 2041, a mid-fifteenth-century service anthology (*Akolouthiai*) probably written in Patras; and Duke (Kenneth Willis Clark) 45, a Cretan hymnbook (*Sticherarion*) copied by his Cretan pupil Angelos Gregoriou. The latter manuscript also contains the hymn's continuation in traditional style, but with melodic variations from other sources that could

suggest improvised polyphonic performance.

Distinct indigenous forms of Byzantine chanting with improvised singing in parts exist today on Zakynthos and Cephalonia, islands that remained under Western rule until 1864. Local tradition points to a Cretan origin for these practices. Several scholars have suggested that they were brought to the Ionian islands by people fleeing the Ottoman conquest of Crete. Musical manuscripts and literary sources provide incomplete data about the nature and extent of polyphonic cultivated by Renaissance Crete's Orthodox cantors. The manuscript Jerusalem Greek Patriarchate 578, however, contains 11 folios with simple four-part polyphony in Byzantine notation that appear to represent Cretan chanting at its most Westernized. From this collection, Cappella Romana will perform music for the Eucharistic Prayer ("anaphora") and the reception of Holy Communion.

More complex forms of properly Western polyphonic music were performed in the Roman Catholic churches frequented by the island's ruling class. Franghiskos Leontaritis (ca. 1518–ca. 1572), the son of a Greek mother and an Italian father, was one of a small number of Greeks known to have immersed themselves fully in the musical culture of the Latin Church. Ordained a Roman Catholic priest on Crete, he worked as an organist for some years at the cathedral of St. Titus in Heraklion. In 1544, Leontaritis left for Venice to sing for Adrian Willaert in San Marco, later making his way to Munich to perform in the Bavarian chapel under Orlande de Lassus. Leontaritis composed a significant body of polyphonic sacred and secular works, from which the ensemble will perform his five-voice motet *In te domine speravi*.

II. RE-IMAGINING ANCIENT GREEK MUSIC

In the fifteenth century Western conceptions of ancient Greek music were limited in scope due to the absence original sources. The music of Antiquity was instead viewed mainly from perspectives provided by received traditions. One such tradition was based on Pythagoras and Plato

as filtered through the Church Fathers of the Latin West, concerning itself the cosmic harmonies and other metaphysical issues. Another was that of ancient music theory as summarized by Boethius (ca. 480–ca. 524) and applied by medieval theorists to the repertoires of Latin plainchant and measured polyphony.

With the aid of learned refugees from Byzantium, Western scholars rediscovered ancient Greek writings on music that, the more they were studied and understood, showed the music of Antiquity to have been disconcertingly dissimilar to their own. This realization led to numerous attempts during the sixteenth century to modify the received musical traditions according to what were perceived as ancient precedents and procedures. These included the use of chromaticism (sharps and flats from outside the usual church modes), the imitation of Greek poetic forms, and ultimately the re-creation of classical drama in the form of early opera. The wider goal shared by all these efforts to re-imagine Ancient Greek music was to recover the fabled ethical powers of music as typified by the myth of Orpheus and discussed by the philosophers Plato and Aristotle.

The second half of the concert begins with two of the very small group of authentic ancient Greek pieces of music to become known during the later Renaissance. Mesomedes (2nd c. AD), a Cretan poet and court musician to the Roman Emperor Hadrian, composed one and possibly both of these songs. Byzantine scribes had transmitted these and several other songs attributed to Mesomedes with ancient notation along in manuscripts devoted mainly to treatises of Greek music theory. These became known in the West through the work of the humanist Girolamo Mei (1519–94), who also counseled the circle of Florentine scholars known as the "Camerata" toward their creation of the first operas.

French composer Antoine Busnoys (ca. 1430–1492) wrote his four-voice motet *In hydraulis* in 1467 shortly after he entered the service of Charles, the count of Charolais and later Duke of Burgundy. A tribute to the composer Johannes Ockeghem, it sets a text invoking Pythagoras, Orpheus, and Greek harmonic science in the

complex measured polyphony cultivated by elite northern European musicians during the later Middle Ages. In the absence of further information about ancient music, Busnoys chose to recall the philosopher of Croton musically by repeating a three-note figure at the fifth and octave, intervals supposedly discovered, as noted in the motet's text, by Pythagoras.

Although by the mid-sixteenth century humanist scholarship had amassed an impressive assortment of data concerning ancient music, contemporary interpretations of it varied considerably. Disagreement over what were the most important elements of Hellenic music led to wildly divergent attempts to apply ancient principles to modern music. In France, the poet Jean Antoine de Baïf (1532–1589) spearheaded a movement that located the ethical power of ancient music in rhythm and metre. Baïf's concrete response to the lack of ethos he perceived in the music of his own time was the creation of *vers mesurés à l'antique*: French poetry written in an approximation of ancient quantitative meters, a difficult enterprise because of the differences between the languages. His first essay in this style was a metrical translation of the Book of Psalms begun in 1567. These metrical psalms were later set to an austere style of music by his collaborator and supporter Claude Le Jeune (ca. 1528–1600), who provided the longs and shorts of Baïf's poetry with consistent rhythmic equivalents. Le Jeune's musical settings were published posthumously in 1606, but with texts that had been modified to rhyme. For this performance Cappella Romana sings Le Jeune's music for Psalm 1 employing Baïf's original *vers mesurés*.

Equally radical developments occurred in Italy, where composers and theorists devoted considerable attention to considering how the musical scales of antiquity differed from those currently in use. In 1555, the theorist, composer, and priest Nicola Vicentino (1511–76) published the first edition of a treatise entitled *L'antica musica ridotta alla moderna prattica* ("Ancient Music Adapted to Modern Practice") in which he summarized contemporary understandings of ancient scales, including their use of intervals smaller than a conventional half-step (semi-

tone) and called for a full restoration of all three of the genera acknowledged in Antiquity. This would have entailed supplementing the diatonic genus (roughly equivalent to the white keys on a modern keyboard and the basis for most music in Vicentino's time) with the chromatic and enharmonic genera. The latter two employed, respectively, semi-tones and microtones as constitutive elements of their scales.

Vicentino not only built instruments to reproduce these unusual intervals, but he also offered musical examples employing them in his treatise. From among these demonstration pieces the ensemble will sing the joyous chromatic Easter motet *Alleluia: Haec dies*. Vicentino appears not to have used the enharmonic genus outside of *L'antica musica*, but his published musical works do include frequent recourses to chromaticism. His five-voice motet *Heu mihi*, a responsory taken from the Matins of the Dead, deploys chromatic intervals and harmonies in a way that would soon become typical for many composers of the later Renaissance, namely to express textual references to grief and repentance for sin.

One of the earliest and most prominent composers to follow Vicentino's lead was Orlande de Lassus (1530/32–1594). Of Franco-Flemish origin, he had enjoyed an international career before settling in 1556 on a position in the Munich chapel of Albrecht V, Duke of Bavaria. During his early years of service in the Bavarian chapel, Lassus composed his one sustained essay in chromatic composition: the *Prophetiae Sibyllarum*, a lengthy work consisting of a prologue and twelve poems in classicizing Latin. The poems were inspired by, but not directly derived from, a series of ancient Greek texts attributed to pagan prophetesses known as "sibyls" that supposedly offered independent predictions of Christ's advent. Cappella Romana will conclude this concert by performing the work's prologue, which features a text by Lassus linking the music's pervasive chromaticism both to the antiquity of the prophecies and to the mysteries they proclaim, and its final four movements.

—Alexander Lingas

TEXTS AND TRANSLATIONS

Triplum

Gemma florens milite,
Palma nitens iusticie:
Magnalia / Macharii preconia
Depromat plebs lutetie,
Odulis pro leticie,
Cum Gallia, / Quo preclaruit Grecia,
Refulgentis prosapie
Genere. Gentis impie
Feralia / Non veretur supplicia;
Quo ruunt ydolatrie
Cultu roborat latricie
Olivia / Suggestentis frugalia.
Populis diffidentie
Pastor innocentie
Per milia / Ediserit vitalia,
Eminent quo prophetie
Et corrunt nequeticie,
Gentilia / Numinum sacrificia.
Hierusale, Armenia,
Cipri regem, Uranie
Clementia / Numinis in presentia,
Laurea fulgens glorie,
Locet ovantes hodie,
In patria, / Tempe donans celestia. Amen.

Motetus

Hec est dies gloriosa / in qua fructum generosa
Elysabeth genuit, / Delens improperium;
Votum legis implevit, / Reserans misterium.
Virtutibus decoratur, / Sanctitate roboratur,
Ante puerperium. / Nondum precur nascebatur
Vere regem fatebatur, / Predicens imperium
Caligine tenebrosa. / Janum regem speciosa
Veram lucem que pavit / preservet dans gaudium
Celi qui cuncta lavit / In Jordanis fluvium. Amen.

Motet 8 from MS Torino J.ii.9

Alleluia. Ave sancta Ylarion,
qui tot letatus filijs,
ora sanctum Aelion
ut laureamur lilijs,
et fer nos per Achatheon
ab mundi his exilijs.
Nam cordis dyathessaron
laudamus te et cymbalis,
Dei almus tethagramaton
in seculorum seculis.

Flourishing jewel of the heavenly host,
shining palm of justice:
the people of Paris and of France
proclaim as offerings of joy
the great works of Macarius,
through whom Greece
was ennobled with a people
of illustrious birth.
He did not fear the deadly torments
of a wicked nation fallen into idolatry;
he strengthened true worship,
fruitful as an olive tree.
The shepherd of innocence
taught a thousand life-giving things
to his unbelieving people,
who bore out prophecy
and rushed into wickedness,
sacrificing to pagan gods.
May the mercy of the Heavenly One
place the king of Jerusalem, Armenia, and
Cyprus, and those who praise him,
in the presence of God today
in heavenly peace,
radiant with the crown of glory. Amen.

This is the glorious day on which
Elizabeth bore the noble offspring who blots out sin;
he fulfilled the pledge of the law, unlocking the mystery.
He is adorned with virtues, strengthened with holiness,
before his birth; the precursor, not yet born,
truly recognized the king, announcing the kingdom
in gloomy darkness. May he who made all things clean
in the River Jordan preserve King Janus for the true light
he has worshipped, giving him the joy of heaven. Amen.

Alleluia. Hail, holy Hilarion,
joyful with so many sons:
pray the Holy One
that we may be adorned with lilies,
and lead us through the underworld
from the exile of this world.
For with harmony of heart
we praise you on the cymbals,
gracious Name of God,
for ages of ages.

Τῆ εβδομάδι τῆς Πεντηκοστῆς. Μακαρισμοί,
ὡν ἡ ἀκροστιχίς· Ματθαῖος ἄδει Πνεύματος
παρουσίαν. Ἦχος βαρύς. Ὁ εἰρμός· Ὡραῖος ἦν.

Τῆ Τρίτη

Ἐν τῆ βασιλείᾳ σου μνήσθητί ἡμῶν, Κύριε.
Μακάριοι οἱ πτωχοὶ τῷ πνεύματι, ὅτι αὐτῶν
ἐστὶν ἡ βασιλεία τῶν οὐρανῶν.
Μακάριοι οἱ πενθοῦντες, ὅτι αὐτοὶ
παρακληθήσονται.
Μακάριοι οἱ πραεῖς, ὅτι αὐτοὶ κληρονομήσουσι
τὴν γῆν.
Μακάριοι οἱ πεινῶντες καὶ διψῶντες τὴν
δικαιοσύνην, ὅτι αὐτοὶ χορτασθήσονται.
Μακάριοι οἱ ἐλεήμονες, ὅτι αὐτοὶ ἐλεηθήσονται.
Μακάριοι οἱ καθαροὶ τῆ καρδίας, ὅτι αὐτοὶ τὸν
Θεὸν ὄψονται.
Μακάριοι οἱ εἰρηνοποιοί, ὅτι αὐτοὶ
υἱοὶ Θεοῦ κληθήσονται.

Μακάριοι οἱ δεδιωγμένοι ἕνεκεν δικαιοσύνης,
ὅτι αὐτῶν ἐστὶν ἡ βασιλεία τῶν οὐρανῶν.

Ἴσθι ὡς ἕξι τὰ ῥητὰ τυγχάνει, ἃ δοκεῖ τοῖς
Λατίνοις δηλοῦν τὸ Πνεῦμα ὡς προβάλλει καὶ ὁ
Υἱός, μηδὲως διαιροῦσι τῆς ὑποστάσεως αὐτοῦ
τὴν κυρίως ὑπαρξιν δώρων ἀφ' ὧν δίδωσιν.

Μακάριοί ἐστε, ὅταν ὀνειδίσωσιν ὑμᾶς, καὶ
διώξωσι, καὶ εἴπωσι πᾶν πονηρὸν ῥήμα καθ'
ὑμῶν, ψευδόμενοι ἕνεκεν ἐμοῦ.

Οὐκοῦν φησὶν ὁ Χριστός· ἐγὼ τε ὁ Πατὴρ ἓν
ἐσμέν· πέμψω δὲ τὸ Πνεῦμα· λήψεται δὲ ἐκ τοῦ
ἐμοῦ· ἐμὰ Πατρὸς τὰ πάντα· Χριστὸς τὸ Πνεῦμα
ἐμφυσᾷ· τοῦ Υἱοῦ δὲ εἴρηκε Πνεῦμα ὁ ἀπόστολος.

Χαίρετε καὶ ἀγαλλιᾶσθε, ὅτι ὁ μισθὸς ὑμῶν
πολὺς ἐν τοῖς οὐρανοῖς.

Συλλογισμοὺς ἐκ τῶν ἕξι ῥημάτων τούτων
πλέκειν πειρῶνται ἡμῖν, ὡς προβολεὺς τυγχάνει
καὶ ὁ Υἱὸς τοῦ Πνεύματος· ἀλλ' ἴσθι, ὡς οὗτοι οἱ
συλλογισμοὶ λίαν ἀσυλλόγιστοι
τοῖς πιστοῖς ἐλέγχονται.

For the Week of Pentecost. [Troparia for the] Beatitudes,
the acrostic being “Matthew sings the advent of the Spirit.”
Mode Varys (=Plagal III). The Heirmos: He was beautiful.

For Tuesday

In your kingdom remember us, O Lord.
Blessed are the poor in spirit, for theirs
is the kingdom of heaven.
Blessed are those who mourn, for they
shall be comforted.
Blessed are the meek, for they shall inherit
the earth.
Blessed are they who hunger and thirst
after justice, for they shall be filled.
Blessed are the merciful, for they shall obtain mercy.
Blessed are the pure in heart, for they
shall see God.
Blessed are the peacemakers, for they
shall be called the children of God.

Blessed are those who are persecuted for justice's sake,
for theirs is the kingdom of heaven.

Know that there happen to be six passages, which,
it seems to the Latins, show the Son also emits the Spirit,
not at all distinguishing properly the existence of his
hypostasis from the gifts that he gives.

Blessed are you when men shall revile you and
persecute you and say all manner of evil
against you falsely for my sake.

Christ, then, says: I and the Father are one¹; for I will send
the Spirit²; he will take from what is mine³;
mine are all that are the Father's⁴; Christ breathes out the
Spirit⁵; the apostle has said that the Spirit is “of the Son.”⁶

Rejoice and be glad, for great
is your reward in heaven.

They try to weave arguments (syllogisms)
for us from these six passages
that the Son is the emitter of the Spirit. But know that these
all too illogical (non-syllogistic)
arguments (syllogisms) are refuted by the faithful.

1 John 10:30

2 cf. John 16:7

3 cf. John 16:14

4 cf. John 16:15

5 cf. John 20:22

6 Galatians 4:6

Δόξα Πατρὶ καὶ Υἱῷ
καὶ Ἁγίῳ Πνεύματι.

Ἀπόκριται πὼς νοεῖς τὸ εἶναι τὸν Πατέρα τὸ ἐν
καὶ Υἱόν; Εἰ γὰρ ἐρεῖς τῇ φύσει, καὶ δεῖ λοιπὸν
τοῦ Πνεύματος ἐπίσης ἔχειν ὁμοῦ τὴν προβολήν,
ἄλλης λέγεις φύσεως τὸ Πνεῦμα ὡς ἔοικεν.

Καὶ νῦν καὶ ἀεὶ
καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν.

Δέχομαι δέ σε φρονεῖν τὸ Πνεῦμα τῷ Πατρὶ καὶ
Υἱῷ συμφυές·
οὐκοῦν ἐχρῆν τὸ Πνεῦμα, ὡς καὶ αὐτοί,
προβάλλειν ἄλλο πάλιν, ἢ τῇ Τριάδι
δειχθῆ τετρας.
Θεοτόκε, ῥύσαι με τοιαύτης αἰρέσεως!

Triplum

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

Motetus

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

Tenor

Andrea Christi famulus.

Hymn for Holy Friday

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

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

Answer how you understand the Father and the Son to
be one? If you say by nature, then it is also necessary for
the Spirit to have equal emission, since it seems you are
saying that the Spirit is of a different nature.

Both now and for ever
and to the ages of ages. Amen.

I accept that you understand that the Spirit is one by
nature with the Father and the Son.
Surely then it was necessary for the Spirit, like them,
to emit yet another, so that the Trinity may be shown
to be a tetrad.

Mother of God, save me from such a heresy!

*Translations by Archimandrite Ephrem
and Alexander Lingas*

Glorious Apostle, chosen by God
to evangelize His incarnation to the Greek people,
which was blind to it,
and doing so without blame,
you chose Patras for your resting place
and this holy cave for your tomb.
I pray to you, pray that I may find myself with you,
by your mercies, in the sight of God.

With your teaching you converted the whole country
to Christ, and with the passion and death
that you bore here on the cross above the olive tree.
Now that it has fallen into error and sadness,
win grace for it again by prayer so strong
that they may recognize the true and living God.

Andrew the servant of Christ.

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

Translation, Archimandrite Ephrem

Polyphonic Music for the Divine Liturgy

1. From the Nicene Creed

Εἰς μίαν, Ἁγίαν, * Καθολικὴν καὶ Ἀποστολικὴν Ἐκκλησίαν. * Ὁμολογῶ ἐν βάπτισμα * εἰς ἄφεσιν ἁμαρτιῶν. * Προσδοκῶ ἀνάστασιν νεκρῶν. * Καὶ ζωὴν τοῦ μέλλοντος αἰῶνος. Ἀμήν.

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

2. From the Anaphora (Eucharistic Prayer)

Ἱερεὺς· Ἡ χάρις τοῦ Κυρίου ἡμῶν Ἰησοῦ Χριστοῦ καὶ ἡ ἀγάπη τοῦ Θεοῦ καὶ Πατρὸς καὶ ἡ κοινωνία τοῦ Ἁγίου Πνεύματος εἶη μετὰ πάντων ὑμῶν.

Priest: The grace of our Lord Jesus Christ, and the love of God the Father, and the communion of the Holy Spirit be with you all.

Λαός· Καὶ μετὰ τοῦ πνεύματός σου.

People: And with your spirit.

Ἱερεὺς· Ἄνω σχῶμεν τὰς καρδίας.

Priest: Let our hearts be on high.

Λαός· Ἔχομεν πρὸς τὸν Κύριον.

People: We have them with the Lord.

Ἱερεὺς· Εὐχαριστήσωμεν τῷ Κυρίῳ.

Priest: Let us give thanks to the Lord.

Λαός· Ἄξιον καὶ δίκαιον ἐστὶ προσκυνεῖν Πατέρα, Υἱὸν καὶ Ἅγιον Πνεῦμα, Τριάδα ὁμοούσιον καὶ ἀχώριστον.

People: It is right and fitting to worship Father, Son and Holy Spirit, Trinity consubstantial and undivided.

Ἱερεὺς· ... τὸν ἐπινίκιον ὕμνον ἄδοντα, βοῶντα, κεκραγότα καὶ λέγοντα·

Priest: ... singing, crying, shouting the triumphal hymn, and saying:

Λαός· Ἅγιος, ἅγιος, ἅγιος Κύριος Σαβαώθ· πλήρης ὁ οὐρανὸς καὶ ἡ γῆ τῆς δόξης σου, ὡσαννὰ ἐν τοῖς ὑψίστοις. Εὐλογημένος ὁ ἐρχόμενος ἐν ὀνόματι Κυρίου. Ὡσαννὰ ὁ ἐν τοῖς ὑψίστοις.

People: Holy, holy, holy, Lord of hosts; heaven and earth are full of your glory.

(Ἱερεὺς· Λάβετε, φάγετε, τοῦτό μου ἐστὶ τὸ σῶμα, τὸ ὑπὲρ ἡμῶν κλάμενον, εἰς ἄφεσιν ἁμαρτιῶν.)

Hosanna in the highest. Blessed is he who comes in the name of the Lord. Hosanna in the highest.

Λαός· Ἀμήν.

(Priest: Take, eat; this is my body, which is broken for you, for the forgiveness of sins.)

(Ἱερεὺς· Πίετε ἐξ αὐτοῦ πάντες, τοῦτό ἐστὶ τὸ αἷμά μου, τὸ τῆς καινῆς διαθήκης, τὸ ὑπὲρ ὑμῶν καὶ πολλῶν ἐκχυνόμενον, εἰς ἄφεσιν ἁμαρτιῶν.)

People: Amen.

Λαός· Ἀμήν.

(Priest: Drink from this, all of you; this is my blood of the New Covenant, which is shed for you and for many for the forgiveness of sins.)

(Ἱερεὺς· Τὰ σὰ ἐκ τῶν σῶν σοὶ προσφέροντες, — κατὰ πάντα καὶ διὰ πάντα —)

People: Amen.

Λαός· σὲ ὑμνοῦμεν, σὲ εὐλογοῦμεν, σοὶ εὐχαριστοῦμεν, Κύριε, καὶ δεόμεθά σου, ὁ Θεὸς ἡμῶν.

(Priest: Offering you your own of your own — in all things and for all things —)

People: We praise you, we bless you, we give thanks to you, O Lord, and we pray to you, our God.

3. Pre-Communion Acclamation

Διάκονος· Πρόσχωμεν.

Deacon: Let us attend.

Ἱερεὺς· Τὰ ἅγια τοῖς ἁγίοις.

Priest: The Holy Things for the Holy.

Λαός· Εἷς Ἅγιος, εἷς Κύριος, Ἰησοῦς Χριστός, εἰς δόξαν Θεοῦ Πατρὸς. Ἀμήν.

People: One is holy, one is Lord: Jesus Christ, to the glory of God the Father. Amen.

Translation modified from The Divine Liturgy of our Father among the Saints John Chrysostom, Archdiocese of Thyateira and Great Britain

4. Cretan Communion Hymns

Φρίττω δεχόμενος τὸ πῦρ, μὴ φλεχθῶ ὡσεὶ
κηρὸς καὶ ὡσεὶ χόρτος· ὦ φρικτοῦ μυστηρίου!
ὦ εὐσπλαγχνίας Θεοῦ! Πῶς θείου Σώματος καὶ
Αἵματος ὁ πηλὸς μετέχω καὶ ἀφθαρτοποιούμαι;
*From Ode 8 of the Canon of Preparation
for Holy Communion*

Ὡς ἐμνήσθης Χριστέ, τοῦ πιστοῦ ληστοῦ ἐπὶ τὸν
σταυρὸν, μνήσθητι καὶ ἡμῶν ἐν τῇ βασιλείᾳ σου.

Prima Pars

In te Domine speravi,
non confundar in aeternum.
In iustitia tua libera me.
Inclina ad me aurem tuam,
accellera ut eruas me.
Esto mihi in Deum protectorem
et in domum refugii:
ut salvum me facias.

Secunda Pars

Quoniam fortitudo mea
et refugium meum es tu,
et propter nomen tuum
educes me et enutries me.
Educas me de laqueo hoc
quem absonderunt mihi,
quoniam tu es protector meus.
In manus tuas comendo spiritum meum
redemisti me,
Domine Deus veritatis.
Psalm 30, verses 2-6

Invocation of the Muse

Ἄειδε Μοῦσά μοι φίλη,
μολπῆς δ' ἐμῆς κατάρχου,
αὔρη δὲ σῶν ἀπ' ἀλσέων
ἐμὰς φρένας δονεῖτω.

Invocation of Calliope and Apollo

Καλλιόπεια σοφά,
Μουσῶν προκαθαγέτι τερπνῶν,
καὶ σοφὴ μυστοδότα, Λατοῦς γόνε,
Δήλιε Παϊάν,
εὐμενεῖς πάρεστέ μοι.

I shudder as I receive the fire. May I not be burned
up like wax, like grass. O fearful Mystery! O divine
compassion! How can I, who am clay, partake of your
divine Body and Blood and be made incorruptible?

As you, O Christ, remembered the faithful thief on the
cross, remember us also in your kingdom.
Translation, Archimandrite Ephrem

In you, O Lord, have I trusted:

let me never be put to shame.
Set me free in your righteousness.
Incline your ear to me;
make haste to rescue me.
Be for me a protecting God
and a house of refuge
to save me.

For you are my strength
and my refuge,
and for your name's sake
you will lead me and nourish me.
You will bring me out of the trap
which they have set for me,
because you are my protector.
Into your hands, Lord, I commend my spirit:
you have redeemed me,
Lord God of truth.

Translation, Kerry McCarthy

Sing for me, dear Muse,
begin my tuneful strain;
a breeze blow from your groves
to stir my listless brain.

Translation, M. L. West

Skillful Calliope,
leader of the delightful muses,
and skilful instructor, son of Leto,
Delian Paian,
favor and be with me.

Translation, M. L. West

In hydraulis quondam Pithagora
Admirante melos, phthongitates
Malleorum, secutus equora
Per ponderum inequalitates,
Adinvenit muse quiditates.

Epitritum ast hemioliam
Epogdoun et duplam perducunt
Nam tessaron penthe concordiam
Nec non phthongum et pason adducunt
Monocordi dum genus conducunt.

Hec, Oggeghen, cunctis qui precinis
Galliarum in regis latria,
O practicum tue propaginis
Arma cernens quondam per atria
Burgundie ducis in patria.

Per me, Busnois, illustris comitis
De Charulois Indignum musicum,
Saluteris tuis pro meritis
Tamquam summum Cephas tropidicum:
Vale, verum instar Orpheicum.

Pseume premier

Les heurs du prud'homme, qui ne s'es point
pourmené, Dedans le complot des méchants.
Ni s'est arrêté dans la voie des forfaiteurs,
Ni des moqueurs au banc assis.
Mais dont le cœur est en la loi du bon seigneur,
Et nuit et jour songe en sa loi.
Et doit tout ainsi être qu'est un a'bre vert,
Planté joignant le cours des eaux:
Qui sons riant fruit en sa saison doit donner.
Sa feuille point ne flétrira:
Et mêmes heureux tout le beau fruit qu'il fera
Heureusement le parfera. Non ainsi pervers, non non
ainsi: maie come est La balle qu'un vent poussera.
Par quoi ne sourdront les méchants au jugement.
Ni dans l'assemblée des élus. Mais Dieu connoit
bien quel chemin les justes vont
Et des méchants le train périt.

Alleluia.

Haec dies quam fecit Dominus:
exultemus et laetemur in ea.

Psalm 117:24

On an occasion when Pythagoras
was wondering at the tones in water organs
[and] the tonalities of hammers, having followed
with his eyes⁷ the surfaces according to the inequalities of
the weights, he discovered the essential natures of the muse.⁸

These produce⁹ epitrite and hemiola,
epogdous and duple,
for they lead towards the harmony of fourth, fifth,
and also tone and octave,
while they connect¹⁰ the species of the monochord.

Ockeghem, you who sing before all in the service
of the King of the Gauls,
O strengthen the practice of your generation,
examining these things on occasion in the halls
of the Duke of Burgundy in your fatherland.

By me, Busnois, unworthy musician
of the illustrious Count of Charolais,
be greeted for your merits
as the highest trope-uttering Cephas;¹¹
farewell, true image of Orpheus.

Corrected text and translation, David Howlett

Psalm 1

Blessed is the man who has
not walked in the council of the ungodly,
nor stood in the way of sinners,
nor sat on the seat of the pestilent.
But his will is in the law of the Lord,
and on his law he will meditate day and night.
He will be like a tree that has been
planted beside streams of water,
which will give its fruit in its season,
and its leaves will not fall;
and whatever he does
will prosper. Not so the ungodly, not so: but like the chaff
that the wind blows away from the face of the earth.
Therefore the ungodly will not rise in judgment,
nor sinners in the council of the just. Because the Lord
knows the way of the just,
but the way of the ungodly will perish.

Translation from the Greek, Archimandrite Ephrem

Alleluia.

This is the day which the Lord has made:
let us rejoice and be glad in it.

-
- 7 or "gazed at" or "borne in mind"
8 with play on "music" and "water"
9 lit. "lead through to"
10 lit. "lead together"
11 i.e., Peter

Prima pars

Heu mihi Domine

quia peccavi nimis in vita mea:
quid faciam miser, ubi fugiam nisi
ad te Deus meus?
[Responsum:] Miserere mei
dum veneris in novissimo die.

Secunda pars

[Versus:] Anima mea turbata est valde:
sed tu Domine succurre ei.
[R.:] Miserere mei dum veneris in novissimo die.
From the Matins of the Dead

Prophetiae Sibyllarum

Carmina chromatico quae audis modulata tenore,
Haec sunt illa quibus nostrae olim arcana salutis
Bis senae intrepido cecinerunt ore Sibyllae.

9. *Sibylla Europea*

Virginis aeternum veniet de corpore verbum
Purum, qui valles et montes transiet altos.
Ille volens etiam stellato missus Olympo,
Edetur mundo pauper, qui cuncta silenti
Rexerit imperio: sic credo, et mente fatebor:
Humano simul ac divino semine gnatus.

10. *Sibylla Tiburtina*

Verax ipse Deus dedit haec mihi munia fandi,
Carmine quod sanctam potui monstrare puellam,
Concipiet quae Nazareis in finibus, ilium
Quem sub carne Deum Bethlemica rura videbunt.
O nimium felix, coelo dignissima mater,
Quae tantam sacro lactabit ab ubere prolem.

11. *Sibylla Erythraea*

Cerno Dei natum, qui se demisit ab alto,
Ultima felices referent cum tempora soles:
Hebraea quem virgo feret de stirpe decora,
In terris multum teneris passurus ab annis,
Magnus erit tamen hic divino carmine vates,
Virgine matre satus, prudenti pectore verax.

12. *Sibylla Agrippa*

Summus erit sub carne satus, charissimus atque,
Virginis et verae complebit viscera sanctum
Verbum, consilio, sine noxa, spiritus almi:
Despectus multis tamen ille, salutis amore,
Arguet et nostra commissa piacula culpa:
Cuius honos constans, et gloria certa manebit.

Woe is me Lord,

for I have sinned exceedingly in my life:
miserable, what shall I do, where shall I flee,
if not to you, my God?
Have mercy on me,
when you come on the last (lit. "newest") day.

My soul is greatly troubled,
but you, O Lord, run to assist it.
Have mercy on me, when you come on the last day.

Polyphonic songs which you hear with a chromatic tenor,
these are they, in which our twice-six sibyls once sang
with fearless mouth the secrets of salvation.

From the body of a virgin shall come forth the pure word
eternal, who shall cross valleys and high mountains.
He, willingly sent even from starry Olympus,
will be sent into the world a pauper, who shall rule all creation
with silent power. Thus I believe and shall acknowledge
in my heart: He is the child of both divine and human seed.

The truthful God himself gave me these gifts of prophecy,
that I might proclaim in song the holy virgin
who shall conceive in Nazareth's bounds
that God whom Bethlehem's lands shall see in the flesh,
O most happy mother, worthy of Heaven,
who shall nurse such a child from her holy breast.

I behold the son of God, who sent himself from on high,
when the joyful days shall bring the last times.
He whom the comely virgin shall bear from the Hebrew lineage,
he who shall suffer much on earth from his tender years on,
he shall nevertheless be here a great seer in godly prophecy,
the son of a virgin mother, truthful and of a wise heart.

The highest and dearest shall be born in the flesh
the son of the true virgin, and the holy word shall fill the womb
of the maiden through the pure intention of the nurturing spirit;
although contemptible to many, he, for love of our salvation,
will censure the sins committed by our guilt;
his honor shall remain constant and his glory certain.

Translation, Peter Bergquist

Alexander Lingas, Cappella Romana's founder and artistic director, is a Senior Lecturer in Music at City University in London and a Fellow of the University of Oxford's European Humanities Research Centre. He was formerly Assistant Professor of Music History at Arizona State University's School of Music and a British Academy Junior Research Fellow at St Peter's College, Oxford. He also serves as a lecturer for the Institute of Orthodox Christian Studies at the University of Cambridge.

Dr. Lingas has received a number of academic awards, including the British Academy's Thank-Offering to Britain Fellowship for 2009-2010. He has previously been awarded fellowships from the Social Sciences and Humanities Research Council of Canada (for theological study under Metropolitan Kallistos (Ware) of Diokleia), Dumbarton Oaks (Harvard University), the Institute for Advanced Study, and the American Council of Learned Societies (NEH Areas Studies Fellowship). His musical studies in Greece with noted cantor Lycourgos Angelopoulos were supported by the Fulbright and the Alexander S. Onassis foundations. Dr Lingas has written articles for the *The Oxford Handbook of Byzantine Studies*, *The New Grove Dictionary of Music and Musicians*, *Einaudi's Enciclopedia della musica*, *Die Musik in Geschichte und Gegenwart*, *The Oxford Companion to Music* and *The Orthodox Encyclopedia* published by the Research Center of the Moscow Patriarchate. He is currently working on a study of Sunday Matins in the Rite of Hagia Sophia for Ashgate Publishing and a general introduction to Byzantine Chant for the Yale University Press.

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 one of the Pacific Northwest's few professional chamber vocal ensembles. It has a special commitment to mastering the Byzantine and Slavic repertoires in their original languages, thereby making accessible to the general public two great musical traditions that are little known in the West. Leading scholars have supplied the group with their latest discoveries, while its music director has prepared a number of the ensemble's

performing editions from original sources. In the field of contemporary music, Cappella Romana has taken a leading role in bringing to West Coast audiences the works of such European composers as Michael Adamis, Ivan Moody, Arvo Pärt, and John Tavener, as well as promoting the work of North Americans such as Fr. Sergei Glagolev, Christos Hatzis, Robert Kyr, Peter Michaelides, and Tikey Zes.

The ensemble presents annual concert series in Portland, Oregon and Seattle, Washington. Critics have consistently praised these for their unusual and innovative programming, including numerous world and American premieres. The group has also frequently collaborated with such artists as conductor Paul Hillier, chant-specialist Ioannis Arvanitis, composer Ivan Moody, and Slavic music expert Mark Bailey.

Cappella Romana tours regularly and made its European debut at the 2004 Byzantine Festival in London with concerts at the Queen Elizabeth Hall, St. Paul's Cathedral, and the Greek Orthodox Cathedral of St. Sophia. The same year the Metropolitan Museum of Art in New York presented the ensemble and released its CD *Music of Byzantium* for the exhibit *Byzantium: Faith and Power 1261–1557*. The J. Paul Getty Center has presented Cappella Romana twice, commissioning a newly researched program of Sinaite chants for the exhibit *Holy Image, Hallowed Ground: Icons from Sinai*. Other appearances include concerts for such academic institutions as Princeton, Yale, and the Pontificio Istituto Orientale (Rome), in addition to music festivals in Canada, Ireland, Italy, the United Kingdom, and the USA.

Cappella Romana has released thirteen compact discs: *Tikey Zes Choral Works* and *When Augustus Reigns* (Gagliano Records); *The Akáthistos Hymn* by Ivan Moody, *Epiphany: Medieval Byzantine Chant*, and *Gothic Pipes: The Earliest Organ Music* (Gothic Records/Loft); *Music of Byzantium* (in cooperation with the Metropolitan Museum of Art, selling over 12,000 copies); *Lay Aside All Earthly Cares: Music by Fr. Sergei Glagolev*, *The Fall of Constantinople*, *Byzantium in Rome: Medieval Byzantine Chant from Grottaferrata*, *The Divine Liturgy in English in Byzantine Chant*, *Richard Toensing: Kontakion on the Nativity of Christ and New Orthodox Carols*, *Peter Michaelides: The Divine Liturgy* (CR Records), and a compilation of Byzantine music *Byzantium: 330-1453* in cooperation with the Royal Academy of Arts in London for an exhibition of the same name in 2008-09.

Forthcoming recordings include *Mt. Sinai: Frontier of Byzantium* (Medieval Byzantine Chant from the Monastery of St. Catherine, Sinai), a disc of choral works of the Finnish Orthodox Church directed by Ivan Moody, a disc of 15th-century Greek and Latin music from the island of Cyprus, and a choral setting of the Divine Liturgy by Tikey Zes.