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**Citation:** Lingas, A. (2015). Cyprus: Between East and West. Portland, USA: Cappella Romana.

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# CYPRVS

BETWEEN GREEK EAST  
& LATIN WEST

CAPPELLA ROMANA  
ALEXANDER IUNGAS



## Cyprus: Between Greek East & Latin West

1	Responsory: <i>Letare, Cyprus florida</i> (from the Office of St. Hilarion, MS Torino J.II.9)	3:59
2	Motet 8 <i>Gemma florens/Hec est dies</i> (MS Torino J.II.9)	4:51
3	Sticheron Prosoomoion for St. Hilarion in Mode 4 (Melody MS Mt. Athos Vatopedi 1493) Ὁ ἰλαρὸς τὴν ψυχὴν · Ἦχος δ'	3:07
4	Sticheron Doxastikon for St. Hilarion in Mode 2 (MS Sinai Gr. 1471) Ἐκ νεότητός σου φέρων τελειότητος φρόνημα · Ἦχος β'	3:47
5	Motet 17 <i>Magni patris/Ovent Cyprus</i> (MS Torino J.II.9)	3:09
6	Trisagion of Orthros / Τρισάγιον τοῦ ὄρθρου (MS Sinai Gr. 1313)	3:05
7	Trinitarian Kalophonikon / Τριαδικὸν καλοφωνικόν (MS Athens EBE 2406) by Konstantine Asan & John Kladas the Lambadariou Κωνσταντίνου τοῦ Ἀσάνη & Ἰωάννου λαμπαδαρίου τοῦ Κλαδᾶ	12:07
8	Kyrie for St. Hilarion (from the Mass of St. Hilarion, MS Torino J.II.9)	3:54
9	Gloria 10 (MS Torino J.II.9)	4:08
10	Alleluia: <i>Ave Sancte Ylarion</i> (from the Mass of St. Hilarion, MS Torino J.II.9)	3:57
11	Sequence for St. Hilarion (from the Mass of St. Hilarion, MS Torino J.II.9)	5:37
12	Communion Verse for Saints / Κοινωνικὸν «Εἰς μνημόσυνον αἰώνιον» (MS Athens EBE 2406) by Nicholas Asan / Νικολάου τοῦ Ἀσάνη	4:53
13	A Short Kratema (MS Athens EBE 2406) by Paul Kasas, Protopsaltes (First-Cantor) of Cyprus as beautified by Nicholas, Protopsaltes of Rentakinou, in Mode 4 Καταβασία ποιηθεῖσα παρὰ τοῦ [Παύλου] Κασᾶ, πρωτοψάλτου Κύπρου· καλλωπισθεῖσα δὲ παρὰ κυροῦ Νικολάου, πρωτοψάλτου Ρεντακινουῦ · Ἦχος δ'	5:29
14	Motet 33 <i>Da, magne pater/Donis affatim perfluit orbis</i> (MS Torino J.II.9)	2:29

TOTAL TIME: 64:46

## **Cappella Romana**

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## Medieval Cyprus between East and West

Located at a strategic point in the Eastern Mediterranean close to the coasts of Asia Minor (modern Turkey) and the Middle East, the island of Cyprus has been a site of commercial and cultural interchange since the dawn of civilization. Christianity came to the island with the apostles Paul and Barnabas, the latter of whom was himself a Cypriot and, according to local legend, the island's first bishop. The Church of Cyprus was granted the right of self-governance (autocephaly) by the Emperor Zeno (474–91) and remained a powerful institution after the island came under joint Byzantine and Arab rule in the late seventh century.

Constantinople reasserted full control over Cyprus in the tenth century, but by the early twelfth century it had become a way station for Crusaders journeying to the Holy Land. During the Third Crusade (1189–92), King Richard I the Lionhearted of England diverted his fleet to Limassol in 1191, captured the island, and promptly sold it to the Knights Templar. The Templars soon proved incapable of administering Cyprus, so in 1192 Richard sold it to Guy de Lusignan, who had been displaced as Latin King of

Jerusalem by the Muslim reconquest of the Holy City led by Saladin in 1187. The dynasty founded by Guy governed the island for nearly two centuries, with the later period marked by ever-closer relations with the city-states of Italy. In 1489 the Republic of Venice added Cyprus to its empire, of which it remained a part until the Ottoman conquest of 1571.

Greek-speaking Orthodox Christians remained in the majority under Lusignan rule, but the island

*The present recording offers a sampling of the Byzantine and Latin sacred music that someone could have encountered during the fifteenth century by walking the short distance between the Greek Orthodox and Roman Catholic cathedrals of Nicosia.*

also hosted significant minority communities of Armenians, Syriac Christians, Jews, and Western Europeans. The latter included traders and refugees from Crusader states recently captured by the Arabs, some of whom came to occupy positions of power in the island's feudal system of governance. Whereas early members of this

imported aristocracy attempted to suppress the Orthodox Church of Cyprus, toleration became the rule in succeeding generations marked by increasing rates of intermarriage between the Greek and Latin communities. In both the capital of Nicosia (*Leukosia*) and the coastal city of Famagusta (*Ammochostos*), Roman Catholic cathedrals in the Gothic style were constructed in close proximity to their Eastern Orthodox counterparts.

### **The *Ars nova* and its Byzantine Counterpart**

Latin and Greek sacred music of the Middle Ages shared both roots in the Christian psalmody of Roman Late Antiquity and a common inheritance of Ancient Greek musical theory. Despite centuries of troubled relations between Byzantine Christianity and the Church of Rome that went from bad to worse with the Crusader sack and occupation of Constantinople in 1204, Western and Greek writers continued to describe favourably encounters with the music of their counterparts well into the fifteenth century (Lingas 2006). One reason for this is that musical expression in the two traditions of worship remained, at base, stylistically similar. Although differing in liturgical language and the particularities of their respective systems of worship, music in the Roman and Byzantine rites consisted mainly of the unaccompanied singing of psalms and other sacred texts, a practice that we call today ‘chant’, or ‘plainchant’. Furthermore, the ways in which Byzantine and Roman (Gregorian) chant were sung seem to have been aurally compatible, even to the point of allowing simple techniques practiced by Western singers of spontaneously adding unwritten

vocal parts to a chant according to basic rules of consonance – that is, the performance practices of organum and *cantus planus binatim* (‘plainchant twice’) – to be adopted in some circumstances by Greek cantors, especially those serving regions with religiously mixed populations.

Even as these traditional styles of chanting continued to dominate Latin and Greek worship throughout the Middle Ages, during the fourteenth century the musical elites of West and East developed strikingly different approaches to the composition of technically advanced music. In the West, circles of theorists and composers fostered what some of them labelled a ‘New Art’ (*Ars nova*) of writing music in multiple parts that further distanced the practice of polyphony from its origins in improvisation. They accomplished this through the introduction of French and Italian systems of ‘mensural’ (‘measured’) musical notation that were capable of recording the relative durations of sounds with unprecedented precision, thereby allowing privileged groups of court musicians to create sacred and secular polyphonic works of great formal sophistication and rhythmic complexity.

Currents of artistic renewal in the Greek East took a markedly different route, being channelled into the elaboration of Byzantine chant. The most influential figure in the musical revolution that Edward Williams (1972) called ‘A Byzantine *Ars nova*’ was the composer, editor, music theorist, and Saint, John Koukouzeles (late 13th–early 14th c.). His *Life* identifies him as a native of Dyrrhachium (modern Dürres, Albania) who was educated in

Constantinople, where he became a musician at the imperial court. Koukouzeles eventually left the capital to take up the life of a contemplative ('hesychast') monk of the Great Lavra on Mount Athos. He subsequently spent his weekdays in solitude practicing *hesychia* (literally 'quietude'), but returned to his monastery for weekends and feasts to assist with the chanting of the All-Night Vigil. Byzantine musical manuscripts reveal that Koukouzeles contributed to the codification of older repertoires while pioneering a new kalophonic ('beautiful sounding') idiom of chanting that spread rapidly throughout the Orthodox world. Kalophonic singing is characterised generally by vocal virtuosity, but individual chants may display different combinations of the following techniques: textual repetition, the addition of new texts (troping), melisma (the melodic extension of a single vowel), and the composition of *teretismata*, wordless passages on such strings of vocables as *ananenes* and *terirem*.

The present recording offers a sampling of the Byzantine and Latin sacred music that someone could have encountered during the fifteenth century by walking the short distance between the Greek Orthodox and Roman Catholic cathedrals of Nicosia. Selections of Byzantine and Latin chant in traditional genres are situated among kalophonic and polyphonic works representing the most technically advanced forms of vocal music performed on the island. The singers of Cappella Romana render this music in the light of the literary and musical witnesses to the aural compatibility of

medieval Greek and Latin chanting noted above. Their vocal aesthetic is further informed by the oral traditions of received forms of Byzantine chanting (including those practiced on the Ionian Islands, which remained under Venetian control after the Ottoman conquest of Crete in 1649; see Dragoumis 1978), as well as the documentary evidence for melodic ornamentation and other forms of embellishment in sacred music of the Western Middle Ages (McGee 1998).

### *Latin Music in Cyprus*

Literary witnesses to the cultivation of music by the French kings of Cyprus are found in a variety of sources, but nearly all of the surviving music associated with the Lusignan court is contained in a single manuscript: Torino Biblioteca Nazionale Universitaria J.II.9. This remarkable document was, according to Karl Kügle (2012), evidently copied between 1434 and 1436 under the supervision of Jean Hanelle, one of two priest-musicians from Cambrai (the other was Gilet Velut) who arrived in Cyprus in 1411 with Charlotte of Bourbon, the second wife of King Janus I (1398–1432). Whereas Velut appears to have soon left the island, Hanelle remained in the service of the Lusignan family for decades, becoming a *scribendaria* of the Roman Catholic cathedral of Nicosia in 1428 and also, at some point, master of the Cypriot king's chapel. Probably travelling to Italy in 1433 as part of the Cypriot delegation for the marriage of Anne of Lusignan to Louis of Savoy, Hanelle then seems to

have supervised the production of Torino J.II.9 for the Avogadro family of Brescia, whose coat of arms is on the first folio of the codex.

Since all of the music in J.II.9 is anonymous and there are no known melodic concordances with other sources, Kügle has suggested that its contents may be largely the work of Hanelle, and, perhaps, of some of his colleagues at the Lusignan court. The Torino manuscript opens with a section of Latin plainchant (a rhymed Office and Mass for St Hilarion, a rhymed Office for St Anne, and six sets of chants for the ordinary of the Mass), followed by a fascicle of polyphonic music for the Mass ordinary, and then another section containing 41 polytextual motets (33 in Latin and 4 in French). The remainder of the codex is devoted almost entirely to polyphonic French secular song (ballades, virelais, and rondeaux), the exception being a single polyphonic Mass cycle inserted by a later hand after the fascicle of ballades. The polyphony of J.II.9 ranges in idiom from technically advanced compositions displaying the rhythmic complexity characteristic of the so-called *ars subtilior* ('subtler art') cultivated in France and northern Italy during the later fourteenth and early fifteenth centuries to works in comparatively simple styles. An example of the latter is the largely homophonic *Gloria in excelsis* 10 for three voices, which features textures not entirely unlike those that could be produced by polyphonically elaborating chant in performance (as in the preceding *Kyrie for St Hilarion*).

Interspersed throughout the present recording is music for St Hilarion, an early Christian monk

whose biography was written by St Jerome. Born in Gaza in 291, he learned asceticism in Egypt as a disciple of St Anthony the Great and completed his earthly life as a hermit near the city of Paphos in Cyprus. St Hilarion was thereafter regarded as a patron of the island; the castle in Kyrenia that served as the Lusignan summer residence was dedicated to him. In 1414 the court of King Janus marked the feast of St Hilarion (21 October) with newly composed services that the Avignon Pope John XXIII had recently approved for celebration with the issuance of a papal bull that is copied at the very beginning of codex J.II.9.

The Vespers responsory *Letare Ciprus* mixes praise for St Hilarion with supplication for the island, themes that the verse of the Mass Alleluia *Ave Sancte Ylarion* recalls amidst a stream of Greek terms. Detailed references to the life of the saint enrich the encomia and entreaties of the following Sequence *Exultantes collaudemus* in a manner similar to the texts of Motet 17 *Magni patris/Ovent Cyprus*, one voice of which, the motetus, directly asks Hilarion to intercede for King Janus.

The medieval motet is a form of polyphony in which upper voices, each of which may be provided with its own text, are supported by a foundational part (the 'tenor') that is either taken from a pre-existing melody (often a piece of plainchant) or, as is the case with all but two of the motets in the Torino manuscript, newly composed. Nearly all of the parts in the motets of J.II.9 feature what modern scholars call 'isorhythm', namely the repetition of a rhythmic pattern (talea) one or more times following its initial

statement. This repetition may be literal or, as in the case of Motet 8 *Gemma Florens/Hec est dies*, involve patterns of diminution (in this case, a talea repeated twice in 3:1 diminution for a total of four statements).

*Gemma Florens/Hec est dies* is one of several motets commemorating milestones in the life of the Lusignan family, evidently having been written to mark the baptism in 1418 of John, the son of Janus and Charlotte of Bourbon. Its triplum voice emphasises kinship with the French royal family into which Charlotte was born, mentioning a 'Macarius' who is probably to be understood as being St Denys of Paris. Its motetus, on the other hand, speaks of the birth of John the Baptist to Elizabeth before invoking Christ's protection on King Janus. Although differing in their wording, both upper voices of Motet 33 *Da magne Pater/Donis affatim* are hymns of praise to God featuring the acrostic 'Deo gratias', the concluding response for the Mass of the Roman rite.

### **Byzantine Music in Cyprus**

Manuscripts of Byzantine chant copied through the middle of the fifteenth century show that Cyprus remained closely tied to the musical mainstream of Byzantium. The two hymns (*stichera*) from the Greek office for St Hilarion included on the present recording are excerpts from a longer sequence of hymns interpolated on the eve of his feast between the verses (*stichoi*) of the Lamplighting Psalms of Byzantine Vespers. Their melodies have been taken

from standard collections of medieval Orthodox hymnody and, like all the Greek chants on this disc, have been edited by Dr Ioannis Arvanitis in the light of his groundbreaking research on rhythm in Byzantine chant of the Middle Ages (2010). One of our sources is the Sticherarion Sinai Greek 1471, a volume that consists mainly of through-composed hymns (*stichera idiomela*) that Oliver Strunk (1977) identified as having been copied on Cyprus during the fourteenth century and, perhaps because of the island's proximity to the Middle East, includes rarely notated hymns associated with the rite of Jerusalem.

Cypriot cantors from the period of Lusignan rule not only maintained existing traditions of Byzantine chanting, but also contributed works in the new kalophonic style to musical anthologies copied on the mainland. What little we know about these musicians comes mainly from brief headings to their compositions mentioning their names, the fact that they were from Cyprus, and perhaps also their musical or clerical posts. For the present recording we have selected three works partially or wholly attributed to Cypriot composers from the manuscript Athens, National Library of Greece 2406, an encyclopedic volume of Byzantine service music copied in the northern Greek town of Serres and dated to the fateful year of 1453.

Byzantine musical manuscripts record the musical activities of three members of the Asan family of Cyprus, two of whom appear in Athens 2406 (the third is the priest Manuel Asan, whose works are transmitted in other early fifteenth century sources). To Konstantinos (Constantine) Asan are ascribed

several texts set to music in the kalophonic style by John Kladas, a Lambadarios of the Great Church of Hagia Sophia and the leading Constantinopolitan composer of the late fourteenth and early fifteenth centuries. The present recording offers one of their two hymns that honour the Holy Trinity in fifteen-syllable verse, a metre employed widely in Byzantine sacred and secular poetry. The music of Kladas is generally meditative in character, but gradually builds in tension through a series of textual repetitions. This tension is released with teretismata that culminate in vocal imitations of brass fanfares that herald the final exclamation: 'Save me, Holy Trinity: Father, Son and Holy Spirit!'

In Athens 2406 the Communion Verse for Saints (and ordinary Tuesdays) by Nicholas Asan follows another setting of the same text attributed to the daughter of Kladas. Nicholas begins with a brief quotation of a formula for the syllabic rendering of psalms, after which he shifts into a melodically florid style for the remainder of the piece, about two thirds of which is devoted to repetitions of the refrain 'Alleluia' extended through the intercalation of consonants within the melismas and the insertion of the command 'Λέγε!' ('Say!'). These extensions not only helped to fill the time required for the distribution of Communion, but also reflected sonically the Byzantine theological understanding of earthly worship as an icon of that celebrated perpetually by the angels.

Byzantine cantors who wished to further prolong a liturgical moment were able to do so by inserting

a musically independent *kratema* ('holder'), a composition consisting entirely of teretismata. Although their vocables were rendered exclusively with the human voice, kratemata could serve liturgical functions analogous to those of the organ preludes, interludes, and postludes found in later Western liturgical traditions. On the present recording we demonstrate this by appending to the Communion Verse a kratema by Paul Kasas, a priest-monk who was *Protopsaltes* (First-Cantor) of Cyprus during the early fifteenth century. Copied in Athens 2406 among festal psalms for evening prayer, this kratema is labelled a *katavasia* by its scribe. This technical term denoting some kind of descent was traditionally applied in Byzantine liturgy either to the concluding stanzas of poetic canons at the morning office or, in the old rite of Jerusalem, the short festal hymns known in modern use as *apolytikia* ('dismissal [hymns]'). Composers of kalophonic chant, however, tended to use the term to refer to short kratemata that could be added as codas to other works (Anastasiou 2005). The *katavasia* of Kasas is divided musically into three large sections of melodically related material, each of which is formed of sequences of phrases that climax an octave above the base of the mode. Athens 2406 includes two endings for this kratema: a lightly ornamented version of *Neagie*, the intonation for the Fourth Plagal Mode (not recorded); and an alternate version in which this intonation is dramatically stated in octaves, labelled 'doubling' ('*diplasma*') in the manuscript, after which the upper voice executes a gentle descent to the base of the mode.

During the final decades of the Lusignan dynasty and then subsequently under the administration of Venice, Greek Orthodox cantors in Cyprus began to shadow the musical developments of their colleagues in Venetian-ruled Crete. While continuing to transmit the central repertoires of Byzantine chant, Cypriot musicians also wrote new chants and selectively arranged older compositions in ways that reflected shifting musical sensibilities. As in Crete, the changes included alterations of melodic style and the extension of modal variety to a broader range of liturgical genres. An example of these new directions in melody and modality is the Trisagion (“Thrice Holy”) Hymn composed as a conclusion to the Great Doxology (*Gloria in excelsis*)

of the Byzantine morning office of Orthros. This hymn appears amid the older musical layers of Sinai Greek 1313, a Cypriot manuscript of the sixteenth century featuring the hands of multiple scribes. Probably the latest of these scribes is Hieronimos Tragodistes, a composer and theorist who left Cyprus in the middle of the sixteenth century for Venice where he became a pupil of Gioseffo Zarlino (Strunk 1974).

—Alexander Lingas

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## Responsorium

Letare, Ciprus florida,  
feta sanctis odoribus,  
et fertilis et rorida  
sanctis compta corporibus.  
Propter quod et Ylarion  
fide sancte matris Syon  
est tibi pater proprius.

### *Verse*

Nam inter tuos ceteros  
quos sanctos genuisti  
huic isti solum regios  
custodes tribuisti.  
Propter...

### *Verse*

Gloria Patri et Filio et Spiritui Sancto.  
Propter...

## Responsory

Rejoice, flourishing  
Cyprus, rich with holy  
scents, fertile and watered  
with the bodies of saints:  
Therefore Hilarion, in the  
faith of holy mother Zion,  
is your own father.

### *Verse*

For among the other saints  
you have begotten, you  
have granted him alone  
the protection of kings.  
Therefore...

*Verse:* Glory be to the Father, and to the Son and to  
the Holy Spirit.  
Therefore...

**Motet 8***Triplum*

Gemma florens militie,  
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 latric

Olivia

Suggestentis frugalia.

Populis diffidentie

Pastor innocentie

Per milia

Ediserit vitalia,

Eminent quo prophetie

Et corruunt nequitie,

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 preco

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***Triplum*

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 shep-

herd 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 Jeru-

salem, Armenia, and

Cyprus, and those  
who praise him, in  
the presence of God  
today in heavenly  
peace, radiant with  
the crown of glory.

*Motetus*

This is the glori-  
ous 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 wor-  
shipped, giving him  
the joy of heaven.  
Amen.

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

Ἦχος δ'

Ὁ ἐξ ὑψίστου κληθεῖς

Ὁ ἰλαρὸς τὴν ψυχὴν καὶ τὴν καρδίαν, ὅτε σε ὁ  
ἔνθεος ἔρωσ κατέτρωσε, καὶ ἱεραῖς ἀναβάσειν,  
ἐπαναστήναι, τῶν κοσμικῶν σε θορύβων ἔπεισε,  
τότε ὀπλισάμενος Σταυροῦ τὴν δύναμιν, πρὸς  
τὴν δαιμόνων ἐχώρησας, Παμμάρκαρ πάλην, καὶ  
ἀνεπλέξω νίκης διάδημα, καὶ νῦν αὐλίχη, ταῖς  
λαμπρότησι, τῶν Ἁγίων· μεθ' ὧν ἡμῖν αἴτησαι,  
φωτισμὸν καὶ εἰρήνην, καὶ πταισμάτων ἀπολύτρωσιν.

Δόξα. Ἦχος β'

Ἀνατολίου

Ἐκ νεότητός σου φέρων τελειότητος φρόνημα,  
ὑπέθου σεαυτὸν Ἰλαρίων τῷ Σταυρῷ τοῦ Χριστοῦ,  
καὶ τὸν βίον ζηλώσας τοῦ θεοῦ Ἀντωνίου, τοῖς  
ἴσοις μέτροις τῆς ἀρετῆς ἀφομοιούμενος, κατέτηξας  
τὴν σάρκα, σκιρτῶσαν ὡς περ πῶλον, ὡς ὤφειλε  
τῇ ψυχῇ καθυποτάσσεσθαι, καὶ τῆς ἀσκήσεως  
δρόμον ἐξετέλεσας· Ἄλλ' ὦ μακαριώτατε Πάτερ,  
καὶ θαυματουργὲ θεοφόρε, τοῖς τὴν μνήμην σου  
ἐκ πόθου τελούντας, αἴτησαι ἰλασμὸν καὶ τὸ μέγα  
ἔλεος.

## Stichera for St. Hilarion

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.

Mode 4

[to the melody] *Called from on high*

Joyful [hilarōs] in heart and soul, when divine love  
wounded you and your holy ascents persuaded you  
to rise above the distractions of the world, and thus  
equipped with the power of the Cross, you went out  
to wrestle with the demons and wove a wreath of  
victory, O most Blessed One, who now dwell in the  
splendor of the Saints; with them ask that we receive  
illumination and peace, and deliverance from errors.

Glory. Mode 2

By Anatolios

From your youth possessing perfect understanding,  
you placed yourself under the Cross of Christ, O Hi-  
larion; and emulating the life of the divine Anthony,  
you were made like him in equal measure of virtue  
by the wearing away of your flesh, which bolted  
as though it were a foal, and which you subjected  
dutifully to your soul, completing the course of as-  
ceticism. O most blessed Father and wonderworking  
God-bearer, ask that reconciliation and great mercy  
be given them who keep your memory with longing.

**Motet 17***Triplum*

Magni patris magna mira  
 Hylarionis promere  
 Ut queamus dulci lira,  
 Superno decor munere.

Diis litabant qui  
 prophanis  
 Hic ortus de parentibus,  
 Velut rosa, spretis vanis  
 Effloruit de vepribus.

Puer gnarus eloquendi  
 Perrexit ad Anthonium,  
 Huius vitam  
 contemplandi  
 Mente ferens studium.

Mox repatrians, paterna  
 Egenis dat et fratribus,  
 Nudus manens ad  
 superna  
 Totis anhelat sensibus.

Palestine primus tesca  
 Ausus fuit incolere,  
 Spritali vivens esca  
 Quam frugum magis  
 ubere.

Inde tot anachoritas  
 Heremi clausit latebris  
 Quot vix caustra  
 Iacobitas  
 Noctis recludunt  
 tenebris.

*Motetus*

Ovent Cyprus,  
 Palestina  
 Egyptus et Trinacria,  
 Quas dotavit sors  
 divina  
 Tam magni sancti  
 gratia.

Hylarion provinciis  
 His prisco fecit seculo  
 Mira signa, preconiis  
 Orbe repleto patulo.

Nunc autem Cyprus  
 obtinet  
 Primatum in miraculis,  
 Que sacrum corpus  
 detinet  
 Et dignis colit titulis.

Felix terra tam preclaro  
 Que dotata stat monili,  
 Felix populus cui baro  
 Talis presidet ovili.

Eya, pater bone, regem  
 His te laudantem  
 cantibus,  
 Salva Janum huncque  
 gregem  
 Letis imple successibus.

**Motet 17***Triplum*

May we sing worthily  
 in sweet song the great  
 deeds of the great father  
 Hilarion, adorned with  
 heavenly gifts. Born of  
 parents who sacrificed  
 to profane gods, he  
 blossomed like a rose  
 from thorns, rejecting  
 vain things. As a child,  
 wise in speech, he came  
 to Anthony, eager in  
 soul to share his life of  
 contemplation. Soon  
 returning home, he  
 gave his inheritance  
 to the poor and his  
 brethren: left naked,  
 he longed for heavenly  
 things with all his  
 senses. He was the first  
 who dared to inhabit  
 the deserts of Pales-  
 tine, living more from  
 spiritual food than  
 from rich fruit. From  
 that time on, he shel-  
 tered as many monks  
 in his hermitage as the  
 cloisters of the Jacobites  
 enclosed in the dark-  
 ness of night.

*Motetus*

Let Cyprus, Palestine,  
 Egypt and Sicily rejoice  
 that divine destiny has  
 given them the grace  
 of such a great saint.  
 Hilarion did wondrous  
 works in these lands in  
 ancient times, filling  
 the wide world with his  
 praises. Now Cyprus,  
 which possesses his  
 body and honors it with  
 worthy titles, earns the  
 place of honor among  
 these miracles. Happy  
 the land gifted with  
 such a noble jewel;  
 happy the people for  
 whom such a shepherd  
 rules the flock. Oh,  
 good father, save King  
 Janus, who praises you  
 in these songs, and  
 satisfy this company  
 with happy fortune.

## Τρισάγιον τοῦ ὄρθρου

Ἅγιος ὁ Θεός, Ἅγιος Ἰσχυρός, Ἅγιος Ἀθάνατος,  
ἐλέησον ἡμᾶς.

### Τριαδικὸν καλοφωνικόν·

τὸ μὲν μέλος, κυρίου Ἰωάννου λαμπαδαρίου τοῦ  
Κλαδᾶ· τὰ δὲ γράμματα, κυρίου Κωνσταντίνου τοῦ  
Ἀσάνη, Ἦχος πλ. β΄.

Θεέ, Τριάς διαρετὴ προσώποις, οὐ τῆ φύσει·  
Ἐν γὰρ τὰ τρία τῆ μορφῇ,  
οὐσία καὶ θεότης.

— πάλιν

Θεέ, Τριάς διαρετὴ προσώποις, οὐ τῆ φύσει·  
Ἐν γὰρ τὰ τρία τῆ μορφῇ,  
οὐσία καὶ θεότης.

Ὁφθαλμὸς γὰρ σὺ καὶ πηγὴ καὶ ποταμὸς  
σὺ πέλεις, ὦ Πάτερ, Λόγε καὶ Πνεῦμα.

Σοὶ γὰρ λόγῳ τὰ πάντα εὐ συντετήρηται τάξεις,  
καὶ σοὶ ὑποτέτακται,  
Χριστέ μου, Λόγε, Θεέ μου.

Σὸν πλάσμα μὴ παρίδης ὁ καθαρὸς ἀπὸ ρύπου.

Ἐπερούσιε φύσις—πάλιν—ὑπερούσιε φύσις, σῶσόν  
με, Τριάς ἅγια·

Πάτερ, Υἱέ καὶ Πνεῦμα!

Τερερερερε...

Σῶσόν με, Τριάς ἅγια· Πάτερ, Υἱέ καὶ Πνεῦμα!

### Kyrie

Κύριε, ἐλέησον. Χριστέ, ἐλέησον. Κύριε, ἐλέησον.

## Trisagion for Orthros

Holy God, Holy Strong, Holy Immortal, have mercy  
on us.

### Trinitarian Kalophonikon

The melody is by Mr. John Kladas the Lambadarios,  
while the text is by Mr. Constantine Asan.  
Mode Plagal 2.

O God, [you are] Trinity distinguishable in persons,  
but not in nature, for the three in appearance [are]  
one essence and divinity.

— Again

O God, [you are] Trinity distinguishable in persons,  
but not in nature, for the three in appearance [are]  
one essence and divinity.

For you, O Father, Word, and Spirit, are source  
[lit. 'eye'], spring, and river.

For by your command everything is kept in good order,  
And made subject to you,  
my Christ, O Word, my God.

Do not abandon your creature, O Spotless One.

Nature above all being—again—Nature above all  
being, save me, Holy Trinity:

Father, Son and Spirit!

Tererere...

Save me, Holy Trinity: Father, Son, and Spirit!

### Kyrie

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

**Gloria**

Gloria in excelsis Deo

Et in terra pax hominibus bone voluntatis.

Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

Domine deus, rex celestis, deus pater omnipotens.

Domine fili unigenite Jesu Christe. Domine deus, agnus dei filius patris.

Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram.

Qui sedes ad dexteram patris, miserere nobis.

Quoniam tu solus sanctus. Tu solus dominus. Tu solus altissimus.

Jesu Christe. Cum sancto spiritu, in gloria dei patris. Amen.

**Alleluia.**

Alleluia.

Ave sancte 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.

**Gloria**

Glory to God in the highest,  
and peace on earth to men of good will:

We praise you, we bless you, we worship you, we glorify you:

We give you thanks for your great glory, Lord God, heavenly King, God the Father almighty:

Lord, only-begotten Son, Jesus Christ, Lord God, Lamb of God, Son of the Father:

Who takes away the sins of the world, have mercy on us; who takes away the sins of the world, receive our supplications:

Who sits at the right hand of the Father, have mercy on us; for you alone are holy, you alone are Lord, you alone are Most High:

Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.

**Alleluia.**

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.

## Sequentia

Exultantes collaudemus  
mira sancti personemus  
eiusque solemnna.

Hic vocatur Ylarion,  
quem duxit tethagramaton  
regna in perennia.

Paternis ab erroribus  
ne pravaretur sordibus,  
destitit ab ydolis.

Audiens hic Anthonium,  
reliquit patrimonium,  
puer bone indolis.

Hic descendit a prophanis,  
flevit puer non inanis  
pro baptismi gloria.

Artem hausit Scripturarum,  
querens lumen doctrinarum  
mox in Alexandria.

Mox, ut se fecit monacum,  
hic tempus post bimensium  
ad propria meavit.

Defunctis iam parentibus,  
datis rebus pauperibus,  
monacos cumulavit.

Primus hic in Palestina  
fulsit, in quo lux divina,  
monacus in Syria.

Duodenum hic agebat,  
Xpistum scire cum querebat  
quadam in cemeria.

Cella, stratus et vestitus,  
metus vanus, sal et ficus,  
huius sunt delicie.

Delibantes facit vivos,  
sanat gentes, haurit rivos,  
eius sunt divitie.

Regia fit hic camuca,  
qui vult nobis sed tunica  
sancti Ylarionis.

Qui sanat energuminos,  
depellit spiritus malos,  
proficit in donis.

Abicit mulierculam,  
dicit oratiunculum,  
dando Deo gratias.

Accensis quinque digitis,  
et ait cum iniuriis:  
cede retro, sathanas.

Cella huius fuit bustum,  
lentes aqua scedant bustum,  
semper post crepusculum.

Panis, radix, ficus, olus  
sextus illi fuit bolus  
sepe post quatruiduum.

Cecam curat, stuprum fugat,  
pauper durat, celum mirat  
vivis ex lapidibus.

Deum orat, Cyprum rorat,  
quando plorat tunc honorat  
Christum cum virtutibus.

Extraxit hortum parvulum,  
quo suum stat corpusculum  
alma continentia.

Quod fragrat in odoribus  
cum toga fert Hieronimus,  
sanctaque constantia.

Sancte pater, tende manum,  
salva cetum Ciprianum  
in pace prospera.

Regni fructus da fecundos,  
aufer pestes, et iocundos  
omnes duc ad supera.

## Sequence

Let us exult and rejoice together:  
let us proclaim the wonders and  
the commemoration of this saint.

He is called Hilarion, whom the  
Holy One has led to the eternal  
kingdom.

Lest he be corrupted by the  
sordid errors of his parents, he  
kept himself from idols.

Hearing Anthony, the good-  
natured boy left behind his  
inheritance.

He separated himself from  
profane things, and wept, not in  
vain, for the glory of baptism.

He devoured knowledge of the  
Scriptures, soon seeking the light  
of doctrine in Alexandria.

Desiring to become a monk, he  
returned to his own house after  
two months.

His parents having died, he  
gave his goods to the poor, and  
increased the number of monks.

He shone first in Palestine, where  
he was a divine light, and as a  
monk in Syria.

He spent twelve years here in a  
dwelling as he sought to know  
Christ.

His cell, bed, and clothing, herbs,  
salt, and figs,  
are a delight to him.

He gives life to detractors, heals  
the nations,  
drinks at the streams:

all riches are his. The tunic of  
holy Hilarion is to us a royal  
garment.

He heals the possessed, disperses  
the evil spirits, makes progress  
in gifts.

He sends away the woman, says  
a little prayer, giving thanks to  
God.

With his five fingers aflame, he  
responds to curses: Get behind  
me, Satan.

His cell was his tomb,  
with lentils and water only after  
sunset.

He took six ounces of bread,  
herbs, figs, and oil, often after  
four days.

He heals the blind, drives out im-  
purity, encourages the poor, gazes  
on a heaven of living stones.

He prays to God and rain falls  
on Cyprus; when he weeps, he  
honors Christ with his powers.

He built a little garden where  
his body remained in gentle  
contenance,

with the mantle of Jerome  
in sweet fragrance and holy  
constancy.

Holy father, stretch forth your  
hand, keep the people of Cyprus  
in peace and prosperity.

Give fertile fruit to the kingdom,  
drive away plagues, and lead us  
all happily to the heavens.

**Κοινωνικόν.**

Ποίημα κυρού Νικολάου τοῦ Ἀσάνη· ἦχος δ΄.

[Εἰς μνημόσυνον αἰῶνιον] ἔσται δικαίος. Ἄλληλούϊα.  
(Ψαλμ. 6)

**Καταβασία.**

ποιηθεῖσα παρὰ τοῦ [Παύλου] Κασᾶ, πρωτοψάλτου  
Κύπρου· καλλωπισθεῖσα δὲ παρὰ κυροῦ Νικολάου,  
πρωτοψάλτου Ρεντακινού· ἦχος δ΄.

Ερερρερε τερρετεκεενα...νεαγιε.

**Communion [for saints].**

by Nicholas Asan, Fourth Mode.

The just will be held in eternal memory.  
Alleluia. (Psalm 6)

**Katavasia [Kratema].**

by Paul Kasas, Protopsaltes (First-Cantor) of  
Cyprus, beautified by Nicholas, protopsaltes of  
Rentakinos. Fourth mode.

Ererrere terretekeena...neagie.

### Motet 33

#### *Triplum*

Da, magne pater, rector Olympi,  
Empireo stans cuncta gubernans  
Ordine miro, pie, da, nate,  
Gremio patris semper inherens,  
Rerum conditor omni creator,  
Almeque nobis, da quoque, flamen,  
Tres, deus unus, deitas una,  
Iubilet noster chorus, ut semper  
Animo puro pangitet hymnos  
Supplexque deo gratias dicat.

#### *Motetus*

Donis affatim perfluit orbis,  
Erogat uno generi summus  
Opifex queque iugiter illo  
Gurgite magno de pietatis,  
Recreans gratis bonus ingratos.  
Agitet ergo genus humanum,  
Tanquam meriti memor accepti,  
Illius odas referat grates,  
Ad regna poli queat ut tandem  
Scandere prepes, te duce, Christe.

### Motet 33

#### *Triplum*

Grant, great Father, ruler of Olympus,  
standing in the firmament and  
governing all in wondrous order:  
grant, kind Son, forever in the bosom  
of the Father, creator and maker of  
all things: grant also, Spirit, three  
and one God, one Godhead: let our  
chorus sing joyfully, that we may  
always proclaim hymns with a pure  
soul, and humbly give thanks to God.

#### *Motetus*

The good and most high Creator,  
abundantly lavishing gifts on the  
world, by a great flood of mercy,  
perpetually restores the ungrateful  
without cost. Therefore let the human  
race sing songs of praise to him, as  
in memory of the gift accepted, that  
finally we may climb with swift foot  
to the kingdom of heaven, with you as  
leader, O Christ.



## PRODUCTION CREDITS

**Producer:** Mark Powell (Cappella Romana).

### **Recording, Mixing, and Mastering Producer; Digital**

**Editor:** Steve Barnett (Barnett Music Productions, Minneapolis, Minn.).

**Recording, Mixing, and Mastering Engineer:** Preston Smith (Perfect Record, Saint Paul, Minn.).

**Editing Plot Preparation:** John Michael Boyer.

**Performing editions:** The performing editions of chant and polyphony from MS Torino J.II.9 are based upon “Cypriot-French Repertory (15th c.) of the Manuscript Torino, Biblioteca Nazionale, J.II.9,” vols. 1-2, ed. Richard H. Hoppin, *Corpus mensurabilis musicae* (Rome: American Institute of Musicology, 1960, 1961), with emendations by Dr. Alexander Lingas. The performing editions of the medieval Byzantine chants are by Dr. Ioannis Arvanitis.

**Original recordings:** © & ©2015 by Cappella Romana, Inc. All rights reserved. Recorded at St. Stephen Catholic Church, Portland, Oregon, 26–31 July 2015.

**Graphic design/booklet editor:** Mark Powell.

**Proofreading:** Spyridon Antonopoulos, Kerry McCarthy, Leslie Simmons, Maria Boyer.

**English translations:** Very Rev. Archimandrite Ephrem (Lash) with assistance from Dr. Spyridon Antonopoulos and Mark Powell (Stichera for St. Hilarion, Trisagion); Dr. Alexander Lingas (Kalophonikon); Dr. Kerry McCarthy (Latin texts).

**Images:** Fresco icon of St. Hilarion from the Church of Panagia tou Arakou, Lagoudera, Cyprus, detail of photograph by Svetlana Tomeković, from the Princeton University Index of Christian Art, used by permission. Inscription: Ἀδελφοί ὅσιν ἔχη ὁ Θ[Ε]ΟΣ ἀγαθὸ(ύ)τητα μὴ ἀπελπίσο(ω)μεν + “How great is God’s goodness, brothers! Despair not!”

Oil landscape in Cyprus, “Sky, Sea, Land,” by Stephen Hayes, collection of Timothy and Anne E. Hayes, used by permission; Stephen Hayes is represented by the Elizabeth Leach Gallery (Portland, Oregon) and David Richard Gallery (Santa Fe, New Mexico).

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### **Acknowledgements:**

Dr. Spyridon Antonopoulos  
Blake Applegate and Kelly Thorsell, Cantores in Ecclesia  
Dr. Ioannis Arvanitis  
Richard Barrett  
Rev. John Boyle, JCL, pastor; St. Stephen Catholic Church, Portland  
Dr. Achilleas Chaldaiakis  
Dr. Dimitri Conomos  
Very Rev. Archimandrite Ephrem (Lash)  
Pavlos Erennidis  
Aikaterini Kordouli & the staff of the National Library of Greece  
Flora Kritikou  
Dr. Miguel Mera, Prof. Stephen Cottrell, Department of Music, City University London  
Gail Marsom, School of Arts and Social Sciences, City University London  
Fr. Paul Paris, προϊστάμενος; and Gail Morris, executive secretary; Holy Trinity Greek Orthodox Cathedral, Portland  
Prof. Christian Troelsgård, University of Copenhagen

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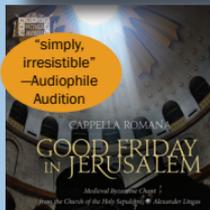
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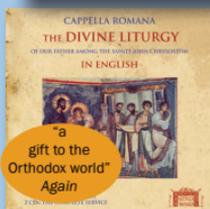
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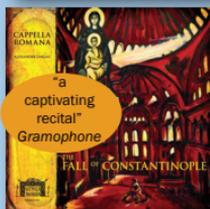
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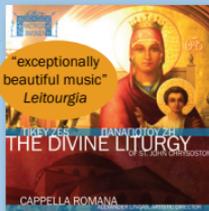
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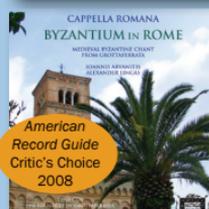
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