Cappella Romana

Good Friday in Jerusalem

Medieval Byzantine Chant from the Church of the Holy Sepulchre

© Alexander Lingas
In Procession to the Mount of Olives
1 Αντίφωνον Α΄ ’Ηχος πλ. δ΄ Antiphon 1 in Mode Plagal 4 4:47
’Άρχοντες λαῶν συνήχθησαν / Λόγον παράνομον / Τοις αισθήσεις ἡμῶν
Rulers of the peoples / They laid a lawless charge / Let us bring our senses

At the Pavement (Lithostroton) in Hagia Sophia
2 Αντίφωνον Ε΄ ’Ηχος πλ. β΄ Antiphon 15 in Mode Plagal 2 5:46
Σήμερον κρεμᾶται ἐπὶ ξύλου, ὁ ἐν ὕδασιν τὴν γῆν κρεμάσας
Today he who hung the earth upon the waters is hung upon a Tree
Ὁ Σταυρός σου Κύριε  / Y our Cross, Lord

In Procession to Golgotha (the Place of the Skull)
3 Εἰς τὴν λιτὴν στιχηρόν ’Ηχος πλ. δ΄ Processional Sticheron in Mode Plagal 4 3:02
Ὁ ἐν Εδέμ Παράδεισος / The Paradise in Eden

At Golgotha
4 Τριῳδίον ’Ηχος πλ. β΄ Ποίημα Κοσμᾶ Μοναχοῦ (8ος αἰῶνας) Τριῳδίον 5:05
Three-Ode Kanon (Triodion) in Mode Plagal 2 by Kosmas the Melodist (8th c.) Ode 5

Kontakion on the Passion of the Lord, by Romanos the Melodist (6th c.) Mode Plagal 4 1:42

Psaltikon melody Stelios Kontakiotis, domestikos 5:39
In the year 637 AD the orthodox Christian Patriarch Sophronios (d. 638) surrendered Byzantine Jerusalem to the Arab Caliph Umar, inaugurating a period of Muslim rule in the Holy City that would last until its conquest by Latin Crusaders in 1099. Although subject to tribute, Jerusalem's Christian inhabitants retained the right to continue celebrating both for themselves and for visiting pilgrims their distinctive forms of worship. These services made extensive use of the shrines associated with life, death, and resurrection of Jesus Christ that had been created with imperial patronage in the years that followed the official legitimation of Christianity by Roman Emperor Constantine I in 313.

Constantine and his mother Helen had sponsored the most important of these edifices: the cathedral complex of the Holy Sepulchre built on the accepted site of Jesus' crucifixion and entombment. Its major components were a large basilica (the Martyrium), an inner atrium incorporating the hill of Golgotha, the Rotunda of the Anastasis (Resurrection) over Christ's tomb, and a baptistry. Egeria, a Spanish pilgrim of the late fourth century, describes in her diary how every week the clergy, monastics, and laity of late fourth-century Jerusalem would gather on Saturday evening and Sunday morning to remember the Passion and Resurrection of Jesus with readings, prayers, and psalmody performed at historically appropriate locations within the cathedral compound. These same events of sacred history were commemorated annually in a more elaborate fashion during Great and Holy Week, which climaxd with Easter Sunday (Pascha).

Holy Week services in Jerusalem incorporated the buildings on Golgotha into a larger system of stational liturgy that made full use of the city's sacred topography.

The musical repertories created for worship in the Holy City developed gradually over the centuries out of patterns of interaction between the secular (urban church) and monastic singers of Jerusalem and those of other ecclesiastical centres. Monks from the monastery founded by St Sabas (439–532) in the desert southeast of Jerusalem became active participants in worship at the Holy Sepulchre, which maintained a resident colony of ascetics later known as the spoudaioi. Responsorial and antiphonal settings of biblical psalms and canticles formed the base of cathedral and monastic liturgical repertories. Palestinian poet-singers subsequently increased the number, length, and musical complexity of the refrains sung between the biblical verses, leading by the sixth century (and possibly earlier) to the creation of hymnals organised according to a system of eight musical modes (the Octoechos). The contents of the earliest hymnbooks from Jerusalem are preserved today only in Armenian and Georgian translations.

Until the recent discovery of a few Greek sources for the urban rite of Jerusalem among the New Finds of the Holy Monastery of St Catherine on Mount Sinai, the most important surviving Greek witness to cathedral worship in the Holy City was the so-called Typikon of the Anastasis. Copied in 1122, this manuscript (Greek Orthodox Patriarchate of Jerusalem MS Hagios Stauros 43) contains services for the seasons of Lent and Easter as celebrated prior to the destruction of the Holy Sepulchre complex by the Fatimid Caliph Al-Hakim in 1009 (and probably also according to recent research (Galadza 2013), for many decades after its Byzantine reconstruction). Older and newer chants presented without musical notation coexist in the Typikon of the Anastasis. Thus works from the apogee of Christian Palestinian hynmyody—a period initiated by the liturgical works of Sophronios and continued by the eighth-century poet-composers Andrew of Crete, John of Damascus and Kosmas the Melodist—are integrated with hymns by writers working within the traditions of the Constantinopolitan monastery of Stoudios. The latter had, at the behest of its abbot Theodore, adopted a variant of the monastic liturgy of St Sabas at the beginning of the ninth century. The resulting Stoudite synthesis of Palestinian and Constantinopolitan traditions was a crucial stage in the formation of the cycles of worship employed in the modern Byzantine rite.

The present recording features excerpts from the Service of the Holy Passion of our Lord Jesus Christ as it would have been celebrated in Jerusalem during the transitional period of its ritual Byzantinisation. An archaic cousin of the service celebrated in the modern Byzantine rite on Holy Thursday evening, this is a stational version of the office of early morning prayer (matins or orthros, literally ‘dawn’) in which eleven gospel readings narrate the events of the Passion of Jesus in a sequence beginning with...
his Last Discourse to his disciples (John 13:31–18:1) and ending with his burial (John 19:38–42). The texts and rubrics of the Typikon of the Anastasis form the basis of our reconstruction, supplemented by noted musical settings for its chants transmitted in manuscripts ranging in date from the tenth to the fourteenth centuries. Manuscripts with archaic and intervallically imprecise forms of Byzantine musical signs (neumes) were consulted alongside the earliest available versions of Passion chants in the readily decipherable Middle Byzantine Notation, a system that was employed from the later twelfth century until the notational reform by the ‘Three Teachers’ (Chrysanthos of Madytos, Choumououros the Archivist, and Gregorios the Protospathes) first introduced in 1084. Dr Ioannis Arvanitis, a leading authority on medieval Byzantine musical rhythm and performance practice, then edited and transcribed the chants into the Chrysanthine ‘New Method’ of Byzantine notation for use by the singers of Cappella Romana.

The Jerusalem Passion Office began in the middle of the night on the Mount of Olives, which served as the point of departure for a series of processions taking worshippers to shrines at Gethsemane and other sites associated with the betrayal, trial, and crucifixion of Jesus. This portion of the service was dominated musically by an anonymous series of chants and readings at certain points within a kanon. Thus the Typikon of the Anastasis places its concluding verses (‘stichoi’). From the ten melodies of the prologue to this kontakion from MS Hagios Stauros 43 labels an original melody (idiomelon) in Mode 3 and is sung here from MS Sinai gr. 1475 (14th c.). This would have been followed immediately by the second exaposteilarion, a hymn borrowing the metrical scheme and melody of a Sunday resurrection hymn (‘Τοῖς μαθηταῖς συνέλθωμεν’/’With the Disciples let us go!’) by Emperor Constantine VII Porphyrogennetos (d. 959), and the chanting of the Ninth Gospel (John 19:25–37).

It was (and remains) customary to insert other chants and readings at certain points within a kanon. In both Palestine and Constantinople daybreak was marked in daily prayer by the singing of Psalms 148–150, known collectively as Lauds. Sets of melodies for cathedral and monastic use in all eight modes for these and other ordinary psalmody chants of Byzantine daily prayer first appear in musical anthologies of the fourteenth and fifteenth centuries labelled Akolouthiai, the initial compilation of which is ascribed to St John Koukouzeles. On the present recording we sing cathedral melodies for the psalms from Athens National Library of Greece 2401, a manuscript of the mid-fifteenth century.

Whereas the Late Antique custom of chanting psalms throughout with simple refrains was retained in the Constantinopolitan cathedral rite, churches associated with Jerusalem began interpolating hymns known as sticheria between their concluding verses (‘stichoi’). From the ten hymns appointed by the Typikon of the Anastasis for Lauds on Holy Friday we select six. The first is one of three anonymous hymns sung to a standard model melody (taken here from MS Vatopedi 1493) and assigned in modern service books to Thursday evening prayer. The remaining five sticheria are through-composed works known as...
idiomela, the melodies of which are drawn primarily from Vienna National Library theol. gr. 181, a manuscript copied in 1221 by John Dalassenos. A hymn in Mode 1 evoking the cosmic dimensions of Christ’s crucifixion by Theophanes Protothronos, Archbishop of Caesarea (9th c.), is followed by another written by the same composer in Mode 2 commenting on his abandonment to execution. The Byzantine Emperor Leo VI the Wise (reigned 886–912) contributes a moving portrayal of the Virgin Mary lamenting at the foot of the Cross set in Mode 2. Another hymn on the rejection of Jesus by an anonymous ‘Byzantine’ author in Mode 3 leads to the final chant of Lauds, a meditation on the Passion by an unnamed monk from the Constantinopolitan monastery of Stoudios.

Following the conclusion of Lauds, the Typikon of the Anastasis provides a series of prayers, readings, and hymns leading to the Eleventh (and final) Gospel of the Passion, which offers John’s account of the burial of Christ. It then indicates that, after a few more prayers and a litany, the patriarch and archdeacon processed to a reliquary chapel behind Golgotha. From this chapel the patriarch retrieved the cross, which he then carried on his shoulders to the Chapel of the Holy Custody that was located on the other side of the atrium. At this second chapel a short series of chants and a brief reading from Zechariah (11:10–13) were sung, followed immediately by the Prokeimenon ‘May you, Lord, guard us’, edited for this recording from the manuscripts Patmos 221 (ca. 1162–79) and Vat. gr. 345 (13th c.). After this elaborate responsorial chant from the Constantinopolitan repertories of the Psaltikon, the deacon led the faithful in a final litany that culminated in a dismissal blessing from the patriarch that marked the end of the morning Office of the Holy Passion. Worship would then have continued at Golgotha with the chanting by monks of the Hours of Great and Holy Friday, a service attributed in the Typikon of the Anastasis to Sophronios of Jerusalem.

—Alexander Lingas

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Bibliography and Further Reading

Anonymous (1894), ‘Τυπικὸν τῆς ἐν Ῥώμῃ Ἐκκλησίας. Διάταξις τῶν ἱερῶν ἀκολουθιῶν τῆς μεγάλης ἵματος τοῦ κυρίου Ἰησοῦ Χριστοῦ, κατὰ τὸ ἀρχαῖον τῆς ἐν Ῥώμῃ ἐκκλησίας ἔθος, ἤτοι τὸ ἐν τῷ ναῷ τῆς Ἀναστάσεως’ , in Athanasios Papadopoulos-Kerameus (ed.), Ἀνάλεκτα Ἱεροσολυμιτικῆς Σταχυολογίας ἢ Συλλογὴ Ἀνεκδότων καὶ σπανίων ἑλληνικῶν συγγραφῶν περὶ τῶν κατὰ τὴν Ἑορτήν ἱερων ἀκολουθιῶν καὶ μνήματος τῆς τῶν Παλαιστινῶν (2; St Petersburg: Αὐτοκρατικὸς Ὀρθόδοξος Παλαιστίνος Σύλλογος), 1–254.


Antiphon 1. Mode Plagal 4

Rulers of the peoples were gathered together against the Lord and against his Christ.

Verse

The kings of the earth stood up and the rulers were assembled together against the Lord and against his Christ. (Ps. 2:2)

They laid a lawless charge against me. Lord, do not abandon me.

Verse

But I was established as king by him, on Sion his holy mountain (announcing the Lord’s decree). (Ps. 2:6, 7a)

Let us bring our senses pure to Christ, and as his friends let us sacrifice our souls for him, and let us not, like Judas, be suffocated by the cares of life; but in our inner chambers let us cry, “Our Father in heaven, deliver us from the evil one.”

Antiphon 15. Mode Plagal 2

Today he who hung the earth upon the waters is hung upon a Tree,

He who is King of the Angels is arrayed in a crown of thorns.

He who wraps the heaven in clouds is wrapped in mocking purple.

He who freed Adam in the Jordan receives a blow on the face.
Ὁ Κανών
Ποίημα Κοσμᾶ Μοναχοῦ
Ὀδή ε’ Ἰχθὺς πλ. β’ Ο Εἱρμός
«Πρὸς σέ ἀρθρίζω, τὸν δ’ εὐπλαγχνόν σεαυτὸν, τῷ πεσόντι κενώσαντα ἀτρέπτως, καὶ μέχρι παθῶν, ἀπαθῶς ὑποκύψαντα, λόγῳ Θεοῦ. Τὴν εἰρήνην παράσχου μοι φιλάνθρωπε.»

Τροπάρια
Ρυφθέντες πόδας, καὶ προκαθαρθέντες, μυστηρίου μεθέξει, τοῦ θείου νῦν Χριστέ, σοῦ ὁι ὑπηρέται, ἐκ Σιὼν ἐλαιῶνος, μέγα πρὸς ὄρος συνανῆλθον, ὑμνοῦντές σε φιλάνθρωπε.

Ὅρατε ἔφης, φίλοι μὴ θροεῖσθε· νῦν γὰρ ἤγγικεν ὥρα, ληφθῆναί με κτανθῆναι χερσὶν ἀνόμων, πάντες δὲ σκορπισθήσεσθε, ἐμὲ λιπόντες, οὓς συνάξω, κηρῦξαί με φιλάνθρωπον.

Κατάβασία.
«Πρὸς σέ ἀρθρίζω, τὸν δ’ εὐπλαγχνόν σεαυτὸν, τῷ πεσόντι κενώσαντα ἀτρέπτως, καὶ μέχρι παθῶν, ἀπαθῶς ὑποκύψαντα, λόγῳ Θεοῦ. Τὴν εἰρήνην παράσχου μοι φιλάνθρωπε.»

The Kanon.
A work of Kosmas the Monk.
«I rise for you at dawn, who through compassion without change emptied yourself for the one who had fallen, and impassibly bowed yourself to the Passion, O Word of God. Grant me peace, O Lover of humankind.»

Troparia.
When their feet had been washed and they had been cleansed by participation in the divine Mystery, O Christ, your servants went with you from Sion up to the great Mount of Olives, singing your praises, O Lover of humankind.

"See, my friends," you said, "Do not be afraid, for now the hour is near for me to be taken and to be slain by the hands of transgressors; while you will all be scattered and leave me; whom I shall gather to proclaim me the Lover of humankind."

"Now shake sleep from your eyelids, my disciples," you said, O Christ, "But watch with prayer, lest you slip into temptation; especially you, Simon; for to the mighty comes the greater temptation. Know me, Peter, whom all creation blesses and glorifies to the ages."

"I will never utter a profane word from my lips, Master; I will die with you gladly, though all deny you," cried Peter, "Neither flesh nor blood, but your Father revealed you to me; whom all creation blesses and glorifies to the ages."
We bless Father, Son and Holy Spirit, the Lord; we praise and exalt them to all the ages.

“You have not searched out the whole depth of divine wisdom and knowledge; you have not, my friend, grasped the abyss of my judgments,” said the Lord. “Being flesh then, do not boast; for you will three times deny me, whom all creation blesses and glorifies to the ages.”

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

“You protest, Simon Peter, against what you will speedily be persuaded to do, as it has been foretold, and a maid servant suddenly approaching will frighten you. Weeping bitterly you will nevertheless find me merciful, whom all creation blesses and glorifies to the ages.”

We praise, bless and worship the Lord; praise and exalt him to all the ages.

The impious, ignorant both of the Law and the voices of the Prophets, meditating vain things, unjustly dragged away to slaughter as a sheep you, the Master of all things, whom we magnify.

They surrounded you like many dogs, Sovereign Lord; they struck your cheek with a blow; they questioned you, they bore false witness against you, and you, enduring all things, saved us all.

Greater in honor than the Cherubim and beyond compare more glorious than the Seraphim, without corruption you gave birth to God the Word; truly the Mother of God, we magnify you.”
Ἐξαποστειλάριον
Τὸν Ἀρσενὶν αὐθημερόν, τὸν Παραδείσου ἡμέρας Κόρην, καὶ τὸ ἔδρον τοῦ Σταυροῦ, φῶτισαν καὶ αὐθημένον ἐμέ.

9 Exaposteilarion.
O Lord, who on that very day made the Thief worthy of Paradise, so by the tree of the Cross enlighten and save me.

10 Lauds. Mode 4. Psalm 148
Choir Leader: Praise the Lord from the heavens. To you praise is due, O God.
Choir: Praise the Lord from the heavens; praise him in the highest. To you praise is due, O God.

Praise him, all his angels: Praise him, all his Powers. To you praise is due, O God.

Praise him, sun and moon; praise him, all you stars and light. To you praise is due, O God.

Praise him, you highest heavens and you waters that are above the heavens. Let them praise the name of the Lord. To you praise is due, O God.

11 Psalm 149
The high praises of God in their mouths, and twined swords in their hands.

Sticheron prosomion in Mode 4
[to the melody] You have given us a sign
When all creation saw you crucified, O long-suffering Word, it was changed and trembled, while the earth, all shaken, quaked; the veil of the temple was rent by fear when you were mocked, and rocks were split from fear and the sun withdrew its rays, knowing you their Maker.

12 Verse To execute upon them the judgment that is decreed; such glory will be for all his holy ones.

13 Psalm 150
Praise God in his saints; praise him in the firmament of his power.

 Psiholos RMΗ’
Αἰνείτε τὸν Θεόν ἐν τοῖς ἁγίοις αὐτοῦ, αἰνείτε αὐτὸν ἐν στερεώματι τῆς δυνάμεως αὐτοῦ.

Ἦχος β’
Πάσα ἡ Κτίσις, ἠλλοιοῦτο φόβῳ, θεωροῦσά σε, ἐν σταυρῷ κρεμάμενον Χριστέ. Ὁ ἡμέρα ἐπικοτίζετο, καὶ γῆς τὰ θεμέλια συνατράττετο, τὰ πάντα συνέπασαν, τῷ τὰ πάντα κτίσαντι, αἱ ρομφαίαι αὐτοῦ ἐν θρύλῳ, ὃς ὑπείρασε τὸ καταπέτασμα ναοῦ, φόβῳ ἐχθρισθῆναι καταπισμένον σοι, καὶ πέτραι δειράγησαν, ἀπὸ τοῦ φόβου καὶ ἡλικίας, τὰς ἀκτίνες συνάτρατε, ποιητήν σε γνωσάσκοντα.

12 8ηδύμελα Ἦχος α’
Πάσα ἡ Κτίσις, ἠλλοιοῦτο φόβῳ, θεωροῦσά σε, ἐν σταυρῷ κρεμάμενον Χριστέ. Ὁ ἡμέρα ἐπικοτίζετο, καὶ γῆς τὰ θεμέλια συνατράττετο, τὰ πάντα συνέπασαν, τῷ τὰ πάντα κτίσαντι, αἱ ρομφαίαι αὐτοῦ ἐν θρύλῳ, ὃς ὑπείρασε τὸ καταπέτασμα ναοῦ, φόβῳ ἐχθρισθῆναι καταπισμένον σοι, καὶ πέτραι δειράγησαν, ἀπὸ τοῦ φόβου καὶ ἡλικίας, τὰς ἀκτίνες συνάτρατε, ποιητήν σε γνωσάσκοντα.
Στίχ. Αἰνεῖτε αὐτὸν ἐν ἤχῳ σάλπιγγος, αἰνεῖτε αὐτὸν ἐν ψαλτηρίῳ καὶ κιθάρᾳ. Επὶ ξύλου βλέπουσα, κρεμάμενον Χριστέ, σὲ τὸν πάντων Κτίστην καὶ Θεόν, ἡ σὲ ἀσπόρως τεκοῦσα, ἐβόα, πικρῶς· Υἱέ μου, ποῦ τὸ κάλλος ἔδυ τῆς μορφῆς σου; οὐ φέρω καθορᾶν σε, ἀδίκως σταυρούμενον· σπεῦσον οὖν ἀνάστηθι, ὅπως ἴδω κᾀγώ, σοῦ τὴν ἐκ νεκρῶν, τριήμερον ἐξανάστασιν.

15 Στίχ. Αἰνεῖτε αὐτὸν ἐν κυμβάλοις εὐήχοις, αἰνεῖτε αὐτὸν ἐν κυμβάλοις ἀλαλαγμοῦ. Πᾶσα πνοὴ αἰνεσάτω τὸν Κύριον.

Δύο καὶ πονηρὰ ἐποίησεν, ὁ πρωτότοκος υἱός μου Ἰσραήλ, ἐμὲ ἐγκατέλιπε, πηγὴν ὕδατος ζωῆς, καὶ ὤρυξεν ἑαυτῷ φρέαρ συντετριμμένον, ἐμὲ ἐπὶ ξύλου ἐσταύρωσε, τὸν δὲ Βαραββᾶν ᾐτήσατο, καὶ ἀπέλυσεν· ἐξέστη ὁ οὐρανὸς ἐπὶ τούτῳ, καὶ ὁ ἥλιος τὰς ἀκτῖνας ἀπέκρυψε· σὺ δὲ Ἰσραὴλ οὐκ ἐνετράπης, ἀλλὰ θανάτῳ με παρέδωκας. Ἀφες αὐτοῖς Πάτερ ἅγιε· οὐ γὰρ οἴδασι τί ἐποίησαν.

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

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

Flexible in size and configuration 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, Trinity Wall Street and Music Before 1800 in New York, the J. Paul Getty Center in Los Angeles, 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 twenty compact discs, including recent releases Tikey Zes: Divine Liturgy and Arctic Light: Finnish Orthodox Music. In addition to the present disc, other releases include Mt. Sinai: Frontier of Byzantium, Epiphany: Medieval Byzantine Chant and Byzantium 330–1453 (the official companion CD to the Royal Academy of Arts Exhibition), Byzantium in Rome: Medieval Byzantine Chant from Grottaferrata, The Fall of Constantinople, Richard Toensing: Kontakion on the Nativity of Christ, Peter Michaelides: The Divine Liturgy of St. John Chrysostom and The Divine Liturgy in English: The Complete Service in Byzantine Chant. Forthcoming recordings include music from medieval Cyprus, medieval Byzantine chant from the Great Church of Christ at Hagia Sophia, Constantinople, and the large-scale Slavonic choral work Passion Week by Maximilian Steinberg (1883–1946), a student and son-in-law of Rimsky-Korsakov and teacher of Shostakovich.

In 2010 it became a participant in the research project “Icons of Sound: Aesthetics and Acoustics of Hagia Sophia, Istanbul,” a collaboration between the Center for Computer Research in Music and Acoustics and the Department of Art & Art History at Stanford University, where the ensemble also performed in 2013 and will return in 2016-17.

Alexander Lingas, artistic director

Alexander Lingas, founding Artistic Director of Cappella Romana, is a Reader in Music at City University London and a Fellow of the University of Oxford’s European Humanities Research Centre. He received his Ph.D. in Historical Musicology from the University of British Columbia. His present work embraces not only historical study but also ethnography and performance. Formerly Assistant Professor of Music History at Arizona State University’s School of Music, Dr. Lingas has also served as
Ioannis Arvanitis, editor of musical editions

Ioannis Arvanitis received his Ph.D. from the Ionian University (Corfu) for a thesis on rhythm in Byzantine Music at the Conservatory of Athens, and a Teacher’s Diploma of Byzantine Studies under the supervision of Lycourgos Angelopoulos. His awards include Fulbright and Onassis grants for musicological studies with cantor Lycourgos Angelopoulos, the British Academy’s “Thank-Offering to Britain Fellowship, research leave supported by the Stavros Niarchos Foundation, and the St. Romanos the Melodist medallion of the National Forum for Greek Orthodox Church Musicians (USA). 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.

Stelios Kontakiotis, principal soloist

Stelios Kontakiotis is protopsaltis (first chanter) of the Holy Temple of the Annunciation of the Virgin Mary on the sacred island of Tinos, Greece, one of the most prominent pilgrimage sites in Greece. 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 National Forum at the University of Limerick. He has served as a professional chanter since 1992 in the churches of Saint George (Palaio Irakio), Nativity of Christ (Paiania) and Holy Trinity (Ambelikopio) in Greater Athens. He also conducted the Byzantine Music Choir, consisting of young adults, which performed in many concerts and services throughout the greater Athens area.

During the years 1990-2000, he took classical voice lessons and he joined the National Radio Choir (ERT) as a tenor. With the ERT Choir he took part in numerous operas, oratorios, and concerts throughout Greece and Europe. He also participated in other choirs and vocal ensembles such as the choir of The Athens Megaron concert hall in Athens, Emmeleia choir of Athens, the vocal ensemble Polyfonia of Athens, and the choir of Leivadeia.

In 2000, he was appointed to the position of Protopsaltis (first chanter) and Choir Director at Saint Sophia Greek Orthodox Cathedral in Washington, DC, where he served until 2008 when he auditioned for and was awarded his current post at Tinos.

During his stay in the USA he gave lectures, masterclasses and performed at concerts with the Saint Sophia Greek Orthodox Cathedral Choir as well as chanting at Eastern Orthodox religious services and concerts in the Washington-Metro area, in churches and at venues such as Catholic University, the US Capitol, the Smithsonian Institution and the Greek Embassy. He also gave the first Byzantine music concert at Duke University Chapel in 2004.

From 2000 to 2006 he collaborated with the Romeiko Ensemble chanting in religious services, concerts, and CD recordings.

Mr. Kontakiotis founded and still leads the Byzantine Choir of the Metropolis of Syros on the island of Tinos. He is also a member of the ensemble “MELIDRON” performing a varied repertory ranging from East to West, balanced between traditional and modern, old folk music and new.

His voice can be heard in songs in animated films translated into Greek from the English original, such as The Prince of Egypt (DreamWorks), Pinocchio, The Little Mermaid, Cinderella, and Pocahontas (Disney). He also recorded the male voice for the Rosetta Stone Greek Language Learning Software.

Since 2006 he has collaborated with Cappella Romana as principal soloist in concerts throughout the United States and Europe, appearing also as principal soloist on Cappella Romana’s recording of medieval Byzantine chant from St. Catherine’s Monastery at Mt. Sinai.

Spyridon Antonopoulos

Spyridon Antonopoulos recently obtained his doctorate in Musicology from City University London, completing a thesis on the fifteenth-century composer and theorist Manuel Chrysaphes and the
Figure of Composer in Late Byzantium. Dr. Antonopoulos, a graduate of Brown University and the New England Conservatory, is director of St. Mark's Byzantine Choir and regularly performs with the acclaimed vocal ensemble Cappella Romana as well as the London-based Byzantine Melodists. A student of the late Edward Zambara (NEC) and Robert Dean (Guildhall), Dr. Antonopoulos has appeared as tenor soloist in concerts and recitals of art song, opera, and fully staged operas with several ensembles in the US and UK. His versatility as performer extends beyond Western Classical art music and Byzantine chant, having appeared in numerous performances with the rebetiko ensemble, Plastikes Karekles, the Boston-based Greek Music Ensemble, and the SOAS Rebetiko Band, with appearances at the Royal Festival Hall in London as well as the celebrated world music site, Green Note Café, in Camden. Since 2010 he has spoken at dozens of international academic conferences in Greece, Cyprus, England, and the US, and in 2013, Dr. Antonopoulos organized and chaired an international symposium on Byzantine chant at the Hellenic Centre London, featuring many of his own transcriptions of medieval chant.

John Michael Boyer
John Michael Boyer is a specialist in Byzantine Music and is in high demand as soloist, conductor, arranger, composer and teacher of the art form. A principal member of Cappella Romana since 1999, he can be heard on the majority of the group's recordings and has conducted the ensemble on several occasions. As composer and arranger, he has produced transcriptions of Byzantine Chant in both Byzantine and Western notations as well as numerous original settings and compositions, primarily in the English language. These settings have been recorded on Eikonás disc Great Vespers, Cappella Romana's double CD The Divine Liturgy in English, and on the Hellenic College Holy Cross recording All Creation Trembled.

Mr. Boyer is Protosaltis (First Cantor) of the Greek Orthodox Metropolis of San Francisco, under whose auspices he founded the St. John Koukouzelis Institute for Liturgical Arts, an educational institution dedicated to the strengthening of liturgical programs, primarily musically, in the parishes of the Greek Orthodox Metropolis of San Francisco. He also conducts the Metropolis Ensemble of Liturgical Orthodox Singers (MELOS), focusing on choral excellence in Byzantine Music presented in liturgical context.

He holds a Bachelor of Arts degree in Music from the University of California, Berkeley and a Master of Divinity from Holy Cross Greek Orthodox School of Theology and is currently pursuing a doctorate in Musicology from the University of Athens. His textbook, Byzantine Chant: The Received Tradition is forthcoming from Holy Cross Press.

Constantine Kokenes
Constantine Kokenes M.D. began his studies of the notation and yphos (style) of Byzantine chant with Nicholas Kakouliades, Archon Protosaltise of the Archdiocese of North and South America, from 1980 until his death in 1981, after which he continued with Konstantinos Katsoulis, protosaltises, Athens Greece. From 1992 to 2003 he was a student of George Bilalis and an associate with the Romeiko Ensemble performing modern and medieval transcriptions of Byzantine chant in dozens of concerts in the US and Europe and in four published recordings. In addition he has performed Ottoman court music, Sufi devotional music, and Turkish folk songs with Romeiko and instrumentalists from the Istanbul Conservatory. He began performing with Cappella Romana in 2006 and has appeared with the ensemble in North America and abroad.

He holds the ecclesiastical rank of Jeropsaltis bestowed on him by the late Metropolitan +Philip of Atlanta. He served as Byzantine Chant Instructor for the Metropolis of Atlanta in the 1990s and early 2000s. Today he chants at the Metropolis Cathedral of the Annunciation, Atlanta, Georgia as lampadarios (left chanter).

Mark Powell
Mark Powell has served Cappella Romana in multiple capacities, as a singer since 1995, as president of its board of directors from 1999-2002, and since 2002 as its executive director. He is also director of development and marketing for Portland Baroque Orchestra and an independent consultant in board development, fundraising, and marketing. He received a bachelor's degree in music from Seattle Pacific University and a master's degree in musicology from the University of Washington with a thesis on the music of Arvo Pärt. As a baritone, he has toured and recorded extensively with Cappella Romana and with a number of professional ensembles in the US and in Europe, including The Tudor Choir, Seattle; the Chœur de Chambre de Namur, Belgium; and Wakefield Cathedral Choir, England. He appears on most of Cappella Romana's recordings, both of choral works and of Byzantine chant. He was received into the Orthodox Church in 1995, and served thereafter as a choir director and a cantor at the Greek Orthodox churches in Seattle, Washington, and Portland, Oregon. He was honored by His Eminence the late Metropolitan +Anthony of San Francisco, and was a student of the Rev. Dimostheos Paraskevaides in Byzantine chant.

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Remixing and Mastering Engineer: Preston Smith (Perfect Record, Saint Paul, Minn.).

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