
This is the published version of the paper.

This version of the publication may differ from the final published version.

Permanent repository link: http://openaccess.city.ac.uk/16595/

Link to published version:

Copyright and reuse: City Research Online aims to make research outputs of City, University of London available to a wider audience. Copyright and Moral Rights remain with the author(s) and/or copyright holders. URLs from City Research Online may be freely distributed and linked to.
THE DIVINE LITURGY
OF ST. JOHN CHRYSOSTOM

CAPPELLA ROMANA

ALEXANDER LINGAS, ARTISTIC DIRECTOR
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Litany of Peace</td>
<td>5:20</td>
</tr>
<tr>
<td>2</td>
<td>The Three Antiphons</td>
<td>9:47</td>
</tr>
<tr>
<td>3</td>
<td>The Litany of the Precious Gifts</td>
<td>6:25</td>
</tr>
<tr>
<td>4</td>
<td>The Holy Oblation</td>
<td>9:34</td>
</tr>
<tr>
<td>5</td>
<td>Alleluia and Gospel</td>
<td>4:37</td>
</tr>
<tr>
<td>6</td>
<td>The Cherubic Hymn</td>
<td>7:42</td>
</tr>
<tr>
<td>7</td>
<td>The Litany of Peace</td>
<td>5:20</td>
</tr>
<tr>
<td>8</td>
<td>The Cherubic Hymn</td>
<td>7:42</td>
</tr>
<tr>
<td>9</td>
<td>The Holy Oblation</td>
<td>9:34</td>
</tr>
<tr>
<td>10</td>
<td>Conclusion of the Holy Oblation</td>
<td>1:43</td>
</tr>
<tr>
<td>11</td>
<td>Litany of the Lord’s Prayer</td>
<td>6:16</td>
</tr>
<tr>
<td>12</td>
<td>Communion Verse for Sunday</td>
<td>3:05</td>
</tr>
<tr>
<td>13</td>
<td>The Litany of Peace</td>
<td>5:20</td>
</tr>
<tr>
<td>14</td>
<td>Post-Communion and Dismissal</td>
<td>4:03</td>
</tr>
<tr>
<td>15</td>
<td>Prayer Behind the Ambo and Final Dismissal</td>
<td>5:37</td>
</tr>
</tbody>
</table>

**TOTAL TIME:** 77:58
The Divine Liturgy bearing the name of St. John Chrysostom (d. 407) is the form of the Eucharist celebrated most frequently in the modern Byzantine rite. Like the communion services of most other Christian traditions, it features two large sections: a service of the Word that climaxes with readings from the New Testament and concludes with the dismissal of those preparing for baptism (the catechumens); and a service of the already initiated Faithful during which the Gifts of Bread and Wine are brought to the altar and offered in a great prayer of thanksgiving (the Eucharistic Prayer or anaphora) before being distributed as the Body and Blood of Christ in Holy Communion. In common with the Roman Mass, the Byzantine Divine Liturgy also contains both invariable (ordinary) and variable (proper) chants. Choral settings of the Divine Liturgy—notionally “complete” but often consisting mainly of major hymns from its ordinary—were pioneered in Baroque Ukraine and Russia. Only during the nineteenth century did Tchaikovsky and other Russian composers establish the Divine Liturgy as a compositional genre comparable in scale to Latin Masses or Anglican Services.

The first notated examples of polyphonic choral music for the Divine Liturgy on Sundays and feast days. Alexandros Katakouzenos (1824–1892) and Theomistokles Polyrakites (1865–1926) led the creation of a repertory of four-part music for the Byzantine chant that he claimed to have purified of oriental decadence. Sakellarides published in both Byzantine neumes (musical signs) and Western staff notation collections that included not only unadorned chant, but also melodies harmonized in two, three, and (rarely) four parts. The ascent of Western musical styles in the churches of Athens coincided with the rise of Greek emigration to the United States. The immigrants brought to the New World both traditional Byzantine chant and the new Athenian liturgical music, but found that their new cultural environment was more hospitable to the latter. Russian-style works were not unheard in America, but it was the music of Sakellarides that soon came to be accepted as “traditional” in its Greek Orthodox churches. This was evidently due in part to its simplicity, the ready availability of its frequently reprinted staff-notation editions, and its frequent close melodic resemblance to more traditional forms of chant. Also important was its active cultivation by prominent musicians and clergy. Several disciples of Sakellarides emigrated to the United States and assumed key musical posts: George Anastasiou (Washington, DC and later Tarpon Springs, Florida), Angelos Desfis (Los Angeles), and Christos Vryonides (1894–1961; the first professor of Byzantine
chant at the Holy Cross Greek Orthodox School of Theology, the archdiocesan seminary now located in Brookline, Massachusetts). Continuity in musical development along Western lines was assured by the support of Archbishops Athenagoras (1931–49), Michael (1949–59), and Lakos (1959–96), all of whom promoted mixed choirs with organs.

After the Second World War a second generation of Greek American church musicians emerged, some of whom had received training in Western art music at American universities. The composers among them soon began to recast the legacy of Sakellarides by rescoring his harmonized works idiomatically for mixed chorus, and dressing his melodies in more sophisticated harmonic and contrapuntal garb. A seminal figure in the advancement of Greek American liturgical music in a number of ways. Dr. Desby's Liturgy provided composers with a precedent for the composition or compilation of complete choral settings of the Orthodox Eucharist comparable in scale to those of such earlier Russian composers as Tchaikovsky, as well as an institutional framework for their performance (the regional choir conference). Its copious and audibly recognizable use of material by Sakellarides helped not only to perpetuate the tunes of its major hymns, but also including melodies occasionally appear.

Disseminated through regional music conferences of the Greek Orthodox Archdiocese at which a massed choir accompanied by an organ was prepared, often by Dr. Desby himself, to sing the Sunday morning Divine Liturgy, this collection influenced the subsequent development of Greek American liturgical music in a number of ways. Dr. Desby's Liturgy

Dr. Desby drew on knowledge gained from academic study of chant, the liturgical music of Western Europe, and Russian choral music to create choral settings of the Orthodox Eucharist comparable in scale to those of such earlier Russian composers as Tchaikovsky, as well as an institutional framework for their performance (the regional choir conference). Its copious and audibly recognizable use of material by Sakellarides helped not only to perpetuate the legacy of his work in the Greek Orthodox churches of America, but also to secure the rapid acceptance of Dr. Desby's arrangements by clergy and laity.

Like Desby and Peter Michaelides (whose own settings of the Divine Liturgy Cappella Romana has previously recorded), Tikey Zes (b. 1927) was trained professionally in music at the University of Southern California. Although active as a composer of Greek Orthodox choral music since the 1950s, his first complete setting of the Divine Liturgy was published only in 1978 by the Greek Sacred and Secular Music Society. This work finds Dr. Zes adhering to Sakellarides for the melodies of its major hymns, but also including features that were unusual or innovative in Greek American liturgical music. In its the tunes of Sakellarides are frequently disguised: through their absorption into polyphonic textures; secondary dominant and other characteristics of Romantic harmony are avoided; organ parts not infrequently do more than double the voices (independent writing for organ is also to be found in settings by Anna Gallos); and original melodies occasionally appear.

The Divine Liturgy of St. John Chrysostom

Dr. Zes first published The Divine Liturgy of St. John Chrysostom on this disc in 1991. In 1996 he reissued it in an expanded edition that he dedicated to Cappella Romana, which had presented the concert premiere of the work in 1992. It is a collection of choral settings intended for Orthodox liturgical use and, like many other such publications (for example, Tchaikovsky's All-Night Vigil, op. 52), includes more music than would ever be required for a single service. One and in some cases two choral settings are provided for all the ordinary chants and responses of the Divine Liturgy. It also includes music for services celebrated by a bishop, the Liturgy of St. Basil, and numerous texts proper to particular days or seasons. (Two older items that Dr. Zes incorporated into the 1996 Liturgy—the Cherubic Hymn #1 and the Sunday Communion Verse #2—may be heard, respectively, on Cappella Romana's discs When Augustus Reigned and Tikey Zes: Choral Works.)

The present disc offers the music required for a celebration of the Divine Liturgy by a priest and deacon on the Second Sunday after Pentecost. The Greek text sung here—is—with the exception of the dialogue preceding the Alleluia, which is fully restored to its ancient form—that of The Divine Liturgy of Our Father Among the Saints St John Chrysostom, 2nd ed. (London: Archdiocese of Thyateira and Great Britain, 2011). The space limitations of the CD format required us to make a number of abbreviations to portions of the service not set to music by Dr. Zes. The Prokeimenon (Gradual) and Apostle (Epistle) reading are thus omitted, as are the Litanies of the Catachumens and the Faithful following the Gospel, and the bulk of the Nicene Creed. In addition, the presidential prayers of the celebrant are generally limited to their concluding exclamations, a usage that prevails in churches where these prayers are read silently. (The complete text of the Divine Liturgy may be heard on Cappella Romana's 2-disc recording The Divine Liturgy of Our Father Among the Saints John Chrysostom in English in Byzantine Chant.)

For a listener approaching this recording from the perspective of the Greek American choral...
traditions surveyed above, Dr. Zes’s 1996 Liturgy will probably seem like a radical departure from prevailing norms. Although the music often echoes Byzantine chant in Modes 1, Plagal 1 and, less often, Plagal 4, the vast majority of its melodies are original. Indeed, only three of the movements recorded on the present disc are based on pre-existing melodies. The Apolytikion of the Resurrection presents a traditional chant with some rhythmic and melodic modifications, while the Introit “Come, let us worship” sets only the first half of the chant before reprising the original tune heard earlier as the refrain to the Second Antiphon. The only melody by Sakellarides occurs in the Communion Hymn “Of Your Mystical Supper,” which is a Greek retroversion of the English setting previously recorded by Cappella Romana on the disc Tikey Zes: Choral Works. Musical unity is provided instead through various formal devices. One such device is the recurrence of invertible counterpoint in the antiphons, Trisagion and Communion Verse. Another occurs in the Litany of Peace, the opening unison melody of which is subsequently heard in different voices as its polyphonic texture builds.

Despite the paucity of recognizable chant melodies, the 1996 Liturgy bears the marks of a composer long engaged with the traditions of Orthodox worship. Choral responses uttered in musical dialogue with the deacon or celebrant are, in keeping with their liturgical function, generally short, homophonic and unaccompanied. Vocal textures in antiphons and hymns are often sparse, consisting of one or two parts with organ accompaniment. Only at liturgically or textually significant points does the music texture thicken as parts multiply in passages of homophonic declamation or dense counterpoint (examples of the latter may be heard in the music evocations of angelic worship of the Trisagion, Cherubic Hymn, Sanctus (“Holy, Holy, Holy”), Megalyanion and Communion Verse). Cumulatively opulent in its variety, level of difficulty and ecstatic polyphonic climaxes, this Liturgy achieves a balance of splendor with restraint that is, its inculturated musical idiom notwithstanding, thoroughly Byzantine.

—Alexander Lingas

Η ΘΕΙΑ ΛΕΙΤΟΥΡΓΙΑ
ΤΟΥ ΕΝ ΑΓΙΟΙΣ ΠΑΤΡΟΣ ΗΜΩΝ
ΙΩΑΝΝΟΥ ΤΟΥ ΧΡΥΣΟΣΤΟΜΟΥ

1
Η ΛΕΙΤΟΥΡΓΙΑ ΤΩΝ ΚΑΤΗΧΟΥΜΕΝΩΝ
Ο Διάκονος: Ἐλλογημένη ἡ βασιλεία τοῦ Πατρός καὶ τοῦ Υἱοῦ καὶ τοῦ Ἁγίου Πνεύματος, νῦν καὶ αἰώνιον

Πριests: Blessed is the Kingdom of the Father, and of the Son, and of the Holy Spirit, now and for ever, and to the ages of ages.

1 THE LITURGY OF THE CATECHUMENS
Deacon: Master, give the blessing.

1 THE DIVINE LITURGY
OF OUR FATHER AMONG THE SAINTS
JOHN CHRYSOSTOM

Deacon: In peace, let us pray to the Lord.

1 LITANY OF PEACE
Deacon: The peace of the Lord be always with you.

4. For this holy house, and for those who enter it with faith, reverence and the fear of God, let us pray to the Lord.

People: Lord, have mercy.

7. For this city, for every city, town and village, and for
Το πρώτον αντίφωνον

Ἐν δὲ ταῖς Κυριακαῖς νῦν φάλλεται τὸ παρόν· Πασχαλινὸς β´ (102)
Στηρ. α΄ Ἐπλήξατο η πνοή μου τὸν Κύριον, καὶ πάντα τὰ ἐντὸς μου τὸ ὄνομα τὸ ἄγιον αὐτοῦ. (β´ 1)

The faithful who dwell in them, let us pray to the Lord.
People: Lord, have mercy.
8. For favorable weather, an abundance of the fruits of the earth, and temperate seasons, let us pray to the Lord.
People: Lord, have mercy.
9. For those who travel by land, air or water, for the sick, the suffering, for those in captivity, and for their safety and salvation, let us pray to the Lord.
People: Lord, have mercy.
10. For our deliverance from all affliction, wrath, danger and constraint, let us pray to the Lord.
People: Lord, have mercy.
11. Help us, save us, have mercy on us, and keep us, O God, by your grace.
People: Lord, have mercy.
12. Commemorating our all-holy, pure, most blessed and glorious Lady, Mother of God and Ever-Virgin Mary, with all the Saints, let us entrust ourselves and one another and our whole life to Christ our God.
People: To you, O Lord.
Deacon: (aloud) For you belong all glory, honor and power, of the Father, the Son and the Holy Spirit, now and for ever, and to the ages of ages. Amen.
People: Amen.

FIRST ANTHIPHON
On Sundays the following Antiphon may be sung Psalm 102
1st Verse: Bless the Lord, O my soul, and all that is within me, bless his holy name. (102: 1)

2nd Verse: Bless the Lord, O my soul, and forget none of his benefits. (102: 2)
People: At the prayers of the Mother of God, O Savior, save us.
3rd Verse: The Lord has prepared his throne in heaven, and his kingdom rules over all. (102: 19)
People: At the prayers of the Mother of God, O Savior, save us.
4th Verse: At the prayers of the Mother of God, O Savior, save us.
People: At the prayers of the Mother of God, O Savior, save us.

SHORT LITANY
Deacon: Again and again in peace, let us pray to the Lord.
People: Lord, have mercy.
Deacon: Help us, save us, have mercy on us, and keep us, O God, by your grace.
People: Lord, have mercy.
Deacon: Commemorating our all holy, pure, most blessed and glorious Lady, Mother of God and Ever Virgin Mary, with all the Saints, let us entrust ourselves and one another and our whole life to Christ our God.
People: To you, O Lord.
Deacon: (aloud) For yours is the might, and yours the kingdom, the power and the glory, of the Father, the
ΤΟ ΔΕΥΤΕΡΟΝ ΑΝΤΙΦΩΝΟΝ
Φιλάνθρωπε μου Ἰησοῦ Νεήματος, νόν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Λαός· Ἀμην.

SECOND ANTIPHON
 Psalm 145
1st Verse: Praise the Lord, O my soul; while I live I will praise the Lord; while I have any being, I will praise my God. (145: 1-2)
People: Son of God, risen from the dead, save us who sing to you: Alleluia!
2nd Verse: Blessed are those whose helper is the God of Jacob, whose hope is in the Lord their God. (145: 5)
People: Son of God, risen from the dead, save us who sing to you: Alleluia!
3rd Verse: The Lord who made heaven and earth, the sea, and all that is in them. (145: 6)
People: Son of God, risen from the dead, save us who sing to you: Alleluia!
4th Verse: The Lord will be king for ever: your God, O Jacob; whose helper is the God of Jacob; whose hope is in the Lord their God. (145: 10)
People: Son of God, risen from the dead, save us who sing to you: Alleluia!

ΤΗΝ ΜΙΚΡΑΝ ΣΥΝΑΠΤΗΝ
Διάκονος· Ἑταίρεια καὶ νέων, εἰς ταῖς Κυριακαῖς νῦν ψάλλεται τὸ παρόν Ἡγούμενος· Φιλάνθρωπε μου Ἰησοῦ Νεήματος, νόν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Λαός· Ἀμην.

THIRD ANTIPHON
And Entrance with the Holy Gospel
On Sundays the following Antiphon may be used:
Mode 1. Psalm 117
1st Verse: Give thanks to the Lord, for he is good: his mercy endures for ever. (117: 1)
Then the Resurrection Apolytikion Mode 1 When the stone had been sealed by the Jews, and while soldiers were guarding your most pure Body, you rose, O Savior, on the third day, giving life to the world; therefore the heavenly Powers cried out to you, Giver of life: Glory to your Resurrection, O Christ! Glory to your Kingdom! Glory to your dispensation, only lover of mankind!
Ὁ Διάκονος, στὰς ἐν τῷ μέσῳ τοῦ ναοῦ ἔμπροσθεν τοῦ Ἱερέως καὶ ὑψῶν τὸ ἅγιον Εὐαγγέλιον, λέγει ἐκφώνως Σοφία· Ὀρθοί. Εἰτα αὐτός τε καὶ ὁ Ἱερεὺς μετ' αὐτὸν εἰσέρχονται διὰ τῆς Ὡραίας Πύλης εἰς τὸ Ἱερόν, καὶ ὁ Διάκονος ἀποτίθησιν ἐπὶ τῆς ἁγίας Τραπέζης τὸ ἱερὸν Εὐαγγέλιον.

Λαός· (ψάλλει τὸ παρὸν Εἰσοδικόν)· Δεῦτε προσκυνήσωμεν καὶ προσπέσωμεν Χριστῷ. Σῶσον ἡμᾶς Υἱὲ Θεοῦ, ἢς ἀναστὰς ἐκ νεκρῶν, ψάλλοντάς σοι· Ἀλληλούϊα.

Καὶ μετά τὸ Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι. Καὶ νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν.

ΤΡΙΣΑΓΙΟΝ
Διάκονος· Τοῦ Κυρίου δεηθῶμεν. Λαός· Κύριε ἐλέησον. Ιερεύς· (ἐκφώνως) Ὅτι ἅγιος εἶ ὁ Θεὸς ἡμῶν καὶ σοὶ τὴν δόξαν ἀναπέμπομεν, τῷ Πατρί καὶ τῷ Υἱῷ καὶ τῷ Ἁγίῳ Πνεύματι, νῦν καὶ ἀεὶ. Λαός· Αμήν.

Ἅγιος ὁ Θεός, Ἅγιος ἰσχυρός, Ἅγιος ἀθάνατος, ἐλέησον ἡμᾶς.

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι. Καὶ νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων, Ἀμήν.

Ἡ Ἀλληλουϊάριον καὶ Ἡ Εὐαγγέλιον
Ιερεύς· Εἰρήνη σοι. Ἀναγνώστης· καὶ τῷ πνεύματί σου. Διάκονος· Σοφία. Πρόσχωμεν.

Ἀλληλουϊά· Ἀλληλούϊα, Ψαλμὸς τῷ Δαβίδ. Διάκονος· Πρόσχωμεν. Καὶ ψάλλεται τὸ Ἀλληλουϊάριον απὸ χοροῦ μετὰ τῶν στίχων. Ἡχος α´. Ψαλμὸς ιζ´.

Ἀλληλουϊά, ἀλληλουϊά, ἀλληλουϊά.
Ὑποτάξας λαοὺς ὑπ᾽ ἐμέ. Ἐκφώνως λαμπάδων καὶ προηγουμένων ἑξαπτερύγων, λαμπάδων καὶ ἀμφίβληστρον εἰς τὴν θάλασσαν· ἦσαν γὰρ ἁλιεῖς. καὶ λέγει αὐτοῖς· Δεῦτε ἀδελφὸν αὐτοῦ βάλλοντας ἀμφίβληστρον εἰς τὴν θάλασσαν τῆς Γαλιλαίας εἶδεν δύο ἀδελφούς, δὲ εὐθέως ἀφέντες τὰ δίκτυα ἠκολούθησαν αὐτῷ. Τῷ καιρῷ ἐκείνῳ, περιπατῶν δὲ παρὰ Ἕλεσθαι τὴν θρονίαν τοῦ βασιλέως Βασιλείας αὐτοῦ — πάντοτε, νῦν καὶ ἀεὶ — καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων.

Πρόσχωμεν. Οἱ τὰ Χερουβεὶμ μυστικῶς εἰκονίζοντες, καὶ τῇ Μεγάλῃ Ἑισόδῳ τὴν ἀριστερὰν κλίτος καὶ διέρχονται τὸ ἄριστον κλίτος καὶ διέρχονται τὸ μέσον τοῦ Ναοῦ, ποιοῦντες την Μεγάλην Ἑισόδον, ὁ Διάκονος καὶ ὁ Πρίγκιπας ἄρχονται ἑκάτεροι· ὁ Χερούβικος Υἱὸς Δωροῦ Αἰείων Τριαδικός, ἑκάτεροι· Μεγάλη Εἰσόδος. Ὅταν δὲ οἱ Ψάλται ἀποτελώσι τὸ πρώτον μέρος τοῦ Χερούβικος ὕμνου, ὁ Διάκονος καὶ ὁ Πρίγκιπας ἐκφωνοῦντες ἀλληλοδιαδόχως ἑκάτεροι· Δόξα σοι, Κύριε, δόξα σοι. Δόξα σοι, Κύριε, δόξα σοι. Πρόσχωμεν.
4. Those things which are good and profitable for our People:

3. Pardon and forgiveness of our sins and offences, let us ask of the Lord.

2. An angel of peace, a faithful guide, a guardian of our souls and bodies, let us ask of the Lord.

1. Let the whole day may be perfect, holy, peaceful and guardian of our souls and bodies, let us ask of the Lord.

5. Help us, save us, have mercy on us and keep us, O Lord, have mercy.

4. For our deliverance from all affliction, wrath, danger and constraint, let us pray to the Lord.

3. For this holy house and those who enter it with faith, reverence and the fear of God, let us pray to the Lord.

2. For the precious gifts here set forth, let us pray to the Lord.

1. That the whole day may be perfect, holy, peaceful and guardian of our souls and bodies, let us ask of the Lord.

5. Help us, save us, have mercy on us and keep us, O Lord, have mercy.

4. For our deliverance from all affliction, wrath, danger and constraint, let us pray to the Lord.

3. For this holy house and those who enter it with faith, reverence and the fear of God, let us pray to the Lord.

2. For the precious gifts here set forth, let us pray to the Lord.

1. Let the whole day may be perfect, holy, peaceful and guardian of our souls and bodies, let us ask of the Lord.

5. Help us, save us, have mercy on us and keep us, O Lord, have mercy.

4. For our deliverance from all affliction, wrath, danger and constraint, let us pray to the Lord.

3. For this holy house and those who enter it with faith, reverence and the fear of God, let us pray to the Lord.

2. For the precious gifts here set forth, let us pray to the Lord.

1. Let the whole day may be perfect, holy, peaceful and guardian of our souls and bodies, let us ask of the Lord.

5. Help us, save us, have mercy on us and keep us, O Lord, have mercy.

4. For our deliverance from all affliction, wrath, danger and constraint, let us pray to the Lord.

3. For this holy house and those who enter it with faith, reverence and the fear of God, let us pray to the Lord.

2. For the precious gifts here set forth, let us pray to the Lord.

1. Let the whole day may be perfect, holy, peaceful and guardian of our souls and bodies, let us ask of the Lord.

5. Help us, save us, have mercy on us and keep us, O Lord, have mercy.

4. For our deliverance from all affliction, wrath, danger and constraint, let us pray to the Lord.

3. For this holy house and those who enter it with faith, reverence and the fear of God, let us pray to the Lord.

2. For the precious gifts here set forth, let us pray to the Lord.

1. Let the whole day may be perfect, holy, peaceful and guardian of our souls and bodies, let us ask of the Lord.

5. Help us, save us, have mercy on us and keep us, O Lord, have mercy.

4. For our deliverance from all affliction, wrath, danger and constraint, let us pray to the Lord.

3. For this holy house and those who enter it with faith, reverence and the fear of God, let us pray to the Lord.

2. For the precious gifts here set forth, let us pray to the Lord.

1. Let the whole day may be perfect, holy, peaceful and guardian of our souls and bodies, let us ask of the Lord.

5. Help us, save us, have mercy on us and keep us, O Lord, have mercy.

4. For our deliverance from all affliction, wrath, danger and constraint, let us pray to the Lord.

3. For this holy house and those who enter it with faith, reverence and the fear of God, let us pray to the Lord.

2. For the precious gifts here set forth, let us pray to the Lord.

1. Let the whole day may be perfect, holy, peaceful and guardian of our souls and bodies, let us ask of the Lord.

5. Help us, save us, have mercy on us and keep us, O Lord, have mercy.

4. For our deliverance from all affliction, wrath, danger and constraint, let us pray to the Lord.

3. For this holy house and those who enter it with faith, reverence and the fear of God, let us pray to the Lord.

2. For the precious gifts here set forth, let us pray to the Lord.

1. Let the whole day may be perfect, holy, peaceful and guardian of our souls and bodies, let us ask of the Lord.

5. Help us, save us, have mercy on us and keep us, O Lord, have mercy.

4. For our deliverance from all affliction, wrath, danger and constraint, let us pray to the Lord.

3. For this holy house and those who enter it with faith, reverence and the fear of God, let us pray to the Lord.

2. For the precious gifts here set forth, let us pray to the Lord.

1. Let the whole day may be perfect, holy, peaceful and guardian of our souls and bodies, let us ask of the Lord.

5. Help us, save us, have mercy on us and keep us, O Lord, have mercy.

4. For our deliverance from all affliction, wrath, danger and constraint, let us pray to the Lord.

3. For this holy house and those who enter it with faith, reverence and the fear of God, let us pray to the Lord.

2. For the precious gifts here set forth, let us pray to the Lord.

1. Let the whole day may be perfect, holy, peaceful and guardian of our souls and bodies, let us ask of the Lord.

5. Help us, save us, have mercy on us and keep us, O Lord, have mercy.

4. For our deliverance from all affliction, wrath, danger and constraint, let us pray to the Lord.

3. For this holy house and those who enter it with faith, reverence and the fear of God, let us pray to the Lord.

2. For the precious gifts here set forth, let us pray to the Lord.

1. Let the whole day may be perfect, holy, peaceful and guardian of our souls and bodies, let us ask of the Lord.

5. Help us, save us, have mercy on us and keep us, O Lord, have mercy.

4. For our deliverance from all affliction, wrath, danger and constraint, let us pray to the Lord.

3. For this holy house and those who enter it with faith, reverence and the fear of God, let us pray to the Lord.

2. For the precious gifts here set forth, let us pray to the Lord.

1. Let the whole day may be perfect, holy, peaceful and guardian of our souls and bodies, let us ask of the Lord.

5. Help us, save us, have mercy on us and keep us, O Lord, have mercy.

4. For our deliverance from all affliction, wrath, danger and constraint, let us pray to the Lord.

3. For this holy house and those who enter it with faith, reverence and the fear of God, let us pray to the Lord.

2. For the precious gifts here set forth, let us pray to the Lord.

1. Let the whole day may be perfect, holy, peaceful and guardian of our souls and bodies, let us ask of the Lord.

5. Help us, save us, have mercy on us and keep us, O Lord, have mercy.

4. For our deliverance from all affliction, wrath, danger and constraint, let us pray to the Lord.

3. For this holy house and those who enter it with faith, reverence and the fear of God, let us pray to the Lord.

2. For the precious gifts here set forth, let us pray to the Lord.

1. Let the whole day may be perfect, holy, peaceful and guardian of our souls and bodies, let us ask of the Lord.

5. Help us, save us, have mercy on us and keep us, O Lord, have mercy.

4. For our deliverance from all affliction, wrath, danger and constraint, let us pray to the Lord.

3. For this holy house and those who enter it with faith, reverence and the fear of God, let us pray to the Lord.

2. For the precious gifts here set forth, let us pray to the Lord.

1. Let the whole day may be perfect, holy, peaceful and guardian of our souls and bodies, let us ask of the Lord.

5. Help us, save us, have mercy on us and keep us, O Lord, have mercy.

4. For our deliverance from all affliction, wrath, danger and constraint, let us pray to the Lord.

3. For this holy house and those who enter it with faith, reverence and the fear of God, let us pray to the Lord.

2. For the precious gifts here set forth, let us pray to the Lord.

1. Let the whole day may be perfect, holy, peaceful and guardian of our souls and bodies, let us ask of the Lord.

5. Help us, save us, have mercy on us and keep us, O Lord, have mercy.

4. For our deliverance from all affliction, wrath, danger and constraint, let us pray to the Lord.

3. For this holy house and those who enter it with faith, reverence and the fear of God, let us pray to the Lord.

2. For the precious gifts here set forth, let us pray to the Lord.

1. Let the whole day may be perfect, holy, peaceful and guardian of our souls and bodies, let us ask of the Lord.

5. Help us, save us, have mercy on us and keep us, O Lord, have mercy.

4. For our deliverance from all affliction, wrath, danger and constraint, let us pray to the Lord.

3. For this holy house and those who enter it with faith, reverence and the fear of God, let us pray to the Lord.

2. For the precious gifts here set forth, let us pray to the Lord.

1. Let the whole day may be perfect, holy, peaceful and guardian of our souls and bodies, let us ask of the Lord.

5. Help us, save us, have mercy on us and keep us, O Lord, have mercy.

4. For our deliverance from all affliction, wrath, danger and constraint, let us pray to the Lord.

3. For this holy house and those who enter it with faith, reverence and the fear of God, let us pray to the Lord.

2. For the precious gifts here set forth, let us pray to the Lord.

1. Let the whole day may be perfect, holy, peaceful and guardian of our souls and bodies, let us ask of the Lord.
Ἡ ἁγία ἀναφορά

Ἡ χάρις τοῦ Κυρίου ἡμῶν
Εὐχαριστοῦμέν σοι καὶ ὑπὲρ τῆς Λειτουργίας
καὶ ἡ κοινωνία τοῦ Ἁγίου Πνεύματος εἴη μετὰ Ἰησοῦ Χριστοῦ καὶ ἡ ἀγάπη τοῦ Θεοῦ καὶ Πατρὸς
προσκυνήσας εἰσέρχεται ἐν τῷ ἁγίῳ Βήματι.
προσφέρειν.
πρόσχωμεν τὴν ἁγίαν Ἀναφοράν ἐν εἰρήνῃ
ζωὴν τοῦ μέλλοντος αἰῶνος. Ἀμήν.
καὶ ἀναστάντα τῇ τρίτῃ ἡμέρᾳ * κατὰ τὰς Γραφὰς. *
καὶ ἐνανθρωπήσαντα. Σταυρωθέντα τε ὑπὲρ ἡμῶν *
ἐκ Πνεύματος ἁγίου * κατελθόντα ἐκ τῶν οὐρανῶν * καὶ σαρκωθέντα Πατρί, * δι' οὗ τὰ πάντα ἐγένετο. * Τὸν δι' ἡμᾶς
γεννηθέντα, * οὐ ποιηθέντα, * ὁμοούσιον τῷ ἐκ φωτός, * Θεόν ἀληθινὸν ἐκ Θεοῦ ἀληθινοῦ,
γεννηθέντα * πρὸ πάντων τῶν αἰώνων· * φῶς ἐλεοῦς, εἰρήνην, θυσίαν αἰνέσεως.
Λαός· Λαός· (ἐκφώνως)
καὶ ἡ κοινωνία τοῦ Ἁγίου Πνεύματος εἴη μετὰ Ἰησοῦ Χριστοῦ καὶ ἡ ἀγάπη τοῦ Θεοῦ καὶ Πατρὸς
προσκυνήσας εἰσέρχεται ἐν τῷ ἁγίῳ Βήματι.
προσφέρειν.
πρόσχωμεν τὴν ἁγίαν Ἀναφοράν ἐν εἰρήνῃ
ζωὴν τοῦ μέλλοντος αἰῶνος. Ἀμήν.
καὶ ἀναστάντα τῇ τρίτῃ ἡμέρᾳ * κατὰ τὰς Γραφὰς. *
καὶ ἐνανθρωπήσαντα. Σταυρωθέντα τε ὑπὲρ ἡμῶν *
ἐκ Πνεύματος ἁγίου * κατελθόντα ἐκ τῶν οὐρανῶν * καὶ σαρκωθέντα Πατρί, * δι' οὗ τὰ πάντα ἐγένετο. * Τὸν δι' ἡμᾶς
γεννηθέντα, * οὐ ποιηθέντα, * ὁμοούσιον τῷ ἐκ φωτός, * Θεόν ἀληθινὸν ἐκ Θεοῦ ἀληθινοῦ,
γεννηθέντα * πρὸ πάντων τῶν αἰώνων· * φῶς ἐλεοῦς, εἰρήνην, θυσίαν αἰνέσεως.
Λαός· Λαός· (χαμηλοφώνως)
καὶ ἡ κοινωνία τοῦ Ἁγίου Πνεύματος εἴη μετὰ Ἰησοῦ Χριστοῦ καὶ ἡ ἀγάπη τοῦ Θεοῦ καὶ Πατρὸς
προσκυνήσας εἰσέρχεται ἐν τῷ ἁγίῳ Βήματι.
προσφέρειν.
πρόσχωμεν τὴν ἁγίαν Ἀναφοράν ἐν εἰρήνῃ
ζωὴν τοῦ μέλλοντος αἰῶνος. Ἀμήν.
καὶ ἀναστάντα τῇ τρίτῃ ἡμέρᾳ * κατὰ τὰς Γραφὰς. *
καὶ ἐνανθρωπήσαντα. Σταυρωθέντα τε ὑπὲρ ἡμῶν *
ἐκ Πνεύματος ἁγίου * κατελθόντα ἐκ τῶν οὐρανῶν * καὶ σαρκωθέντα Πατρί, * δι' οὗ τὰ πάντα ἐγένετο. * Τὸν δι' ἡμᾶς
γεννηθέντα, * οὐ ποιηθέντα, * ὁμοούσιον τῷ ἐκ φωτός, * Θεόν ἀληθινὸν ἐκ Θεοῦ ἀληθινοῦ,
γεννηθέντα * πρὸ πάντων τῶν αἰώνων· * φῶς ἐλεοῦς, εἰρήνην, θυσίαν αἰνέσεως.

8 THE HOLY OBLATION

Deacon: Let us stand with awe; let us stand with fear; let our hearts be on high.
We have them with the Lord.
And with your spirit.
Ἡ Ἱερεύς (χαμηλοφώνως) λέγει:

καὶ ἐνδόξου πάλιν Παρουσία.

Ἀναβάσεως, τῆς ἐκ δεξιῶν Καθέδρας, τῆς δευτέρας τῆς τριημέρου Ἀναστάσεως, τῆς εἰς οὐρανοὺς ἡμῶν γεγενημένων, τοῦ Σταυροῦ, τοῦ Τάφου, σωτηρίου ταύτης ἐντολῆς καὶ πάντων τῶν ὑπὲρ ἐκχυνόμενον, εἰς ἄφεσιν ἁμαρτιῶν.

τὸ τῆς Καινῆς Διαθήκης, τὸ ὑπὲρ ὑμῶν καὶ πολλῶν τὸ δειπνῆσαι, λέγων·

ὑπὲρ ἡμῶν κλώμενον, εἰς ἄφεσιν ἁμαρτιῶν.

καὶ ἀποστόλοι, εἰπὼν·

ἁγιάσας, κλάσας, ἔδωκε τοῖς ἁγίοις αὐτοῦ μαθηταῖς καὶ ἀμωμήτοι χερσί, εὐχαριστήσας καὶ εὐλογήσας,

λαβὼν ἄρτον ἐν ταῖς ἁγίαις αὐτοῦ καὶ ἀχράντοι ἑαυτὸν παρεδίδου ὑπὲρ τῆς τοῦ κόσμου ζωῆς, πληρώσας, τῇ νυκτὶ ᾗ παρεδίδοτο, μᾶλλον δὲ ὁ Ἰησοῦς Χριστός ἐλθὼν καὶ πᾶσαν τὴν ὑπὲρ ἡμῶν οἰκονομίαν ἐπὶ αὐτὸν μὴ ἀπόληται, ἀλλ' ἔχῃ ζωήν αἰώνιον.

Ὡς τὸν μονογενῆ δοῦναι, ἵνα πᾶς ὁ πιστεύων σου. Ὅς τὸν κόσμον σου οὕτως ἠγάπησας, ὥστε τὸν Ἅγιος εἶ καὶ πανάγιος καὶ μεγαλοπρεπὴς ἡ δόξα ὁ μονογενὴς σου Υἱὸς καὶ τὸ Πνεῦμα σου τὸ Ἅγιον. βοῶμεν καὶ λέγομεν· Ἅγιος εἶ καὶ πανάγιος Σὺ καὶ τῶν μακαρίων δυνάμεων, Δέσποτα φιλάνθρωπε, Ἀμήν.

Πίετε ἐξ αὐτοῦ πάντες, τοῦτό ἐστι τὸ αἷμά μου, τοῦτό μού ἐστι τὸ σῶμα, τὸ ἐκφώνως

In a low voice: With these blessed Powers, Master, Lover of mankind, we also cry aloud and say: Holy are you and all-holy, you and your only-begotten Son and your Holy Spirit; holy are you and all holy, and magnificent is your glory. This is how you loved your world: you gave your only-begotten Son, so that everyone who believes in him might not perish, but have eternal life. And, when he had come and had fulfilled the whole dispensation for us, in the night in which he was given up, or rather gave himself up, for the life of the world, he took bread in his holy, most pure and unblemished hands and, when he had given thanks, and had blessed, sanctified and broken it, gave it to his holy Disciples and Apostles, saying:

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

People: Amen.

Priest: (in a low voice) Likewise after supper he also took the cup, saying:

(a loud) Drink from this, all of you; this is my blood of the New Testament, which is shed for you and for all of us and for all the world, for the forgiveness of sins.

People: Amen.

Priest: (in a low voice) Remembering therefore this our Savior's command and all that has been done for us: the Cross, the Tomb, the Resurrection on the third day, the Ascension into heaven, the Sitting at the right hand, the Second and glorious Coming again;

MEGALYNARION

Ἐξαιρέτως τῆς Παναγίας, ἀρχάγγελον, ὑπερευλογημένην, εὐδοκίαν, λογίαν ἡμῶν Θεοτόκον καὶ ἀπαραφθάνοντας ἐνεργίαν, εἰς τὴν Θεοτόκον, τὴν ἐνδόξου, Δεσποίνης ἡμῶν Μαρίαν εἰς ἄφεσιν ἁμαρτιῶν.

MEGALYNARION

Priest: Above all for our most holy, pure, most blessed and glorious Lady, the Mother of God and Ever-Virgin, Mary. People: It is truly right to call you blessed, who gave birth to God, ever-blessed and most pure, and Mother of our God. 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.

The Deacon crosses his hands and elevates the Chalice and Paten as the Priest says aloud: 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.

People: Amen.
1. Πάντων τῶν ἁγίων μνημονεύσαντες, ἔτι

2. Ὑπὲρ τῶν προσκομισθέντων καὶ ἁγιασθέντων

3. Ὅπως ὁ φιλάνθρωπος Θεὸς ἡμῶν, ὁ προσδεξάμενος

4. Ὑπὲρ τοῦ ῥυσθῆναι ἡμᾶς ἀπὸ πάσης θλίψεως,

5. Ἀντιλαβοῦ, σῶσον, ἐλέησον καὶ διαφύλαξον ἡμᾶς ὁ Λαός·
5 Εἶτα οἱ Ψάλται ἄρχονται ψάλλειν τὸ Κοινωνικόν.
Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν· αἰνεῖτε αὐτὸν ἐν
tοῖς ὑψίστοις. Ἀλληλούϊα.
(Ψαλμ. 150,1)
6 Εἶτα ὁ διάκονος λαμβάνει τὸ ἅγιον
Ποτήριον καὶ ἐξελθὼν εἰς τὴν θύραν καὶ
ὑψῶν αὐτό, ἐκφωνεῖ·
Μετὰ φόβου Θεοῦ, πίστεως καὶ ἀγάπης προσέλθετε.
Πληρωθήτω τὸ στόμα ἡμῶν αἰνέσεως Κύριε, ὅπως
ἀνυμνήσωμεν τὴν δόξαν σου, ὅτι ἠξίωσας ἡμᾶς τῶν
ἀγίων σου μετασχεῖν μυστηρίων· τήρησον ἡμᾶς
ἐν τῷ σῷ ἁγιασμῷ, ὅλην τὴν ἡμέραν μελετῶντας
τὴν δικαιοσύνην σου. Ἀλληλούϊα, ἀλληλούϊα,
ἀλληλούϊα.

The Singers continue with the Communion Chant.

Praise the Lord from the heavens, praise him in the
highest. Alleluia.

13 The Holy Doors are opened and the Priest hands the
Chalice to the Deacon, who comes out through the
Holy Doors, holding the Chalice, and says:
With fear of God, with faith and love, draw near.

Priest: (blessing the people, saying)
O God, save your people, and bless
your inheritance.

People: Lord, have mercy.

Deacon: Help us, save us, have mercy on us, and keep
us, O God, by your grace.

People: Lord, have mercy.

Deacon: Having asked that the whole day may be
perfect, holy, peaceful and sinless, let us entrust
ourselves and one another and our whole life to
Christ our God.

People: To you, O Lord.

Priest (aloud) For you are our sanctification, and
to you we give glory, to the Father, the Son and
the Holy Spirit, now and for ever, and to the ages
of ages.

People: Amen.

DISMISSAL

Priest: Let us go forth in peace.

People: In the name of the Lord.
Διάκονος· Τοῦ Κυρίου δεηθῶμεν.
Λαός· Κύριε ἐλέησον.
Καὶ ὁ Ἱερεὺς ἐξελθὼν τῆς Ὡραίας Πύλης ἀναγιγνώσκει μεγαλοφώνως τὴν Ὀπισθάμβον Εὐχην· Ὁ εὐλογῶν τοὺς εὐλογοῦντας σε, Κύριε, καὶ ἁγιάζων τοὺς ἐπὶ σε πεποιθότας, ὅσαν ποιεῖς σὺ καὶ εὐλόγησαι τὴν κληρονομιάν σου. Τὸ πλήρωμα τῆς Ἐκκλησίας σου φύλαξον, ἁγιάσον τοὺς ἐπὶ σε ἀγαπῶντας τὴν εὐπρέπειαν τοῦ οίκου σου. Ὅτι πᾶσα δόσις ἀγαθὴ καὶ πᾶν δώρημα τέλειον ἀνωθέν ἐστι καταβαίνον, ἐκ σοῦ τοῦ Πατρὸς τῶν φώτων. Καὶ σοὶ τὴν δόξαν καὶ εὐχαριστίαν καὶ προσκύνησιν ἀναπέμπομεν, τῷ Πατρὶ καὶ τῷ Υἱῷ καὶ τῷ Ἁγίῳ Πνεύματι, νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων.

Διάκονος· Τοῦ Κυρίου δεηθῶμεν.
Λαός· Κύριε ἐλέησον.
Πριests· Ἐλέησαι τοὺς προσκυνοῦντας σε, Κύριε, καὶ ἁγιάζων τοὺς ἐπὶ σε πεποιθότας, ὅσαν ποιεῖς σὺ καὶ εὐλόγησαι τὴν κληρονομιάν σου. Τὸ πλήρωμα τῆς Ἐκκλησίας σου φύλαξον, ἁγιάσον τοὺς ἐπὶ σε ἀγαπῶντας τὴν εὐπρέπειαν τοῦ οίκου σου. Ὅτι πᾶσα δόσις ἀγαθὴ καὶ πᾶν δώρημα τέλειον ἀνωθέν ἐστι καταβαίνον, ἐκ σοῦ τοῦ Πατρὸς τῶν φώτων. Καὶ σοὶ τὴν δόξαν καὶ εὐχαριστίαν καὶ προσκύνησιν ἀναπέμπομεν, τῷ Πατρὶ καὶ τῷ Υἱῷ καὶ τῷ Πνεύματι, νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων.

Πλήρωμα τῆς Ἐκκλησίας σου

Πριests· Λαός· Ἀμήν.
Προφήτης τῆς Μεταμόρφωσις τοῦ Χριστοῦ. Ο θεός, ο Χριστός, ο Θεός, ο Φωτιστής, ο Αγίος Πνεύμα, σωθεί, σώσε, σώσε, σώσε, σώσε, σώσε, σώσε. Προστάσοντες παναμώμοι. Παναμώμοι, παναμώμοι, χριστιανοί, οι πιστοί, σωθεί, σώσε, σώσε, σώσε, σώσε, σώσε, σώσε. Προσφέρεισθαι τοις θεοπατοράις, τοις θεοπατοράις, τοις θεοπατοράις, τοις θεοπατοράις. Ημείς, αυτοί, αυτοί, αυτοί, αυτοί, αυτοί, αυτοί, αυτοί. Εκ τού των θεωρίων, εκ τού των θεωρίων, εκ τού των θεωρίων, εκ τού των θεωρίων, εκ τού των θεωρίων, εκ τού των θεωρίων, εκ τού των θεωρίων. Χριστός, ο θεός, ο ουσίας, ο θεός, ο ουσίας, ο θεός, ο ουσίας, ο θεός, ο ουσίας. Ευλογηθείς καὶ ἁγιάζοντες τοις θεοπατοράις, τοις θεοπατοράις, τοις θεοπατοράις. ᾿Αμήν. Ο θεός ἡμῶν, ο θεός ἡμῶν, ο θεός ἡμῶν, ο θεός ἡμῶν, ο θεός ἡμῶν, ο θεός ἡμῶν, ο θεός ἡμῶν. Χάριτας, σαράντα, σαράντα, σαράντα, σαράντα, σαράντα, σαράντα, σαράντα.
Alexander Lingas, Fr. John Bakas and Fr. John Kariotakis, at a break in the sessions for this recording, January 2010. Credit: M. Powell.

**FATHER JOHN BAKAS**

The Very Reverend John S. Bakas is the Dean of Saint Sophia Cathedral and Greek Orthodox Community of Los Angeles since 1995. Along with the leadership of the Cathedral, he spearheaded the drive for the major renovation of the Cathedral grounds and adjacent buildings. This renovation and renewal had spawned the redevelopment of the surrounding area into what is now the Byzantine-Latino Quarter of Los Angeles. He is Founder of the Diocesan Camp AGAPE, “Kids’ n Cancer” program for needy children suffering with cancer, with camping programs in Fresno, California; Portland, Oregon and Seattle, Washington. Fluent in Greek and Spanish as well as English, he taught in the Latin American Affairs Department and served as Assistant Dean of Admissions at the University of New Mexico. He currently teaches Orthodoxy Theology at Loyola Marymount University in Los Angeles. Earlier in his career he was a tenor for the Albanoque Light Opera.

**FATHER JOHN KARIOYAKIS**

The Reverend John Karioyakis was born on the island of Crete and graduated from Rizarios Seminary in Athens in 1975. At Rizarios he studied Byzantine Music under Demetrios Panagiotopoulos-Kounos and graduated from the National University of Athens School of Theology in 1980. While at University he studied Byzantine Music at the National Conservatory under Spyridon Peristeris. As a young newly ordained priest his first assignment was to the Holy Trinity Parish in Portland, Oregon in 1982. There he met the very young (almost a teenager) Alexander Lingas and the two shared their love for ecclesiastical music. Fr. John was the first priest soloist for the early concerts of the newly formed Cappella Romana. He is currently the proostamenos (head priest) at the Parish of St. John the Baptist in Anaheim, California.

**CAPPELLA ROMANA**

Its performances “like jeweled light flooding the space” (Los Angeles Times). Cappella Romana is a vocal chamber ensemble dedicated to combining passion with scholarship in its exploration of the musical traditions of the Christian East and West, with emphasis on early and contemporary music. Founded in 1991, Cappella Romana’s name refers to the medieval Greek concept of the Roman oikoumene (inhabited world), which embraced Rome and Western Europe, as well as the Byzantine Empire of Constantinople (New Rome) and its Slavic commonwealth. Each program in some way reflects the musical, cultural and spiritual heritage of this ecumenical vision.

Flexible in size according to the demands of the repertory, Cappella Romana is based in the Pacific Northwest of the United States of America, where it presents annual concert series in Portland, Oregon, and Seattle, Washington. It regularly tours in Europe and North America, having appeared at venues including The Metropolitan Museum of Art in New York, the J. Paul Getty Center in Los Angeles, St. Paul’s Cathedral and the Priory of St. Bartholomew-the-Great in London, the Pontifico Istituto Orientale in Rome, the Tage Alter Music (“Early Music Days”) in Regensburg, Germany, the University of Oxford, Princeton University, and Yale University, and venues in Greece, including the Sacred Music Festival of Patmos, the Ekatomtapiiani and Church of the Lifegiving Spring on Paros, the Gennadius Library in Athens, and the Church of the Annunciation in Patras.

Cappella Romana has released over a dozen compact discs, including Live in Greece: From Constantinople to California; Voices of Byzantium: Medieval Byzantine Chant from Mt. Sinai (also released as Mt. Sinai: Frontier of Byzantium, 20th-anniversary limited edition); Byzantium 130-1453 (the official companion CD to the Royal Academy of Arts Exhibition); Byzantium in Rome: Medieval Byzantine Chant from Grottaferrata; The Fall of Constantinople; Richard Tremain; Kontakion on the Nativity of Christ; Peter Michaelides: The Divine Liturgy of St. John Chrysostom, The Divine Liturgy in English: The Complete Service in Byzantine Chant. Its first recording was Tikey Zec: Choral Works. Forthcoming recordings include a disc of choral works of the Finnish Orthodox Church directed by Ivan Moody and the environmental oratorio *A Time for Life* by Robert Kyr.

In 2010 it became a participant in the research project “Icons of Sound: Aesthetics and Acoustics of Hagia Sophia, Istanbul,” a collaboration between Stanford University’s Center for Computer Research in Music and Acoustics and Department of Art & Art History. The ensemble continued the project in 2013 with concerts in Stanford’s Memorial Church (with the virtual acoustic of Hagia Sophia Cathedral in Constantinople/Istanbul) and in Memorial Church, followed by recording sessions for a forthcoming disc of medieval Byzantine chant for Holy Friday in Jerusalem.

Cappella Romana before the entry to Agiai Planagai Chapal at Loui and Clark Coley, Portland, Oregon. Front: Alexander Lingas, LeaAnne Denbeste, Brian Francis, Katherine van der Salm, Amy Russell, Katherine FitzGibbon, Wendy Steele, Douglas Schneider, Back: Cahen Tipton, Kristen Buhler, David Stutz, Adam Steele, Stephanie Kramer, David Braeger, John Michael Boyer, Mark Powell. January 2010, credit: Cappella Romana

**CONTACT AND BOOKING INFORMATION**

Mark Powell, Executive Director

Cappella Romana

3315 NE Glisan Street, Portland, OR 97232 USA

TEL. +1.503.262.8202 cappellaromana.org

CAPPELLA ROMANA has released over a dozen compact discs, including Live in Greece: From Constantinople to California; Voices of Byzantium: Medieval Byzantine Chant from Mt. Sinai (also released as Mt. Sinai: Frontier of Byzantium, 20th-anniversary limited edition); Byzantium 130-1453 (the official companion CD to the Royal Academy of Arts Exhibition); Byzantium in Rome: Medieval Byzantine Chant from Grottaferrata; The Fall of Constantinople; Richard Tremain; Kontakion on the Nativity of Christ; Peter Michaelides: The Divine Liturgy of St. John Chrysostom, The Divine Liturgy in English: The Complete Service in Byzantine Chant. Its first recording was Tikey Zec: Choral Works. Forthcoming recordings include a disc of choral works of the Finnish Orthodox Church directed by Ivan Moody and the environmental oratorio *A Time for Life* by Robert Kyr.

In 2010 it became a participant in the research project “Icons of Sound: Aesthetics and Acoustics of Hagia Sophia, Istanbul,” a collaboration between Stanford University’s Center for Computer Research in Music and Acoustics and Department of Art & Art History. The ensemble continued the project in 2013 with concerts in Stanford’s Memorial Church (with the virtual acoustic of Hagia Sophia Cathedral in Constantinople/Istanbul) and in Memorial Church, followed by recording sessions for a forthcoming disc of medieval Byzantine chant for Holy Friday in Jerusalem.

Booklet content and design: © 2013 by Cappella Romana, Inc. All rights reserved.

Performing editions: The Zes Press.

Reciting the Creed and the Lord’s Prayer Members of Holy Trinity Greek Orthodox Cathedral, Portland, Oregon:
Fr. John Angelis, Maria Boyer, Christos Ethimiaidis, Dr. John Lingas, Ted Papas, Presvytera Magdalene Paraskevaidis, Sophia Salos, and Theodora Tsirimiagos.

Acknowledgements:
Lewis and Clark College, Portland, Oregon: Barry Glassner, President
Agnes Flanagan Chapel
Mark Duntley, Dean of Religious and Spiritual Life
Lee Garrett, professor emeritus of music and curator of the Casavant-Frères organ

Anonymous
The Garden City Chapter of AHEPA
Jeanne D. Argiros
Steve & Jeanne Barnett
Chris & Eva Canellos
William & Cathleen Capogeanisis
Steve & Leslie Cardiasonos
William Christie
Connie and Vassilios Chrysogoglou
The Church Music Federation of the Greek Orthodox Metropolis of Chicago
Neko Colevins
James† & Anna Counelis
Steven & Stacia Counelis
John Cladis
Constance & Paul Del Vigna
John Delevoryas
Theodore Demos
Kenneth Frangadakis
Dr. O. N. and Tula Gallanes
St. George Greek Orthodox Church, Oklahoma City
William & Connie Geraniou
Sam Harkiss
Haldor & Xana Howard
Anthony & Alice Kalomos
Sivas & Joanne Kambouris
Elisabeth Karakostanoglou-Libowitz
Ernest & Andritana Kolendrianos
George and Dena Kouremetis

This recording is made possible with the support of the following donors

Lead Sponsors
The Greek Orthodox Cathedral of the Annunciation, San Francisco, Fr. Stephen Kyriakou, Proistamenos
The National Forum of Greek Orthodox Church Musicians
The Elios Charitable Foundation

The Choir of St. Nicholas Greek Orthodox Choir, San Jose
The Church Music Federation of the Greek Orthodox Metropolis of San Francisco
The Church Music Federation of the Greek Orthodox Metropolis of Denver
The Father Elias Stephanopoulos Memorial Fund
St. John the Baptist Greek Orthodox Church, Anaheim

PRODUCTION CREDITS
Executive Producer: Mark Powell (Cappella Romana).
Recording, Remixing and Mastering Producer; Digital Editor: Steve Barnett (Barnett Music Productions, Minneapolis, Minn.).
Recording Engineer: Bill Levey (Via Audio, Seattle, Wash.).
Remixing and Mastering Engineer: Preston Smith (Perfect Record, St. Paul, Minn.).
Editing Plot Preparation: John Michael Boyer.
Graphic design/booklet editor: Mark Powell.


Original recordings: © 2013 by Cappella Romana, Inc. All rights reserved. Recorded at the Agnes Flanagan Chapel, Lewis and Clark College, Portland, Oregon (1967; Paul Thiry, Architect), 13-16 January 2010.

© 2013 by Cappella Romana, Inc. All rights reserved. Recorded at the Agnes Flanagan Chapel, Lewis and Clark College, Portland, Oregon (1967, Paul Thiry, Architect), 13-16 January 2010.
These and other titles at cappellaromana.org or your favorite retailer

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

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

Voices of Byzantium: Medieval Byzantine Chant from Mt. Sinai
Byzantine musical treasures from cathedrals and monasteries preserved from destruction in the Egyptian desert at the Greek Orthodox Monastery of St. Catherine at Mt. Sinai.

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

Live in Greece: From Constantinople to California
Ancient Byzantine chants, encounters with Crusaders and Venetians, and music by Californians Frank Desby and his peers and Athenian composer Michael Adamis (1929-2013).

Tikey Zes Choral Works
The popular collection of sacred and secular compositions in Greek and English by Greek-American composer, Tikey Zes. Includes his elegant choral setting of “Soma Christou.” Cappella Romana’s first release.

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

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