CYPRVS
BETWEEN GREEK EAST & LATIN WEST
CAPPPELLA ROMANA
ALEXANDER LINGAS
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**TOTAL TIME:** 64:46
Cappella Romana

Alexander Lingas, artistic director

Spyridon Antonopoulos
Richard Barrett
John Michael Boyer
Aaron Cain
David Krueger
Emily Lau
Kerry McCarthy
Mark Powell
Melanie Downie Robinson
Catherine van der Salm
David Stutz
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 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

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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 repertories 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 Kügле (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 repertories 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 Hieronymos 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
Works Cited and Selected Bibliography


Arvanitis, Ioannis. 2010. Ὅ ῥυθμὸς τῶν ἐκκλησιαστικῶν μελῶν μέσα ἀπὸ τῇ παλαιογραφικῇ ἔρευνα καὶ τῆν εξήγησις τῆς παλαιᾶς σημειογραφίας—Ἡ μετρικὴ καὶ ρυθμικὴ δομὴ τῶν παλαιῶν στιχηρῶν καὶ εἱρμῶν, Ph.D. diss. (Ionian University).


Respessorium

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 latrie
Olivia
Suggerentis 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
preserverat 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 shepherd of innocence taught a thousand life-giving things to his unbelieving people, who bore out prophecy and rushed into wickedness, sacrificing to pagan gods. May the mercy of the Heavenly One place the king of Jerusalem, Armenia, and Cyprus, and those who praise him, in the presence of God today in heavenly peace, radiant with the crown of glory.

Motetus
This is the glorious day on which Elizabeth bore the noble offspring who blots out sin; he fulfilled the pledge of the law, unlocking the mystery. He is adorned with virtues, strengthened with holiness, before his birth; the precursor, not yet born, truly recognized the king, announcing the kingdom in gloomy darkness. May he who made all things clean in the River Jordan preserve King Janus for the true light he has worshipped, giving him the joy of heaven. Amen.
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 [hilarós] 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 Hilarion; 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 asceticism. 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
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 Palestine, living more from spiritual food than from rich fruit. From that time on, he sheltered as many monks in his hermitage as the cloisters of the Jacobites enclosed in the darkness of night.

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.
Τρισάγιον τοῦ ὀρθροῦ

Ἠγιος ὁ Θεός, Ἅγιος Ἰσχύρος, Ἅγιος Ἀθάνατος, ἐλέησον ἡμᾶς.

Τριαδικὸν καλοφωνικόν.
τὸ μὲν μέλος, κυρίου Ἰωάννου λαμπαδαρίου τοῦ Κλαδᾶ· τὰ δὲ γράμματα, κυρίου Κωνσταντίνου τοῦ Άσάνη. Ἡχος πλ. β´.

Θεέ, Τριάς διαρετὴ προσώποις, οὐ τῇ φύσει.
Εὐ γὰρ τὰ τρία τῇ μορφῇ, οὐσία καὶ θεότης.
— πάλιν
Θεέ, Τριάς διαρετὴ προσώποις, οὐ τῇ φύσει.
Εὐ γὰρ τὰ τρία τῇ μορφῇ, οὐσία καὶ θεότης.
Οφθαλμός γὰρ σὺ καὶ πηγὴ καὶ ποταμὸς σὺ πέλεις, ὦ Πάτερ, Λόγε καὶ Πνεῦμα.
Σοὶ γὰρ λόγῳ τὰ πάντα εὖ συντετήρηται τάξεις, καὶ σοὶ ὑποτέτακται,
Χριστέ μου, Λόγε, Θεέ μου.
Σὸν πλάσμα μὴ παρίδῃς ὁ καθαρὸς ἀπὸ ρύπου.
Ὑπερούσιε φύσις—πάλιν—ὑπερούσιε φύσις, σώσόν με, Τριάς ἁγία·
Πάτερ, Υἱὲ καὶ Πνεῦμα!
Τερερερερε…
Σῶσόν με, Τριάς ἁγία· Πάτερ, Υἱὲ 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!
Terererere…
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.  

Gratias agimus tibi propter magnam gloriama 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 solemnia.

Hic vocatur Ylarion, quem duxit tethogramaton 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 iniuriiis: cede retro, sathanas.

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

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

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 impurity, 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 continence,

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.
Κοινωνικών.
Ποίημα κυροῦ Νικολάου τοῦ Ἀσάνη. [ἲχος] δ´.

[Εἰς μνημόσυνον αἰώνιον] ἔσται δίκαιος. Ἀλληλούϊα.
(Ψαλμ. 6)

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

Ερερρερε τερρετεεκεενα…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 terreteeekeena…neagie.
Motet 33

Triplum
Da, magne pater, rector Olimpi,
Empireo stans cunta gubernans
Ordine miro, pie, da, nate,
Gremio patris semper inherens,
Rerum conditor omni creator,
Almeque nobis, da quoque, flamen,
Tres, deus unus, deitas una,
Jubilet 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.
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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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