THE DIVINE LITURGY
OF ST. JOHN CHRYSOSTOM

CAPPELLA ROMANA

ALEXANDER LINGAS, ARTISTIC DIRECTOR
# The Divine Liturgy of St. John Chrysostom

## In Greek for Mixed Choir and Organ (1991/96)

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**Total Time:** 77:58

## Clergy
- The Very Rev. John Bakas as the celebrant
- The Rev. John Kariotakis as the deacon

## Choral Voices
- **Soprano:**
  - LeaAnne DenBeste
  - Katherine FitzGibbon
  - Stephanie Kramer
  - Catherine van der Salm

- **Alto:**
  - Kristen Buhler
  - Amy Russell
  - Wendy Steele

- **Tenor:**
  - Brian Francis
  - Cahen Taylor
  - John Michael Boyer

- **Bass:**
  - David Krueger
  - Mark Powell
  - Adam Steele
  - David Stutz

- **Organist:**
  - Douglas Schneider
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 “complete” but often consisting mainly of major hymns from its ordinary—were pioneered in “complete” but often consisting mainly of major hymns from its ordinary—were pioneered in the setting of the Divine Liturgy by Tikey Zes recorded on the present album.

John Sakellariades and Greek American Choral Music for the Divine Liturgy

The first noted examples of polyphonic music for the Byzantine rite—that is, music employing more than one vocal part intended for the worship of Eastern Orthodox and Greek Catholic Christians—appeared shortly before 1453 among the works of singers who served at the courts of the last Byzantine (East Roman) Emperors. Over the following centuries, liturgical singing by Orthodox Christians living under Ottoman rule was generally monophonic, consisting of a single vocal line of chant supported ad libitum by a vocal drone or “ison.” Elsewhere, however, many Orthodox Christians developed traditions of polyphonic singing that were influenced to varying degrees by Western European music. In some traditions singers spontaneously harmonize chant melodies, a practice still found today in Serbia, Romania, and on the Ionian islands of Zakynthos and Kephallonia. Better known is the creation of notated musical settings featuring advanced techniques of Western harmony or counterpoint, an approach pursued by Ukrainian and Russian composers from the Baroque era onwards. Circumstances congenial to the cultivation of liturgical polyphony on the Greek mainland emerged only gradually after the founding in 1832 of an independent Kingdom of Greece by a Westernizing cultural elite. In the last two decades of the nineteenth century royal patronage and changes in musical tastes stimulated the founding of polyphonic choirs in Athens and the larger provincial cities of Greece to sing the Divine Liturgy on Sundays and feasts. Alexandros Katakozenos (1824–1892) and Themistokles Polykrates (1865–1926) led the creation of a repertory of four-part music for male chorus modeled after Russian prototypes that was employed in the Royal Chapel and certain urban churches. Much more popular, however, was the music of John Sakellariades (ca. 1833–1938), an Athenian cantor who proffered a simplified version of the received repertory of Byzantine chant that he claimed to have purified of oriental decadence. Sakellariades 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 Sakellariades 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 Sakellariades 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 music at the University of California, Los Angeles). Several notable polyphonic settings of the Divine Liturgy by composers from Europe or the Middle East visiting Greek Orthodox churches of the United States are frequently surprised or even scandalized to hear the Sunday Divine Liturgy sung not by cantors employing Byzantine chant, but by a mixed choir singing harmonized or polyphonic music that is often accompanied by an organ. Viewed from such an outside perspective, Greek American liturgical choral music would seem to be little more than a peculiar—or, as some critics of polyphony would maintain, an ill-judged and extreme—instance of inculturation. While there can be little doubt that ideologies promoting cultural adaptation (or even assimilation) to prevailing cultural norms have influenced the development of liturgical singing in Greece America, emphasis on these aspects of its history can all too easily lead to facile dismissals that ignore its many complexities of provenance and expression. Without taking these issues into account, it is impossible to situate culturally and artistically the setting of the Divine Liturgy by Tikey Zes recorded on the present album.

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5
reread versions of Sakellarides with a Liturgy for Mixed Voices, Desby, published his and Secular Music Society), co-founded by Dr. Advancement of Greek Orthodox Ecclesiastical modern prototypes. In 1951 the Society for the settings inspired by Renaissance, Russian, and Europe, and Russian choral music to create these trends throughout the Greek Orthodox Archdiocese of North and South America was 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 Lakovos (1959–86), 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 is 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 hegemony 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 setting 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 it the tunes of Sakellarides are frequently disguised: through their absorption into polyphonic textures; secondary dominants 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.

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The Divine Liturgy of St. John Chrysostom (1992/96) by Tikey Zes. Dr. Zes first published The Divine Liturgy of St. John Chrysostom recorded 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 Catechumens 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”), Megalynarion 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 ΑΓΙΟΙ ΠΑΤΡΟΣ ΗΜΩΝ
ΙΩΑΝΝΟΥ ΤΟΥ ΧΡΥΣΟΣΤΟΜΟΥ

1 Η ΛΕΙΤΟΥΡΓΙΑ ΤΩΝ ΚΑΤΗΧΟΥΜΕΝΩΝ
Ο Διάκονος: Ἐλλογήμεν, Δίστοτα.
Πρεσβύτερος: Ἐλλογήμεν, Ἠπατεία τοῦ Πατρὸς καὶ τοῦ Ἁγίου Πνεύματος, νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων.

Αρχιεπίσκοπος: Ἀμήν.

2. ΤΑ ΕΙΡΗΝΙΚΑ
Ο Διάκονος: 1. Ἐν εἰρήνῃ τοῦ Κυρίου δεηθῶμεν.
Πρεσβύτερος: Κύριε ἐλέησον.

3. 2. Ὑπὲρ τῆς ἀνωθεν εἰρήνης καὶ τῆς σωτηρίας τῶν ψυχῶν ἡμῶν, τοῦ Κυρίου δεηθῶμεν.
Πρεσβύτερος: Κύριε ἐλέησον.

4. 3. Ὑπὲρ τῆς εἰρήνης τοῦ σύμπαντος κόσμου, εὐσταθείας τῶν ἁγίων τοῦ Θεοῦ Ἐκκλησιῶν καὶ τῆς τῶν πάντων ἑνώσεως, τοῦ Κυρίου δεηθῶμεν.
Πρεσβύτερος: Κύριε ἐλέησον.

5. 4. Ὑπὲρ τοῦ Αρχιεπισκόπου ἡμῶν Γερασίμου, τοῦ τιμίου πρεσβυτερίου, τῆς ἐν Χριστῷ διακονίας, παντὸς τοῦ κλήρου καὶ τοῦ λαοῦ, τοῦ Κυρίου δεηθῶμεν.
Πρεσβύτερος: Κύριε ἐλέησον.

6. 5. Ὑπὲρ τῆς πόλεως ταύτης, πάσης πόλεως, χώρας

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

People: Amen.

LITANY OF PEACE
Deacon: 1. In peace, let us pray to the Lord.
People: Lord, have mercy.

2. For the peace from on high and for the salvation of our souls, let us pray to the Lord.
People: Lord, have mercy.

3. For the peace of the whole world, for the welfare of the holy Churches of God, and for the union of all, let us pray to the Lord.
People: Lord, have mercy.

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.

5. For our Archbishop Cerasimos, for the honored order of presbyters, for the diaconate in Christ, for all the clergy and the people, let us pray to the Lord.
People: Lord, have mercy.

6. For the President of our nation, its government and all in authority, let us pray to the Lord.
People: Lord, have mercy.

7. For this city, for every city, town and village, and for

THE DIVINE LITURGY
OF OUR FATHER AMONG THE SAINTS
JOHN CHRYSOSTOM

1
Την Μικράν Συνάπτην

Διάκονος: Ετί καὶ ἐτὶ ἐν εἰρήνῃ τοῦ Κυρίου δεηθῶμεν.
Λαός- Ταῖς προσεβάσεις τῆς Θεοτόκου,
Σάτερ, σώσον ήμας.

Στηρ. β’ Ἐδοξάτον ἡ ψυχή μου τὸν Κύριον
Λαός- Ταῖς προσεβάσεις τῆς Θεοτόκου,
Σάτερ, σώσον ήμας.

Στηρ. γ’ Κύριος ἐν τῷ σοφίαν ὄνομα χορεύτησε 
Λαός- Ταῖς προσεβάσεις τῆς Θεοτόκου,
Σάτερ, σώσον ήμας.

Στηρ. δ’ Ἐδοξάτον τὸν Κύριον, πάντα τὰ ἔργα αὐτοῦ,
Λαός- Ταῖς προσεβάσεις τῆς Θεοτόκου,
Σάτερ, σώσον ήμας.

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι. Καὶ νῦν καὶ ἀεὶ
Λαός- Ταῖς προσεβάσεις τῆς Θεοτόκου,
Σάτερ, σώσον ήμας.

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι. Καὶ νῦν καὶ ἀεὶ
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Σάτερ, σώσον ήμας.

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι. Καὶ νῦν καὶ ἀεὶ
τοῖς προσβάσιμοι τῆς Θεοτόκου.

Διάκονος: (εκφώνως) Ὀτι πρέπει σοι πᾶσα δόξα, τιμὴ καὶ οἰκονόμος.
Προσκύνησις, τῷ Πατρὶ καὶ τῷ Υἱῷ καὶ τῷ Ἁγίῳ Πνεύματι.
Λαός- Τό πρωτὸν ἄντιφωνον

Προσκύνησις, τῷ Πατρὶ καὶ τῷ Υἱῷ καὶ τῷ Ἁγίῳ Πνεύματι.
Λαός- Τόν τε νύμφην, ἀγαθήν, ἐντός μου τὸ ὄνομα τοῦ ἅγιον αὐτοῦ.

Προσκύνησις, τῷ Πατρὶ καὶ τῷ Υἱῷ καὶ τῷ Ἁγίῳ Πνεύματι.
Λαός- Ταῖς προσεβάσεις τῆς Θεοτόκου,
Σάτερ, σώσον ήμας.

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Λαός- Ταῖς προσεβάσεις τῆς Θεοτόκου,
Σάτερ, σώσον ήμας.
Ὁ Μονογενὴς Υἱὸς καὶ Λόγος τοῦ Θεοῦ, ἀθάνατος Καὶ νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν.

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι.

Λαός·

Στιχ. δ´

Λαός·

Στιχ. γ´

Λαός·

Στιχ. β´

Λαός·

Στιχ. α´

Λαός·

τῷ Πατρὶ καὶ τῷ Ἁγίῳ Πνεύματι, σῶσον ἡμᾶς.

πατήσας, εἷς ὢν τῆς Ἁγίας Τριάδος, συνδοξαζόμενος ἀει-παρθένου Μαρίας, ἀτρέπτως ἐνανθρωπήσας, σωτηρίαν σαρκωθῆναι ἐκ τῆς ἁγίας Θεοτόκου καὶ ὑπάρχων καὶ καταδεξάμενος διὰ τὴν ἡμετέραν ψάλλοντάς Σοι· Ἀλληλούϊα.

Σιών, εἰς γενεὰν καὶ γενεὰν.

ψάλλοντάς Σοι· Ἀλληλούϊα.

θάλασσαν καὶ πάντα τὰ ἐν αὐτοῖς.

ψάλλοντάς Σοι· Ἀλληλούϊα.

ἐλπὶ αὐτοῦ ἐπὶ Κύριον τὸν Θεὸν αὐτοῦ.

ψάλλοντάς Σοι· Ἀλληλούϊα.

(ρμε´ 1-2)

ἐν τῆ ζωη μου ψαλῶ τω Θεω μου, ἕως ὑπάρχω.

εἰς τοὺς αἰῶνας τῶν αἰώνων.

ΤΟ ΔΕΥΤΕΡΟΝ ΑΝΤΙΦΩΝΟΝ

Ψαλμὸς ρμε´ (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!

Priest: (aloud)

Διαφύλαξον ἡμᾶς, Ο Θεός τῇ σῇ χάριτι.

ΤΟ ΤΡΙΤΟΝ ΑΝΤΙΦΩΝΟΝ

ΚΑΙ Η ΕΙΣΟΔΟΣ ΜΕΤΑ ΤΟΥ ΙΕΡΟΥ ΕΥΑΓΓΕΛΙΟΥ

Ἀμήν.

Κύριε ἐλέησον.

Κύριε ἐλέησον.

Κύριε ἐλέησον.

(ἐκφώνως)

Ἐξομολογεῖσθε τῷ Κυρίῳ, ὅτι ἀγαθός, ὅτι εἰς διαφύλαξον ἡμᾶς, ὁ Θεός.

elige τοὺς αἰῶνας τῶν αἰώνων.

ΤΗΝ ΜΙΚΡΑΝ ΣΥΝΑΠΤΗΝ

Ἦχος α´ · Ψαλμὸς ριζ´ (117)

Ὅτι ἀγαθὸς καὶ φιλάνθρωπος Θεὸς

For you, O God, are good and love mankind, 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.
⇧

3 Ὁ Διάκονος, στὰς ἐν τῷ μέσῳ τοῦ ναοῦ ἔμπροσθεν τοῦ Ἱερέως καὶ ὑψῶν τὸ ἅγιον Εὐαγγέλιον, λέγει ἑκάτων. ὁ Διάκονος, στὰς ἐν τῷ μέσῳ τοῦ ναοῦ ἔμπροσθεν τοῦ Ἱερέως καὶ ὑψῶν τὸ ἅγιον Εὐαγγέλιον, λέγει ἑκάτων. ὁ Διάκονος, στὰς ἐν τῷ μέσῳ τοῦ ναοῦ ἔμπροσθεν τοῦ Ἱερέως καὶ ὑψῶν τὸ ἅγιον Εὐαγγέλιον, λέγει ἑκάτων. ὁ Διάκονος, στὰς ἐν τῷ μέσῳ τοῦ ναοῦ ἔμπροσθεν τοῦ Ἱερέως καὶ ὑψῶν τὸ ἅγιον Εὐαγγέλιον, λέγει ἑκάτων. ὁ Διάκονος, στὰς ἐν τῷ μέσῳ τοῦ ναοῦ ἔμπροσθεν τοῦ Ἱερέως καὶ ὑψῶν τὸ ἅγιον Εὐαγγέλιον, λέγει ἑκάτων. 

The Deacon, standing in the middle of the church in front of the Priest and raising the sacred Gospel, says aloud: Wisdom. Stand upright.

Then the Deacon, followed by the Priest, enters the Sanctuary through the Holy Doors and places the Gospel on the Holy Table.

The People sing the Entrance Chant as follows:

Come, let us worship and fall down before Christ. Son of God, risen from the dead, save us who sing to you: Alleluia!

The Apolytikion for the dedication of the church [of St. Nicholas]: Mode 4.

The truth of your actions proclaimed you to your flock as a rule of faith, an image of meekness and a teacher of self-control; and so you gained through humility the things on high, through poverty riches, O Father and High Priest Nicholas; intercede with Christ God that our souls may be saved.

And after
Glory to the Father, and to the Son, and to the Holy Spirit.
Both now and for ever, and to the ages of ages. Amen.

The Kontakion
Protection of Christians that cannot be put to shame, unfailing mediation with the Maker, do not despise the voice of us sinners as we pray; but, in your love, be quick to help us who cry to you with faith: Hasten to intercede, make speed to entreat, O Mother of God, for you ever protect those who honor you.

4 ΔΙΑΚΟΣΙΩΝ
Διάκονος-Τοῦ Κυρίου δεηθῶμεν.
Διάκονος-Κύριε ἔλεησόν τε καὶ ἁμαρτήσεως μας ἀφεῖναι, διὸ ὅτι τινι καὶ τινι ἄγωνι ἢ ἁμαρτώνι ἐμπερνηθηκέναι, τῷ Πατρὶ καὶ τῷ Υἱῷ καὶ τῷ Πνεύματι, νῦν καὶ εἰς τὸ τοὺς αἰῶνας τῶν αἰώνων.

The Trisagion
Holy God, Holy Strong, Holy Immortal, have mercy on us.
Both now and for ever, and to the ages of ages. Amen.

Διάκονος-Τοῦ Κυρίου δεηθῶμεν.
Διάκονος-Κύριε ἔλεησόν τε καὶ ἁμαρτήσεως μας ἀφεῖναι, διὸ ὅτι τινι καὶ τινι ἄγωνι ἢ ἁμαρτώνι ἐμπερνηθηκέναι, τῷ Πατρὶ καὶ τῷ Υἱῷ καὶ τῷ Πνεύματι, νῦν καὶ εἰς τὸ τοὺς αἰῶνας τῶν αἰώνων.

The Kontakion
Protection of Christians that cannot be put to shame, unfailing mediation with the Maker, do not despise the voice of us sinners as we pray; but, in your love, be quick to help us who cry to you with faith: Hasten to intercede, make speed to entreat, O Mother of God, for you ever protect those who honor you.

And after
Glory to the Father, and to the Son, and to the Holy Spirit.
Both now and for ever, and to the ages of ages. Amen.

The Kontakion
Protection of Christians that cannot be put to shame, unfailing mediation with the Maker, do not despise the voice of us sinners as we pray; but, in your love, be quick to help us who cry to you with faith: Hasten to intercede, make speed to entreat, O Mother of God, for you ever protect those who honor you.

Διάκονος-Τοῦ Κυρίου δεηθῶμεν.
Διάκονος-Κύριε ἔλεησόν τε καὶ ἁμαρτήσεως μας ἀφεῖναι, διὸ ὅτι τινι καὶ τινι ἄγωνι ἢ ἁμαρτώνι ἐμπερνηθηκέναι, τῷ Πατρὶ καὶ τῷ Υἱῷ καὶ τῷ Πνεύματι, νῦν καὶ εἰς τὸ τοὺς αἰῶνας τῶν αἰώνων.

The Trisagion
Holy God, Holy Strong, Holy Immortal, have mercy on us.
Both now and for ever, and to the ages of ages. Amen.

Διάκονος-Τοῦ Κυρίου δεηθῶμεν.
Διάκονος-Κύριε ἔλεησόν τε καὶ ἁμαρτήσεως μας ἀφεῖναι, διὸ ὅτι τινι καὶ τινι ἄγωνι ἢ ἁμαρτώνι ἐμπερνηθηκέναι, τῷ Πατρὶ καὶ τῷ Υἱῷ καὶ τῷ Πνεύματι, νῦν καὶ εἰς τὸ τοὺς αἰῶνας τῶν αἰώνων.

The Kontakion
Protection of Christians that cannot be put to shame, unfailing mediation with the Maker, do not despise the voice of us sinners as we pray; but, in your love, be quick to help us who cry to you with faith: Hasten to intercede, make speed to entreat, O Mother of God, for you ever protect those who honor you.

And after
Glory to the Father, and to the Son, and to the Holy Spirit.
Both now and for ever, and to the ages of ages. Amen.

The Kontakion
Protection of Christians that cannot be put to shame, unfailing mediation with the Maker, do not despise the voice of us sinners as we pray; but, in your love, be quick to help us who cry to you with faith: Hasten to intercede, make speed to entreat, O Mother of God, for you ever protect those who honor you.
While the Allelurion is being sung, the Deacon, taking the censer with incense, approaches the Priest, and having received a blessing for the incense he censes the book of the Gospel, the Holy Table all around, the whole sanctuary, the Priest and, coming out a little from the Holy Doors, the principal icons and the People.

Verse 1: It is God who grants me vengeance, and subdues peoples under me. (17: 48)
Alleluia, alleluia, alleluia.
Verse 2: He magnifies acts of salvation for his king, and shows mercy to his Anointed. (17: 51)
Alleluia, alleluia, alleluia.

People: And to your spirit.

Deacon: The reading is from the Holy Gospel according to Matthew. (2nd Sunday of Matthew, 4: 18–23)

People: Glory to you, O Lord, glory to you.
Priest: Let us attend.

Deacon: At that time, as Jesus was walking by the Sea of Galilee, he saw two brothers, Simon, who is called Peter, and Andrew his brother, casting a net into the sea— for they were fishermen. And he said to them, “Follow me, and I will make you fishers of men.” Immediately they left their nets and followed him. As he went on from there, he saw two other brothers, James son of Zebedee and his brother John, in the boat with their father Zebedee, mending their nets, and he called them. Immediately they left the boat and their father, and followed him. Jesus went throughout Galilee, teaching in their synagogues

and proclaiming the good news of the kingdom and curing every disease and every sickness among the people.

People: Glory to you, O Lord, glory to you.

THE LITURGY OF THE FAITHFUL
Priet: (aloud) That being always guarded by your might, we may give glory to you, the Father, the Son and the Holy Spirit, now and for ever, and to the ages of ages.
People: Amen.
4. Those things which are good and profitable for our souls and bodies, let us ask of the Lord.
5. Help us, save us, have mercy on us and keep us, O Lord.
6. A Christian end to our life, painless, unashamed and peaceful, and a good defence before the dread judgement seat of Christ, let us ask.

THE CREED

People: Grant this, O Lord.
5. That we may live out the rest of our days in peace and repentance, let us ask of the Lord.

People: Grant this, O Lord.
6. A Christian end to our life, pious, unashamed and peaceful, and a good defence before the dread judgement seat of Christ, let us ask.

People: Grant this, O Lord.
7. 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 another one and our whole life to Christ our God.

People: To you, O Lord.

Priest: Through the compassion of your only-begotten Son, with whom you are blessed, together with your all-holy, good and life-giving Spirit, now and for ever, and to the ages of ages.

People: Amen.

Priest: Peace to all.

People: And to your spirit.

Deacon: Let us love one another, that with one mind we may confess:

People: Father, Son and Holy Spirit, Trinity consubstantial and undivided.

Deacon: The doors, the doors. With wisdom let us attend.
Λαός·


Προσφέρετε τὴν ἁγίαν Ἀναφοράν ἐν εἰρήνῃ ἑως τῆς δόξης. Ὡσαννὰ ἐν τοῖς ὑψίστοις. Εὐλογημένος ὁ ἐρχόμενος ἐν ὀνόματι θεοῦ καὶ κυρίου σου. Ἐπεξεργάσθη οὕτως. Μεταμφιεσθεὶς τὰ ἐπεξεργασμένα, μεταμφιεσθεὶς τὰ ἔλεγχα ἔτη, μεταμφιεσθεὶς τὰ πρόσωπα. Ἐπεξεργάσθη οὕτως. Μεταμφιεσθεὶς τὰ ἐπεξεργασμένα, μεταμφιεσθεὶς τὰ ἔλεγχα ἔτη, μεταμφιεσθεὶς τὰ πρόσωπα. Ἐπεξεργάσθη οὕτως. Μεταμφιεσθεὶς τὰ ἐπεξεργασμένα, μεταμφιεσθεὶς τὰ ἔλεγχα ἔτη, μεταμφιεσθεὶς τὰ πρόσωπα. Ἐπεξεργάσθη οὕτως. Μεταμφιεσθεὶς τὰ ἐπεξεργασμένα, μεταμφιεσθεὶς τὰ ἔλεγχα ἔτη, μεταμφιεσθεὶς τὰ πρόσωπα.
Ἱερεύς· (χαμηλοφώνως) Λαός· Ἱερεύς· Ἱερεύς (χαμηλοφώνως)· Λαός· Ἱερεύς· Ἱερεύς· (χαμηλοφώνως)
καὶ ἐνδόξου πάλιν Παρουσία.
Ἀναβάσεως, τῆς ἐκ δεξιῶν Καθέδρας, τῆς δευτέρας τῆς τριημέρου Ἀναστάσεως, τῆς εἰς οὐρανούς ἡμῶν γεγενημένων, τοῦ Σταυροῦ, τοῦ Τάφου, 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, ἑαυτὸν παρεδίδου ὑπὲρ τῆς τοῦ κόσμου ζωῆς, πληρώσας, τῇ νυκτὶ ᾗ παρεδίδοτο, μᾶλλον δὲ εἰς αὐτὸν μὴ ἀπόληται, ἀλλ' ἔχῃ ζωὴν αἰώνιον.
Υἱόν σου τὸν μονογενῆ δοῦναι, ἵνα πᾶς ὁ πιστεύων σου. Ὃς τὸν κόσμον σου οὕτως ἠγάπησας, ὥστε τὸν Ἅγιος εἶ καὶ πανάγιος καὶ μεγαλοπρεπὴς ἡ δόξα ὁ μονογενὴς σου Υἱὸς καὶ τὸ Πνεῦμά 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, Λάβετε, φάγετε, τοῦτό μού ἐστι τὸ σῶμα, τὸ ὁμοίως καὶ τὸ ποτήριον μετὰ καὶ τοῦ Ἁγίου Πνεύματος, νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων.
καὶ τοῦ Ἁγίου Πνεύματος, νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων.
Ἱερεύς· (ἐκφώνως)
Λαός·
Διάκονος·
Λαός·
Ἱερεύς· (ἐκφώνως)
10
 latina
Προσευχή: And the mercies of our great God and Savior, Jesus Christ, shall be with all of you.

Προσευχή: And with your spirit.
Εἶτα οἱ Ψάλται ἄρχονται ψάλειν τὸ Κοινωνικόν.

Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν· αἰνεῖτε αὐτὸν ἐν τοῖς ὑψίστοις. Ἀλληλούϊα.

(Ψαλμ. 150,1)

13 Εἶτα ὁ διάκονος λαμβάνει τὸ ἅγιον Ποτήριον καὶ ἐξελθὼν εἰς τὴν θύραν καὶ ὑψῶν αὐτό, ἐκφωνεῖ·

Μετὰ φόβου Θεοῦ, πίστεως καὶ ἀγάπης προσέλθετε.

 Peoples: Βlessed is he who comes in the name of the Lord. The Lord is God and has appeared to us.

14 Οἱ δείξεις εὐλογεί τὸν Λαόν, λέγων·

Σῶσον, ὁ Θεός, τὸν Λαόν σου, καὶ εὐλόγησον τὴν κληρονομίαν σου.

Peoples: We have seen the true light; we have received the heavenly Spirit; we have found the true faith, as we worship the undivided Trinity; for the Trinity has saved us.

15 Οἱ δείξεις ἐκφώνως λέγει πρὸς τὸν Λαόν·

Ὅτι σὺ εἶ ὁ ἁγιασμὸς ἡμῶν, καὶ σοὶ τὴν δόξαν ἀναπέμπομεν, τῷ Πατρὶ καὶ τῷ Υἱῷ καὶ τῷ Ἁγίῳ Πνεύματι, νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων.

Peoples: Amen.

Πάντοτε, νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων.

Αὐτὸς ἀμήν.

Πληρωθήτω τὸ στόμα ἡμῶν αἰνέσεως Ο λο, ὅπως ανυμνήσωμεν τὴν δόξαν σου, ὅτι ἠξίωσας ἡμᾶς τῶν ἄγνων σου μεταχειρίσθησαν· τήρησον ἡμᾶς ἐν τῷ σῷ ἁγιασμῷ, ὅταν ἐμοί ἡμᾶς ἔσωσεν.

Πάντοτε, νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων.

Αὐτὸς ἀμήν.

Πάντοτε, νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων.

Αὐτὸς ἀμήν.
Deacon: Let us pray to the Lord.
People: Lord, have mercy.

The Priest comes out through the Holy Doors, reads the Prayer Behind the Ambo:

O Lord, you bless those who bless you, and sanctify those who have put their trust in you: save your people and bless your inheritance; protect the fullness of your Church; sanctify those who love the beauty of your house; glorify them in return by your divine power, and do not forsake us who hope in you. Give peace to your world, to your churches, to the priests, to our rulers, and to all your people. For every good gift and every perfect gift is from above, coming down from you, the Father of lights; and to you we give glory, thanksgiving and worship, to the Father, the Son and the Holy Spirit, now and for ever, and to the ages of ages.

People: Amen.

Blessed be the name of Lord, from this time forth and for evermore.

Deacon: Let us pray to the Lord.
People: Lord, have mercy.

Priest: The blessing of the Lord be upon you, by his grace and love for mankind, always, now and for ever, and to the ages of ages.

People: Amen.

Priest: Glory to you, Christ God, our hope, glory to you.

Reader: Glory to the Father, and to the Son, and to the Holy Spirit; both now and for ever, and to the ages of ages. Amen. Lord, have mercy (three times) Holy Father, give the blessing.
Τικεϊς· Ο ἀναστάς ἐκ νεκρῶν Χριστός ὁ ἀληθινός Θεός ἡμῶν, ταῖς πρεσβείαις τῆς παναγίας καὶ ταῖς παναμέμφεις ἁγίας αὐτοῦ Μητρός δυνάμει τοῦ τιμίου καὶ ἱεροσοφικοῦ Σταυροῦ· προστασίας τῶν τιμίων ἐποικοίκων Δενώειμας Ἀναμμήνων· ἐποίεικα τοῦ τιμίου, ἐνδόξου, Προφήτου, Προδρόμου καὶ Βαπτιστοῦ· Ἰωάννου τῶν ἁγίων ἐνδόξων καὶ πανευφήμων Ἀποστόλων· τῶν ἁγίων ἐνδόξων καὶ καλλίντης μαρτύρων· τῶν ὀσίων καὶ πάντων τῶν ἁγίων· ἥλιν· ἕλεγεν δόξαν εἰς πολλὰ ἔτη· ἔτι δὲ τῶν ἁγίων· ἐλεήσαι καὶ σώσαι ἡμᾶς, ὡς ἀγαθὸς καὶ Θεοπατόρων Ἰωακεὶμ καὶ Ἄννης, καὶ πάντων τῶν ἁγίων· ἰκεσίαις τιμίου καὶ ζωοποιοῦ Σταυροῦ· προστασίαις τῶν παναμώμου ἁγίας αὐτοῦ Μητρός· δυνάμει τοῦ Θεὸς ἡμῶν, ταῖς πρεσβείαις τῆς παναχράντου καὶ Ἀμήν.

Τὸν εὐλογοῦντα καὶ ἁγιάζοντα ἡμᾶς, Κύριε, Δι' εὐχῶν τῶν ἁγίων Πατέρων ἡμῶν, Κύριε ὁ ἀναστὰς ἐκ νεκρῶν Χριστὸς ὁ ἀληθινὸς Θεός ἡμῶν, ἐλέησον καὶ σῶσον ἡμᾶς, ὡς ἀγαθὸς καὶ Θεοπατόρων Ἰωακεὶμ καὶ Ἄννης, καὶ πάντων τῶν ἁγίων· ἰκεσίαις τιμίου καὶ ζωοποιοῦ Σταυροῦ· προστασίαις τῶν παναμώμου ἁγίας αὐτοῦ Μητρός· δυνάμει τοῦ Θεὸς ἡμῶν, ταῖς πρεσβείαις τῆς παναχράντου καὶ Ἀμήν.

Πριests: May he who rose from the dead, Christ our true God, through the prayers of his all pure and holy Mother, by the power of the precious and life giving Cross, through the protection of the honored, Bodiless Powers of heaven, through the intercessions of the honored, glorious Prophet, Forerunner and Baptist, John, of the holy, glorious and all praised Apostles, of the holy, glorious and triumphant Martyrs, of our venerable and God bearing Fathers and Mothers who have shone forth in the ascetic life, of our Father among the Saints John Chrysostom, Archbishop of Constantinople, of the holy and righteous forebears of God, Joachim and Anna, and of all the Saints, have mercy on us and save us, for he is good and loves mankind.

People: O Lord, protect the one who blesses us and sanctifies us, for many years.

People: Through the prayers of our holy fathers, Lord Jesus Christ, our God, have mercy upon us.

People: Amen.

A note from the composer

I composed this liturgy in the 1980s; and it was first published in 1991 and later reprinted in 1996 with a few changes, during my tenure as choir director at the St. Nicholas Greek Orthodox Church in San Jose, California. As the basis for my previous liturgies I used the chant melodies of the renowned Athenian cantor and composer/arranger of Post-Byzantine music, John T. Sakellarides (d. 1997). In this liturgy (91/96) I wrote my own melodies for most of the hymns. I have tried to express the general spirit and mood of the text of the various hymns of the liturgy through a variety of musical textures, from simple unison to complex polyphony. The polyphony is similar to that of the late 16th-century Renaissance: modal, with imitative and non-imitative counterpoint and invertible counterpoint (switching of the voices). The organ is often used to accompany unison passages and occasionally used independently of the voice parts. Whatever the texture I have tried to make the voice parts as melodic as possible.

I dedicated this liturgy to the Cappella Romana and its director Alexander Lingas who have done so much to promote Byzantine music and choral music for the Orthodox Church, both old and new.

Tikey Zes

Tikey Zes was born in Long Beach, California on October 10, 1927, and began his musical training on the violin and piano at the age of 5. Upon graduation from high school he studied harmony, counterpoint and orchestration from Dr. Gerald Strang (assistant to Arnold Schoenberg). He received his Master of Music degree in violin and composition, and his Doctor of Musical Arts degree in composition under Ingolf Dahl from the University of California, Southern California. In the early 1960s he conducted the Berkeley Chamber Singers, a semi-professional Choral group in the San Francisco Bay area. He became professor of music at San Jose State University in 1964 where he taught Theory and Composition until 1991 when he retired. During this time he was concertmaster of the Musickle Faire Chamber Orchestra for many years. While on sabbatical leave in 1976 he studied the notation and transcription of Byzantine Chant and made numerous transcriptions and choral arrangements based on it.

Dr. Zes has directed Greek Orthodox choirs since 1950 and has been the director of the St. Nicholas Choir of San Jose, California since 1971. He has been guest conductor and clinician for Greek Orthodox Church Music Federations throughout the United States and has composed/arranged extensively for the services of the Greek Orthodox Church, including five liturgies (one in English), and he continues to write music for the church. In addition he has written numerous arrangements/compositions for chorus and piano and chorus and small orchestra based on Greek folk and popular songs. In 1976 he received the Patriarchal “Offikion” (letter of patent) from Ecumenical Patriarch Demetrios and the title “Archon of the Great Church of Christ” was conferred on him for his distinguished work in church music.

Since 1978 Dr. Zes has been an active member of the National Forum of Greek Orthodox Church Musicians. He was appointed Music Minister for the then San Francisco Diocese (now Metropolis) in 1993 and has organized and presented numerous Church Music Institutes throughout the San Francisco Metropolis. In 2005 Dr. Zes inaugurated a
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 Orthodox Theology at Loyola Marymount University in Los Angeles. Earlier in his career he was a tenor for the Albuquerque Light Opera.

FATHER JOHN KARIOTAKIS
The Reverend John Kariotakis 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 created Cappella Romana. He is currently the prostaticenos (head priest) at the Parish of St. John the Baptist in Anaheim, California.

CAPPELLA ROMANA
Cappella Romana is a vocal chamber ensemble dedicated to combining passion with scholarship in the 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 Pontificio 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 Ekatontapiliani 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 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 Torenning: 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 Zee: 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.

CONTACT AND BOOKING INFORMATION
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Reciting the Creed and the Lord’s Prayer Members of Holy Trinity Greek Orthodox Cathedral, Portland, Oregon:
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