

CAPPELLA ROMANA

BYZANTIUM IN ROME

MEDIEVAL BYZANTINE CHANT
FROM GROTTAFERRATA

IOANNIS ARVANITIS
ALEXANDER LINGAS

TWO CDS
THE FOUNDERS OF GROTTAFERRATA
THE FEAST OF PENTECOST





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IOANNIS ARVANITIS · ALEXANDER LINGAS

DISC ONE: THE FOUNDERS OF GROTTAFERRATA 31:06

- 1 Kontakion for St Bartholomew of Grottaferrata (short melody) 2:30
Melody: MS St Petersburg gr. 674
- 2 Ode 1 of the Kanon for St Benedict 3:36
Text: St Nilos; Melody: MS Grottaferrata E.γ.II
- 3 Kontakion for St Nilos of Grottaferrata (psaltikon melody) 6:19
Soloist: Ioannis Arvanitis; *MS Florence Ashburnhamensis 64*
- 4 Ode 9 of the Kanon for St Benedict 4:54
Text: St Nilos; Melody: MS Grottaferrata E.γ.II
- 5 Kontakion for St Bartholomew of Grottaferrata (psaltikon melody) 9:34
Soloist: Ioannis Arvanitis; *MS Florence Ashburnhamensis 64*
- 6 Three stichera prosomoia for St Benedict (Mode Plagal 4) 4:10
Text: St Nilos; Melody: MS Vatopedi 1493

DISC TWO: THE FEAST OF PENTECOST 51:09

- 1 Ode 1 of the Iambic Kanon (Mode 4) 2:57
Melody: MS Grottaferrata E.γ.II
- 2 Alleluiarion in Mode 1 (Ps 32:6, 13) 6:48
Soloists: Ioannis Arvanitis, John Michael Boyer
MS Florence Ashburnhamensis 64
- 3 Ode 9 of the First Kanon for Pentecost 3:27
Melody: MS Grottaferrata E.γ.II

4 Communion Verse (Ps 142: 10b) 3:34

MS Grottaferrata Γ.γ.I

Teleutaion (final antiphon) of the Kneeling Vespers (Ps. 18) 34:22

Soloists: Ioannis Arvanitis (choir leader);

Alexander Lingas (deacon); John Michael Boyer (priest).

5 Small litany and psalm intonation 8:27

6 Stichologia 18:00

7 Glory. Both now. 7:53

MS Florence Ashburnhamensis 64

TOTAL TIME: 82:15

CAPPELLA ROMANA

Ioannis Arvanitis, cantor and director

Alexander Lingas, artistic director

John Michael Boyer

John S Boyer

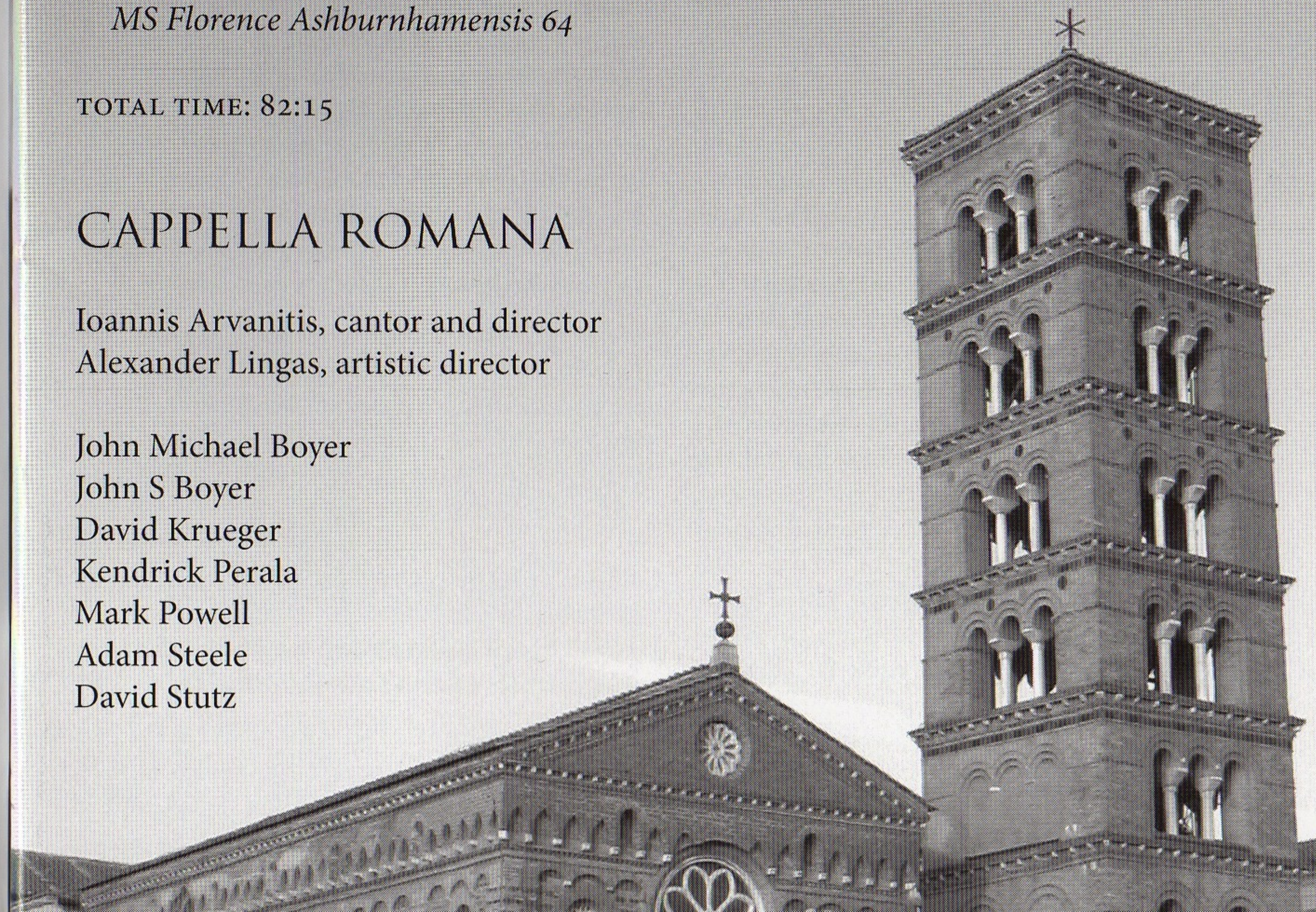
David Krueger

Kendrick Perala

Mark Powell

Adam Steele

David Stutz



GROTTAFERRATA (ΚΡΥΠΤΟΦΕΡΡΗ): BETWEEN THE GREEK EAST AND THE LATIN WEST

A thousand years ago significant portions of Italy were Greek in language and East Roman (Byzantine) in culture. A legacy of the colonisation programs of ancient Hellenic city-states, these Greek-speaking communities had sustained their identities by remaining within the religious and political orbit of Byzantium. Moreover, even though Sicily recently had fallen under Arab control, much of southern Italy was ruled from Constantinople. In the North, Venice still acknowledged Byzantine authority, at least in theory.

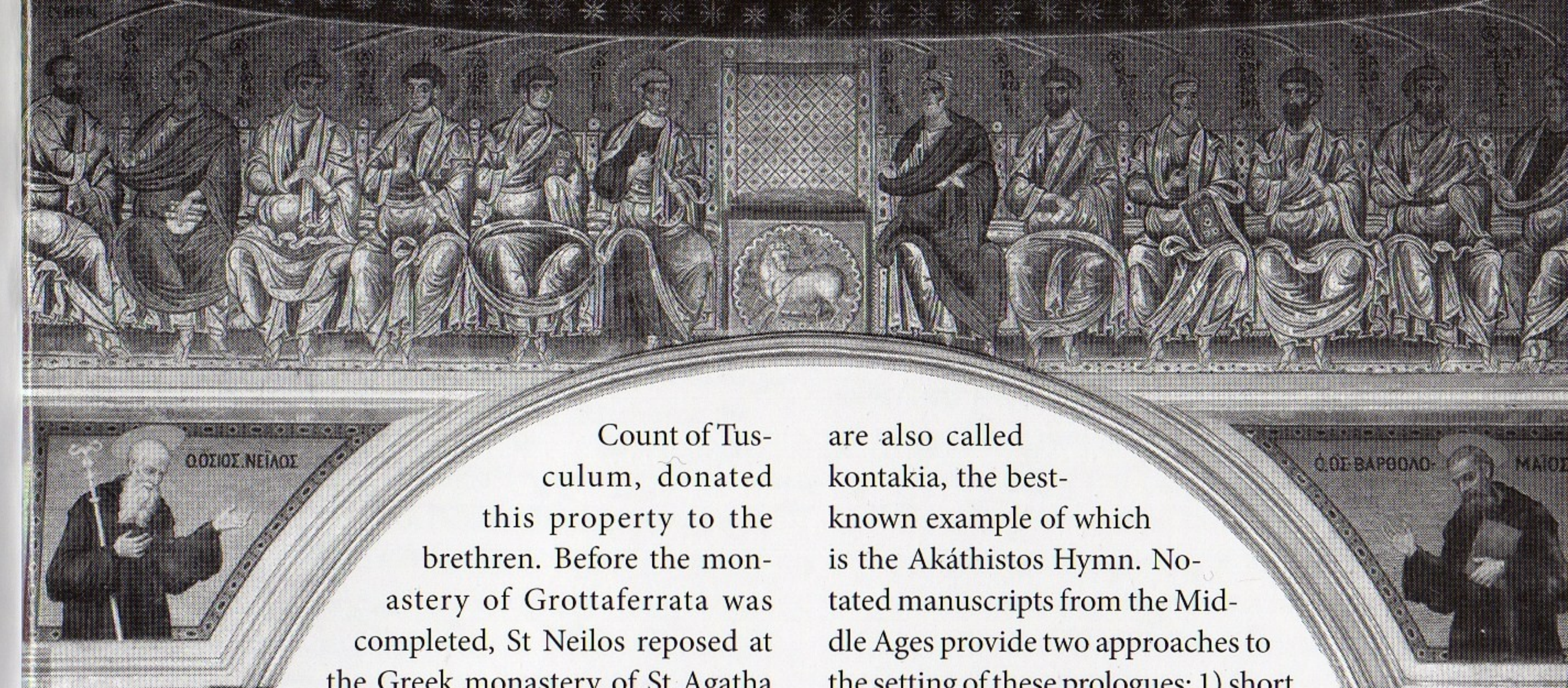
The empire's Italian periphery participated in the spiritual and liturgical revival that followed the defeat, at its Constantinopolitan centre, of Iconoclasm, the imperially sponsored attempt to ban the veneration of sacred images (726–843). Beginning in the ninth century, numerous monastic communities were founded in Italy with a version of the Rule (*Typikon*) of St John Stoudios, a Constantinopolitan monastery. It had gained renown under its iconophile abbot St Theodore (759–826). Most of these new Italian monasteries were established deep in the South, but one vibrant community was founded in the suburban hills of Rome: the Abbey of Grottaferrata (Κρυπτοφέρρη), which has functioned without interruption under the Church of Rome until the present day. During the Middle Ages, Grottaferrata was the site of an important scriptorium, the surviving musical manuscripts of which include precious witnesses to repertoires sung in Constantinople before the Crusader sack of 1204.

The Life of St Neilos

St Neilos the New, the founder of Grottaferrata, was born around the year 910 in Rossano, Calabria. From his biographer, St Bartholomew the New (981–1055), we learn that St Neilos was orphaned as a young child and brought up by an older sister. Around the age of twenty he married a young woman from Rossano and together they produced a daughter. As he approached the age of thirty a growing attraction to the monastic life led him to flee to Salerno, where he spent the next decade in strict asceticism. When Arab raids began to disturb his life, St Neilos returned to his native region and founded a small community near Rossano.

In 979 he moved north to Capua in Campania, settling for fifteen years at a dependency (*metochion*) of the great Benedictine abbey of Montecassino. During this period he and his monastic brethren were invited by the Abbot of Montecassino to celebrate a Byzantine vigil at the mother abbey, an event that was followed by a lively question-and-answer session about the differences between Greek and Latin Christianity. St Bartholomew's account of this ecumenical encounter records how St Neilos showed sensitivity to his hosts as he defended Eastern beliefs and practices.

While travelling with some of his monks in the Tusculanum hills outside Rome in the summer of 1004, St Neilos had a vision of his earthly resting place at the site of a ruined Roman villa. Soon after, Gregory I,



Count of Tusculum, donated this property to the brethren. Before the monastery of Grottaferrata was completed, St Neilos reposed at the Greek monastery of St Agatha in Rome. His relics were subsequently transported to Grottaferrata for final burial.

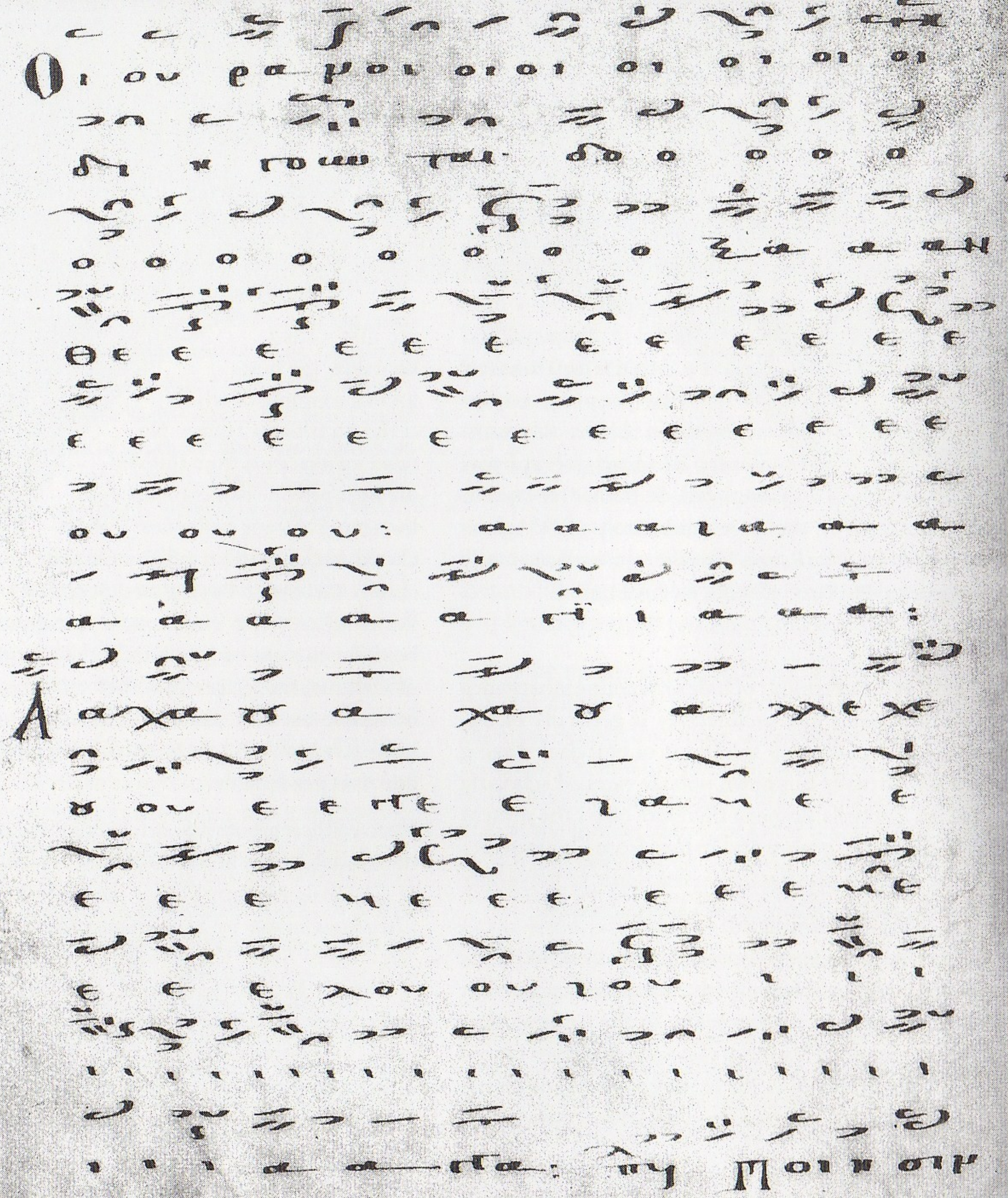
The Music

Whereas the splendour of Italy's Byzantine inheritance in iconography and architecture is generally recognized, its equally rich traditions of liturgical singing remain virtually unknown outside rarefied scholarly circles. Cappella Romana therefore offers the present two-disc set of psalms and hymns from Grottaferrata in the hope of making the sacred music of Italy's medieval Greek minority more widely accessible.

Disc One is devoted to the life and work of Saints Neilos and Bartholomew, who are directly praised in the short texts of the **kontakia**. In the Constantinopolitan cathedral tradition these compositions served originally to introduce the literary subjects and choral refrains of multi-stanza solo hymns that (confusingly)

are also called **kontakia**, the best-known example of which is the *Akathistos Hymn*. Notated manuscripts from the Middle Ages provide two approaches to the setting of these prologues: 1) short choral melodies that often resemble closely their post-Byzantine descendants and 2) the florid style of the *Psaltikon*, a Constantinopolitan book for the soloist (*psaltēs*). In the morning service of *Orthros*, the longer melodies served as moments of repose between the loquacious hymnody of the *kanons*, which were set to music with predominantly one note per syllable.

Presented here in both its short choral and long solo forms, the **Kontakion for St Bartholomew** is set to the tune of *Ἡ Παρθένος σήμεραν* (*Today the Virgin*), the famous Christmas hymn by St Romanos the Melodist (late 5th c.–after 555). The melody of the choral version is from St Petersburg gr. 674, a thirteenth-century manuscript that is one of only a few medieval sources containing notated short **kontakia**. The solo setting for St Bartholomew and the **Kontakion for St Neilos** in the same style are recorded in the *Psaltikon* Florence



Bib. Naz. Ashburnhamensis 64, a manuscript copied at Grottaferrata in the year 1289. Set to the tune of *Tà áνω ζητῶν* (*Seeking things above*)—a well-known composition honouring the ascetic St Symeon the Stylite (ca. 392–461)—the kontakion honouring St Neilos originally served as the prologue for three longer stanzas (*oikoi*) employing the same refrain. On the present recording, the onset of the refrain in each kontakion is marked by the entry of the chorus.

Alternating with the kontakia are excerpts from an Office of St Benedict by St Neilos, which is presumably the one he composed for the Greek vigil at Montecassino. The single largest item in the office is a **Kanon for St Benedict**, a complex hymn consisting of eight major sections known as odes, each of which consists of a set of metrically identical stanzas (*troparia*) that are sung to the same model melody (*heirmos*). The larger division into odes reflects the fact that kanons were first composed to be—and, in unabbreviated monastic services, today still are—sung in between the verses of the eight invariable biblical canticles (‘ψδαί’) of festal Orthros (the penitential form of the morning service possesses an additional ode for a total of nine). The *heirmoi* chosen by St Neilos for his odes praising St Benedict are all from the Kanon for Holy Saturday, transcribed here from the thirteenth-century *Heirmologion Grottaferrata E. γ. II*.

Stichera are hymns written for interpolation between the psalm verses (*stichoi*) of Byzantine morning and evening prayer. They may be either wholly original compositions (*idiomela*) or so-called *prosomoia* sung to the tune of model sticheron (an *automelon*). The **Stichera for St Benedict** recorded here are *prosomoia*

employing the melody *O Marvellous Wonder*, which was apparently so well known that medieval scribes almost never bothered to write it down. Audibly related to the received Greek Orthodox melody, the version sung here is preserved in a fourteenth-century manuscript kept at the Holy Monastery of Vatopedi on Mount Athos (MS 1493).

Disc Two features music for Pentecost, the Sunday fifty days after Easter on which Christians commemorate the descent of the Holy Spirit on the Apostles. The services for this feast at Grottaferrata and the other Stoudite monasteries of medieval Italy were remarkable for their juxtaposition of chants from two influential traditions of Eastern Christian worship: the cycle of daily prayer (‘Divine Office’ or ‘Liturgy of the Hours’) as practised at the Palestinian monastery of St Sabas and the Constantinopolitan cathedral Rite of the Great Church of Hagia Sophia.

Pentecost is one of a few major feasts when two complete **kanons** are sung at Palestinian morning prayer: one by St Kosmas of Maïouma (†787) in the Grave (*Varys*) Mode and another in Mode 4 in Iambic meter attributed to one John Arklas, frequently identified as St John of Damascus (†749). For the present recording we have chosen to sing Ode 1 of the Iambic Kanon—one a very small group of Byzantine hymns employing one of the quantitative meters of Ancient Greek poetry—and Ode 9 from that of St Kosmas.

The Constantinopolitan cathedral tradition is represented here by three chants, the first two of which are from the Divine Liturgy (the Byzantine Eucharist). Comparable in form to the Alleluia of the Latin Mass,



Hagia Sophia, Constantinople

the responsorial psalmody of the **Alleluarion for Pentecost** was sung from the Psaltikon between the Epistle and Gospel readings. It accompanied a censing of the church—interpreted by Byzantine commentators as a symbol of heavenly glory complementing the literal meaning of Alleluia ('Glory to God')—and served to cover the procession of the deacon to the ambo (pulpit).

The short text of the **Communion Verse for Pentecost** served as a refrain for more extensive psalmody through the tenth century, after which its attending verses were evidently dropped. The melody sung here is recorded in a thirteenth-century copy of the choirbook of Hagia Sophia, the *Asmatikon Grottaferrata* Γ.γ.Ι. In common with other chants from this collection, the Pentecost communion features melismas (musical phrases with multiple notes per syllable of text) that are punctuated by so-called 'asmatic' syllables (*na, ne, ou, he, ha*, etc.).

The final Constantinopolitan chant comes from Pentecost Sunday afternoon, when Stoudite monasteries

would depart from their normal use of the Palestinian Divine Office and celebrate instead an entire vespers according to the 'Sung Office' ('ἄσματικὴ ἀκολουθία') of Hagia Sophia. Known as the 'Service of Kneeling' ('Τονυκλισία'), this Constantinopolitan cathedral office marked the end of the festal period commencing with Easter with a series of prayers recited while kneeling. Its music, like that of most Constantinopolitan cathedral services, was textually conservative, consisting mainly of choral psalms with refrains (*'antiphona'* or *'ephymnia'*) and solo introductions. Called 'antiphonal psalmody', this format for chanting was introduced in Late Antiquity to encourage congregational participation. Although fifteenth-century musical manuscripts from Thessalonica—the last city to maintain the 'Sung Office' in its entirety after the disruptions of the Fourth Crusade—testify to the continued use of musically simple refrain structures on ordinary days, some notated sources of Constantinopolitan cathedral psalmody contain elaborate festal antiphons.

A particularly splendid example of such florid psalmody is the **Final (Teleutaion) Antiphon**, recorded

along with other chants for the Kneeling Vespers of Pentecost in an appendix to the *Psaltikon Ashburnhamensis* 64. The adjective '*Teleutaion*' refers to its place in cathedral vespers as the final item of textually variable psalmody before the antiphonal chanting of the fixed psalm Psalm 140 (the *Kekragarion*). Viewed from a formal perspective, its music is divided into large sections by the repetition of a slow rise in vocal tessitura and is also distinguished by the subtle variation of melodic formulas. More striking, however, is the way in which it aurally conveys the antiphon's textual theme of heavenly glorification with ecstatic settings of the angelic refrain 'Alleluia', the musical style of which foreshadows the beautified ('kalophonic') chant of St John Koukouzeles (ca. 1280–ca. 1341).

Performance Practice

All but one of the editions for this project were transcribed from medieval manuscripts by Ioannis Arvanitis, who has offered well-documented solutions¹ to the bitter controversies that until recently have prevented the emergence of a viable approach to the

¹ See, for example, Ioannis Arvanitis, 'The Heir-mologion by Balasios the Priest: A Middle-Point between Past and Present', in I. Moody and M. Takala-Rozszenko, eds., *The Traditions of Orthodox Music. Proceedings of the First International Conference on Orthodox Church Music, University of Joensuu, Finland 13–19 June 2005* (Joensuu: 2007), 235–64.

performance of pre-modern Byzantine chant.¹ These arose when Western scholars led by Egon Wellesz sought to recreate medieval Byzantine music in a form that was aurally compatible with Gregorian chant as 'restored' by the monks of Solesmes, leading them to reject as inauthentic anything they perceived as overly 'Oriental'. This impelled modern Greek practitioners to collapse all distinctions between the received and medieval traditions of Byzantine singing, a stance they justified by proposing a uniformly 'stenographic' interpretation of medieval sources (although the interpretation of notated formulas as a form of shorthand for elaborate melodic figures is well-documented in the post-Byzantine period, a purely 'stenographic' reading of early manuscripts leads to the absurdity of a medieval Divine Office totalling more than 24 hours in duration). The emerging consensus between these two extremes embodied in Mr Arvanitis's editions is also reflected in Cappella Romana's approach to performance practice. Listeners accustomed to plainchant sung in the ethereal style of Solesmes will notice non-Western tunings, chromatic inflections, a more vigorous Mediterranean-influenced vocal style characterised by frequent ornaments, and the use of a drone or 'ison'. Those schooled in the received tradition of Byzantine chanting will detect unfamiliar melodic formulas and the absence of 'soft' chromatic modes.

—Alexander Lingas

¹ An overview of these debates is Alexander Lingas, 'Performance Practice and the Politics of Transcribing Byzantine Chant', in *Acta Musicae Byzantinae* 6 (2003): 56–76.

TEXTS AND TRANSLATIONS
DISC ONE: THE FOUNDERS OF GROTTAFERRATA

Κοντάκιον τοῦ ὁσίου Βαρθολομαίου.

Ἦχος γ'. Ἡ παρθένος.

Φαεινὸς ὡς ἥλιος ἐν ἐκλογῇ θεοκρίτῳ, ποιμενάρχης γέγονας θεοσυλλέκτου ποιμνίου, ἴθυνας τὴν ἐκλογάδα τῶν σῶν προβάτων πρὸς νομὰς τροφίμους καὶ ἀθανάτους καὶ πηγὰς Ζωοπαρόχους τῶν διδαχῶν σου, Βαρθολομαῖε σοφέ.

Ὡδὴ α'.

Τῆ ἑσπέρα κανῶν, φέρων ἀκροστιχίδα· Α. Β. Γ. Δ.
Ἐν δὲ τοῖς Θεοτοκίοις· ΝΕΙΛΟΥ.

Ἦχος πλ. β'. Ὡδὴ α'. Κύματι θαλάσσης.

Ἄνοιξόν μου στόμα, καὶ τράνωσον γλῶτταν, καὶ νοῦν μου φώτισον, Τριάς Ἁγία σεπτὴ, ταῖς καθαραῖς ἰκεσίαις Βενεδίκτου τοῦ ὁσίου σου, τοῦ καλῶς βίωσαντος καὶ σοὶ εὐαρεστήσαντος.

Βίον ἡγνισμένον ἐκ βρέφους ποθήσας, σαυτὸν ἀνάθημα Χριστῷ προσήγαγες· ὅθεν θαυμάτων τὴν χάριν ἐκομίσω, ἀξιάγαστε Βενέδικτε, καύχημα Λατίνων καὶ καλλώπισμα.

Γήθεται Νουρσία, καυχᾶται ἡ Ῥώμη· Κασίνον ὄρος δὲ ὑπερκαυχᾶται, σοφέ, τὸ παναοίδιμον σῶμα τυμβευθὲν ἔχον, αοίδιμε, καθ' ἐκάστην ψάλλον σοι· Ἐνδόξως γὰρ δεδόξασται.

Kontakion for St Bartholomew of Grottaferrata.

Mode 3. [to the melody] *Today the Virgin.*

Like a radiant sun you became by God's choice chief shepherd of a flock assembled by God; you guided your chosen sheep to the nourishing and immortal pastures and the Life-giving springs of your teachings, wise Bartholomew.

Ode 1. [of the Kanon for St Benedict]

In the evening a kanon, having the Alphabet as an acrostic. In the Theotokia, the acrostic: [BY] NEILOS

Mode 6. Ode 1. [to the melody] *The waves of the sea.*

Open my mouth, make eloquent my tongue, enlighten my mind, honoured Holy Trinity, at the pure intercessions of Benedict your saint, who lived well and was well-pleasing to you.

Having from infancy yearned for a life of struggle, you brought yourself as an offering to Christ; therefore you obtained the grace of wonders, most holy Benedict, boast and ornament of Latins.

Nursia rejoices, Rome is proud, while Monte Cassino is prouder still, for it holds the tomb of your all-revered body, revered Saint, and daily sings to you, 'For he has been greatly glorified'!



Θεοτοκίον.

Νύξ με ἀγνωσίας, Παρθένε, καλύπτει· παθῶν ἀχλὺς δέ με περικυκλοῖ ζοφερά· λάμψον μοι φῶς μετανοίας, ἢ τὸ φῶς τοῦ κόσμου τέξασα, καὶ τὸν νοῦν μου φώτισον, εὐλογημένη Δέσποινα.

Κοντάκιον τοῦ ὁσίου Νείλου.

Ἦχος β'. Τὰ ἄνω ζητῶν.

Τὰ ἄνω ζητῶν τῶν κάτω κατεφρόνησας καὶ ἄρμα πυρὸς τὰς ἀρετὰς κτησάμενος δι' αὐτοῦ, πανόλβιε, τῶν ἀγγέλων ὥφθης συνόμιλος σὺν αὐτοῖς Χριστῷ τῷ Θεῷ πρεσβεύων ἀπαύστως ὑπὲρ πάντων ἡμῶν.

Ὡδὴ θ'.

Μὴ ἐποδύρου μου.

Χοροῖς συνήφθης ἀγγέλων μετὰ θάνατον, μάκαρ, ἐπὶ τῆς γῆς ἀγγελικὴν ἀνύσας βιοτήν· καὶ ψυχὴν Γερμανοῦ καὶ τῆς συναίμονος κατιδεῖν ἠξιώθης εἰσέτι περιῶν, καὶ πρεσβεύεις σωθῆναι τοὺς σὲ δοξάζοντας.

Ψυχὴν καὶ σῶμα Κυρίῳ ὡς δεκτὸν ἱερεῖον ὀλοκαυτώσας, καὶ φωτίσας σου τὸν νοῦν, τῇ Τριάδι λαμπρῶς καὶ νῦν παρίστασαι, ἰκετεύων διόλου σωθῆναι τοὺς τὴν σὴν, Βενέδικτε, ὑμνοῦντας μνήμην, μακάριε.

Theotokion.

A night of ignorance covers me, O Virgin; a gloomy fog of passions surrounds me; light for me a light of repentance, blessed Lady, who gave birth to the light of the world, and enlighten my mind.

Kontakion for St Neilos the New.

Mode 2. [to the melody] *Seeking things on high.*

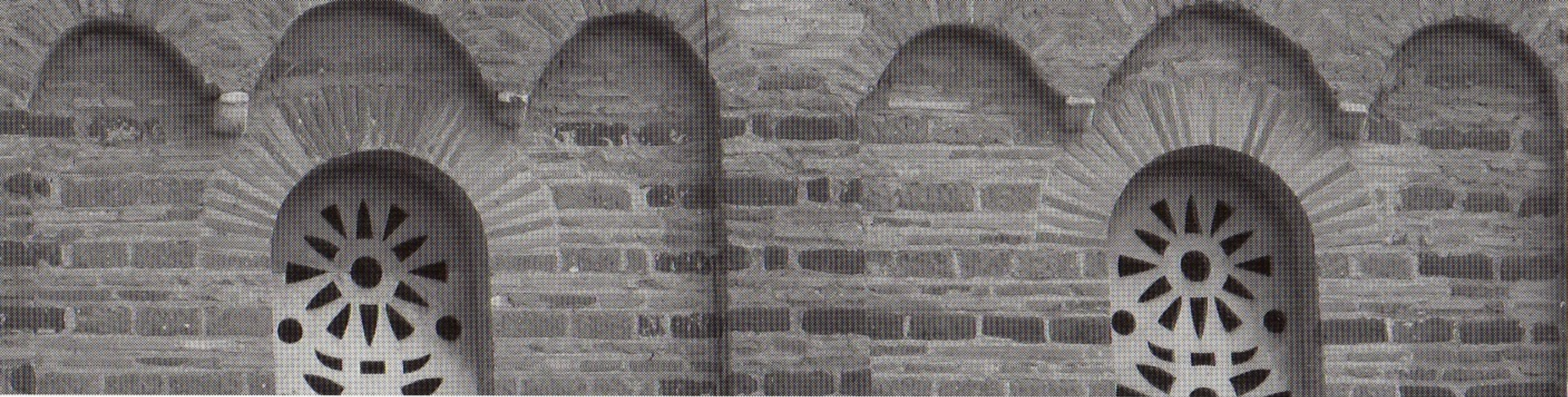
Seeking things on high, you despised those below and, having gained the virtues as a chariot of fire, through it, all-blessed, you appeared as the angels' companion, with them ceaselessly interceding with Christ our God on behalf of us all.

Ode 9. [of the Kanon for St Benedict]

[to the melody] *Do not mourn for me.*

You were joined to the choirs of angels after death, blest Saint, for you had lived the angelic life on earth; and you were counted worthy while still here to see the souls of Germanos and your sister, and you intercede that those who glorify you may be saved.

You offered your body and soul to the Lord as a sacred whole burnt offering, and having enlightened your mind, you stand radiantly in the presence of the Trinity, ever entreating, blest Benedict, that those who sing the praise of your memory made be saved.



Ὡσπερ ἀστὴρ ἑωσφόρος ἐν τῇ δύσει ἀστράψας, τὰς τῶν πιστῶν, θαυματουργέ, ἐφώτισας ψυχάς, προορῶν καὶ τρανῶν τὰ ἐπερχόμενα· καὶ λιπῶν τὴν τοῦ τέλους ἐδήλωσας, σοφέ, πεφθακυῖάν σοι ὦραν, καὶ νῦν οἰκεῖς οὐρανοῦς.

Τριαδικόν.

Δόξα Πατρὶ προανάρχῳ καὶ Υἱῷ συνανάρχῳ, καὶ δόξα Πνεύματι τῷ θείῳ καὶ Θεῷ· τριλαμπεῖ γὰρ μονάς, καὶ ἐν μονάδι τριάς, ὡς Γρηγόριος ἔφη ὁ μέγας καὶ πολὺς· οὐ ταῖς θεῖαις πρεσβείαις σῶσον ἡμᾶς, ὁ Θεός.

Θεοτοκίον.

Ἡ τῶν βροτῶν σωτηρία, ὁ λιμὴν τῶν ἐν ζάλῃ, ἡ κραταιὰ χριστιανῶν ἀντίληψις, αἰεὶ βοηθός μοι γενοῦ ἐν ὥρᾳ κρίσεως, κατακρίσεως ἔργα ὡς ἔχοντι πολλά· ἐπὶ σοὶ τὴν ἐλπίδα καὶ γὰρ ἀνέθηκα.

Στιχηρὰ Προσόμοια·

Ἦχος πλ. δ'. Ὡ τοῦ παραδόξου.

Πάτερ Βενέδικτε ἔνδοξε, σὺ τὸν σταυρὸν τοῦ Χριστοῦ ἐπὶ ὤμων ἀράμενος, κατοικεῖν ἐπόθησας ἐν

Like a morning star you blazed forth in the west, O wonderworker, and enlightened the souls of the faithful, foreseeing and making plain things to come, and on departing you revealed that the hour of your end had come, and now you dwell in heaven.

Triadikon.

Glory to the Father without beginning and the Son, likewise without beginning, and glory to the divine Spirit and God; for the Unity shines with triple light and the Trinity in unity, as Gregory the great and mighty declared; at whose godlike entreaties save us, O God.

Theotokion.

Salvation of mortals, harbour of the storm-tossed, mighty assistance of Christians, be ever my helper at the hour of judgement, who have many deeds deserving of condemnation; for in you I place my hope.

Stichera Prosomoia [for St Benedict]:

Mode Plagal 4. [to the melody] *O marvellous wonder.*
Glorious Father Benedict, having taken Christ's cross on your shoulders, you longed to dwell in caves

σπηλαίοις καὶ ὄρεσι καὶ ταῖς ἐρήμοις καὶ ταῖς ὀπαῖς ταῖς τῆς γῆς, ἐν ἐγκρατεία καὶ προσευχῇ ἐκτενεῖ, ἀκτημοσύνη τε· ὅθεν ἐχρημάτισας τοῦ παντουργοῦ Πνεύματος, ἀοίδιμε, δοχεῖον εὐχρηστον.

Ὅμοιον.

Ὡ Βενέδικτε πανόλβιε, σὲ Ἐλισσαῖον σαφῶς νέον ἄλλον ἐγνώκαμεν· καὶ γὰρ ἀμιλλώμενος τούτῳ, ὦ πολυθαύμαστε, ἐκ τῶν ὑδάτων αὐθις ἀνήγαγες, ὡσπερ ἐκεῖνος, σὺ τὸ σιδήριον· Πέτρος δ' ὡς αὐπαλιν ἐφ' ὑδάτων ὑπερθεν πεζοβαδῶν Πλάκιδον ἀνείλκυσας θανατηφόρου βυθοῦ.

Ὅμοιον.

Χαίροις, Βενέδικτε πάνσοφε, Ρωμαίων φωστήρ, Καμπανίας ἀγλαΐσμα· χαίροις, Νεαπόλεως τεῖχος ἀκαταμάχητον· τῆς ἐκκλησίας χαίροις τὸ στήριγμα· καὶ ὀρθοδόξων χαίροις τὸ καύχημα· χαίροις, καλλώπισμα καὶ τὸ σεμνολόγημα τῶν μοναστῶν· οὗσπερ διαφύλαττε εἰς τοὺς αἰῶνας, ἀμήν.

and mountains and the deserts and hollows of the earth, in self mastery, unremitting prayer and lack of possessions; therefore, revered saint, you became a well-pleasing vessel of the all-powerful Spirit.

Same melody.

All-blessed Benedict, we acknowledge you to be another new Elissaios; for vying with him, O most wondrous, like him you drew up again the iron from the waters; while like Peter you walked once again on the waters and drew Placid from the death-dealing deep.

Same melody.

Hail, all wise Benedict, beacon of Romans, glory of Campania! Hail, invincible wall of Naples! Hail, rampart of the Church! Hail, boast of the Orthodox! Hail, ornament and honour of monastics; whom may you guard to the ages. Amen.



DISC TWO: THE FEAST OF PENTECOST

Κανὼν Ἰαμβικός.

Ποίημα Κυρίου Ἰωάννου τοῦ Ἀρκλά.

Ὡδὴ α'. Ἦχος δ'. Ὁ εἰρμός.

Θεῖω καλυφθεῖς ὁ βραδύγλωστος γνόφω,
Ἐρρητόρευσε τὸν θεόγραφον νόμον·
Ἴλυν γὰρ ἐκτινάξας ὄμματος νόου,
Ὅρα τὸν ὄντα, καὶ μυεῖται Πνεύματος
Γνώσιν, γεραίρων ἐνθέοις τοῖς ᾄσμασιν.

Τροπάρια.

Ἐφη τὸ σεπτὸν καὶ σεβάσμιον στόμα·
Νοσφισμὸς ὑμῖν οὐ γενήσεται φίλοις.
Ἐγὼ γὰρ εἰς πατρῶον ὑψιστον θρόνον
Συνεδριάζων, ἐκχεῶ τοῦ Πνεύματος,
Λάμπαι ποθοῦσι, τὴν χάριν τὴν ἄφθονον.

Ὅρος βεβηκῶς, ἀτρεκέστατος Λόγος,
Γαληνόμορφον ἐκτελεῖ τὴν καρδίαν·
Ἔργον γὰρ ἐκπεράνας, εὐφρανε φίλους,
Πνοῆ βιαία, καὶ πυρὸς γλωττήμασι,
Νείμας τὸ Πνεῦμα Χριστός, ὡς ὑπέσχετο.

Ἀλληλουϊάριον. Ἦχος α'.

Ἀλληλουῖα.

Στίχος. Τῷ λόγῳ Κυρίου οἱ οὐρανοὶ ἐστερεώθησαν,
καὶ τῷ πνεύματι τοῦ στόματος αὐτοῦ, πάσα ἡ
δύναμις αὐτοῦ.

Στίχος. Ἐξ οὐρανοῦ ἐπέβλεψεν ὁ Κύριος, εἶδε πάντας
τοὺς Υἱοὺς τῶν ἀνθρώπων.

The Iambic Kanon by Kyr John Arklas [also attributed to St John of Damascus]

Ode 1. Mode 4. *Heirmos*.

The slow of tongue, covered in divine darkness,
Proclaimed the law written by God;
For shaking the dust from his mind's eye,
He sees the One Who Is, and is initiated into
Knowledge of the Spirit, as he gives praise with
songs inspired.

Troparia.

The revered and august mouth spoke:
For you my friends there will be no absence.
For I, once seated on my Father's highest throne,
Will pour out the unstinted grace of the Spirit
To shine on those who yearn.

The firm Definition, most precise Word,
Brings calm perfection to the heart;
For, his work accomplished, Christ gladdened his friends,
With a mighty wind and tongues of fire,
Apportioning the Spirit, as he had promised.

Alleluarion in Mode 1.

Alleluia. [Psalm 32:6, 13]

Verse: By the word of the Lord the heavens were
established, and all his power by the Spirit of his
mouth.

Verse: From heaven the Lord has looked upon the
earth: he saw all the children of humankind.

Ὁ Κανὼν,

οὐ ἡ ἀκροστιχίς· Πεντηκοστήν ἐορτάζομεν.
Ποίημα Κοσμά Μοναχοῦ.

Ὡδὴ θ'. Ἦχος βαρῦς. Ὁ εἰρμός.

«Μὴ τῆς φθορᾶς διαπεῖρα κυοφορήσασα, καὶ
παντεχνήμονι Λόγῳ σάρκα δανείσασα, Μῆτερ
ἀπείρανδρε, Παρθένε Θεοτόκε, δοχεῖον τοῦ
ἀστέκτου, χωρίον τοῦ ἀπείρου πλαστουργοῦ σου, σὲ
μεγαλύνομεν».

Τροπάρια.

Ἐπιπαφλάζοντος πάλαι πυρίνου ἄρματος, ὁ
ζηλωτῆς καὶ πυρίπνους χαίρων ὀχούμενος, τὴν
νῦν ἐκλάμπασαν ἐπίπνοιαν ἐδήλου, ἐξ ὕψους
Ἀποστόλοις, ὑφ' ἧς καταλαμφθέντες, τὴν Τριάδα
πάσιν ἐγνώρισε.

Νόμου τῶν φύσεων δίχα ξένον ἠκούετο· τῶν
Μαθητῶν τῆς μιᾶς γὰρ φωνῆς ἀπηχουμένης,
Πνεύματος χάριτι, ποικίλως ἐνηχοῦντο λαοί, φυλαὶ
καὶ γλώσσαι, τὰ θεῖα μεγαλεῖα, τῆς Τριάδος γνώσιν
μουούμενοι.

Κοινωνικόν.

Τὸ Πνεῦμά σου τὸ ἀγαθὸν ὀδηγήσει με ἐν γῆ εὐθείᾳ.
Ἀλληλουῖα.

The Kanon [of Pentecost],

with the acrostic: We celebrate Pentecost.
A Composition of Monk Kosmas.

Ode 9. Grave mode. *Heirmos*.

Conceiving without knowing corruption, lending
your flesh to the Word, the deviser of all, Mother
knowing no man, Virgin, Mother of God, vessel of
the uncontainable, space for your infinite Maker: we
magnify you.

Troparia.

The fire-breathing zealot of old, riding with joy on
the blazing fiery chariot, showed forth the breath
which has now shone out on the Apostles from on
high, enlightened by which he has made known the
Trinity to all.

A strange thing, outside the law of nature, has been
heard: for when the one voice of the Disciples rang out,
by the grace of the Spirit peoples, tribes and tongues
were diversely instructed in the mighty works of God
and were initiated into knowledge of the Trinity.

Communion Verse.

Your good Spirit will lead me in an upright land.
Alleluia.



Τὸ τελευταίον.

Ἐν τῷ ἑσπερινῷ, ἡ ἀκολουθία τῆς γονυκλισίας.
Τὸ τελευταίον (ἀντίφωνον πρὸ τοῦ κεκραγαρίου
καὶ τῆς εἰσόδου).

Ὁ διάκονος· Ἔτι καὶ ἔτι ἐν εἰρήνῃ τοῦ Κυρίου
δεηθῶμεν.

Ὁ χορός· Κύριε, ἐλέησον.

Ὁ διάκονος· Ἀντιλαβοῦ, σῶσον, ἐλέησον καὶ
διαφύλαξον ἡμᾶς ὁ Θεός, τῆ σῆ χάριτι.

Ὁ δομέστικος· Τὴν οἰκουμένην. Ἀλληλούϊα. (γ')

Ὁ διάκονος· Τῆς Παναγίας, ἀχράντου,
ὑπερευλογημένης, ἐνδόξου δεσποίνης ἡμῶν
Θεοτόκου, καὶ ἀειπαρθένου Μαρίας, μετὰ πάντων τῶν
ἀγίων μνημονεύσαντες, ἑαυτοὺς καὶ ἀλλήλους καὶ
πᾶσαν τὴν ζωὴν ἡμῶν, Χριστῷ τῷ Θεῷ παραθώμεθα.

Ὁ χορός· Σοί, Κύριε.

Ὁ ἱερεὺς· ... Ὅτι πρέπει σοι πᾶσα δόξα, τιμὴ καὶ
προσκύνησις, τῷ Πατρὶ καὶ τῷ Υἱῷ καὶ τῷ Ἁγίῳ
Πνεύματι, νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων.

Ὁ χορός· Ἀμήν.

Ὁ δομέστικος· Οἱ οὐρανοὶ διηγοῦνται δόξαν Θεοῦ.
Ἀλληλούϊα.

Ὁ χορός· Ποίησιν δὲ χειρῶν αὐτοῦ ἀναγγέλει τὸ
στερέωμα. Ἀλληλούϊα.

Ἡμέρα τῆ ἡμέρα ἐρεύγεται ῥῆμα καὶ νύξ νυκτὶ
ἀναγγέλει γνῶσιν. Ἀλληλούϊα.

Οὐκ εἰσὶ λαλιαί, οὐδὲ λόγοι, ὧν οὐχὶ ἀκούονται αἱ
φωναὶ αὐτῶν. Ἀλληλούϊα.

Teleutaion [of the Kneeling Vespers].

*At vespers the Office of Kneeling is celebrated.
The teleutaion (the final antiphon before Psalm 140
and the entrance).*

Deacon: Again and again in peace let us pray to the
Lord.

Choir: Lord, have mercy.

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

Choir leader: The universe. Alleluia (3x).

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.

Choir: To you, O Lord.

Priest: ...For to you belong all glory, honour and
worship, to the Father, the Son and the Holy Spirit,
now and for ever, and to the ages of ages.

Choir: Amen.

Choir leader: The heavens declare the glory of God:
Alleluia.

Choir: The firmament proclaims the work of his
hands. Alleluia.

Day to day produces speech and night to night
proclaims knowledge: Alleluia.

There are no sayings or words in which their voices
are not heard: Alleluia.

Εἰς πᾶσαν τὴν γῆν ἐξῆλθεν ὁ φθόγγος αὐτῶν, καὶ
εἰς τὰ πέρατα τῆς οἰκουμένης τὰ ῥήματα αὐτῶν.
Ἀλληλούϊα.

Ἐν τῷ ἡλίῳ ἔθετο τὸ σκῆνωμα αὐτοῦ, καὶ αὐτὸς
ὡς νυμφίος ἐκπορευόμενος ἐκ παστοῦ αὐτοῦ.
Ἀλληλούϊα.

*Εἶτα στιχολογεῖται τὸ ἐπίλοιπον τοῦ ψαλμοῦ·
καὶ πρὸς τὸ τέλος ἀναφωνεῖ
ὁ δομέστικος· ἤχος πλ. β'.*

Ὁ δομέστικος· Δόξα Πατρὶ, καὶ Υἱῷ, καὶ Ἁγίῳ
Πνεύματι. Ἀλληλούϊα.

Ὁ χορός· Καὶ νῦν, καὶ ἀεὶ, καὶ εἰς τοὺς αἰῶνας τῶν
αἰώνων. Ἀμήν. Ἀλληλούϊα. Ἀλληλούϊα.

Their sound has gone out into all the earth, and their
words to the ends of the world:
Alleluia.

He has pitched his tent in the sun; and he is like a
bridegroom who comes out of his marriage chamber:
Alleluia.

*And thus the remaining verses of the psalm are sung:
and towards the end,
the Choir leader proclaims in Mode Plagal 2:*

Choir leader: Glory to the Father and to the Son and
to the Holy Spirit. Alleluia.

Choir: Both now and ever and to the ages of ages,
Amen. Alleluia. Alleluia.

—From Psalm 18





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 one of the Pacific Northwest's few professional chamber vocal ensembles. It has a special commitment to mastering the Byzantine and Slavic repertoires in their original languages, thereby making accessible to the general public two great musical traditions that are little known in the West. Leading scholars have supplied the group with their latest discoveries, while its music director has prepared a number of the ensemble's performing edi-

tions from original sources. In the field of contemporary music, Cappella Romana has taken a leading role in bringing to West Coast audiences the works of such European composers as Michael Adamis, Ivan Moody, Arvo Pärt, and John Tavener, as well as promoting the work of North Americans such as Fr. Sergei Glagolev, Christos Hatzis, Peter Michaelides, and Tikey Zes.

The ensemble presents annual concert series in Portland, Oregon and Seattle, Washington. Critics have consistently praised these for their unusual and innovative programming, including numerous world and American premieres. The group has also frequently collaborated with such artists as conductor Paul Hillier, chant-specialist Ioannis Arvanitis, and composer Ivan Moody.

Cappella Romana tours regularly and made its European début in March 2004 at the Byzantine Festival in London with concerts at the Queen Elizabeth Hall, St. Paul's Cathedral, and the Greek Orthodox Cathedral of St. Sophia. The Metropolitan Museum of Art presented the ensemble in its New York début for the exhibit *Byzantium: Faith and Power 1261-1557* in April 2004, which included the release of a CD of primarily live performances by Cappella Romana, *Music of Byzantium*, to accompany the exhibit. The ensemble has appeared in the Indiana Early Music Festival, the Early Music Society of the Islands (Victoria, BC, Canada), and the Bloomington Early Music Festival. The J. Paul Getty Center has presented Cappella Romana twice: once in the context of its exhibition 'Byzantium and the West' and most recently for 'Holy Image, Hallowed Ground: Icons from Sinai.'

The ensemble has also toured Northern Ireland and the Republic of Ireland, hosted by the University of Limerick and the Byzantine Studies Center of the Queen's University in Belfast.

In May 2006, Cappella Romana was hosted by Grottaferrata monastery and presented concerts of Medieval Byzantine chant at the Pontificio Istituto Orientale in Rome and at the festival *Paradhòsis: Byzantine Musical Traditions* in the Greco-Albanian villages nestled in the mountains above Palermo, Sicily.

Cappella Romana has previously released eight other compact discs: *Tikey Zes Choral Works* and *When Augustus Reigned* (Gagliano Records); *The Akáthistos Hymn by Ivan Moody*, *Epiphany: Medieval Byzantine Chant*, and *Gothic Pipes: The Earliest Organ Music* (Gothic); *Music of Byzantium* (in cooperation with the Metropolitan Museum of Art, selling over 12,000 copies); *Lay Aside All Earthly Cares: Music by Fr. Sergei Glagolev*, and *The Fall of Constantinople* (CR Records).

Forthcoming recordings include *Byzantine Chant for the Divine Liturgy in English*, *The Divine Liturgy of St John Chrysostom* set by Peter Michaelides, the *Kontakion of the Nativity* and *Carols* by Richard Toensing, *Mt. Sinai: Frontier of Byzantium* (Medieval Byzantine Chant from the Monastery of St Catherine, Sinai), and a disc of 15th-century Greek and Latin music from the island of Cyprus.

IOANNIS ARVANITIS

Ioannis Arvanitis received his BSc in Physics from the University of Athens and a Teacher's Diploma of Byzantine Music from the Skalkottas Conservatory

under the supervision of Lycourgos Angelopoulos. He also studied Byzantine music at the Conservatory of Halkis, as well as Byzantine and folk music under Simon Karas at Society for the Dissemination of National Music. Now a researcher in Music at the University of Athens, he is completing a doctoral thesis for the University of Copenhagen on rhythm in medieval Byzantine music.

Prior to commencing his doctoral studies, Mr Arvanitis was for several years an instructor of Byzantine music at the Ionian University of Corfu, serving also as a guest lecturer for the Irish World Music Centre at the University of Limerick. An accomplished performer on various Greek folk instruments (*tambura*, *oud* and *laouto*), Mr Arvanitis was a founding instructor at the Experimental Music Gymnasium and Lyceum of Pallini. In Athens he has also taught chant and folk music for the School of the Society for the Dissemination of National Music and the Philippos Nakas Conservatory.

For the past decade, Mr Arvanitis has devoted himself primarily to researching the theory and palaeography of Byzantine music, speaking and publishing on topics ranging chronologically from the tenth to the twentieth centuries AD. A member of the International Musicological Society's Cantus Planus Study Group, he contributed a comprehensive survey of Byzantine notation to the *Orthodox Encyclopedia* (Moscow, 2004) and has been an internal reviewer for *Plainsong and Medieval Music*.

Since 2001, Mr Arvanitis has been a frequent collaborator with *Cappella Romana*, recording two CDs with the ensemble (*Epiphany* and this present disc,



Byzantium in Rome) and providing it with many editions of medieval Byzantine chant. His editions have also been performed by the *Romeiko Ensemble* (Yiorgos Bilalis, dir.), the *Greek Byzantine Choir* (Lycourgos Angelopoulos, dir.), and Mr Arvanitis's own ensemble *Hagiopolites*. He has sung Western plainchant and Parisian organum with Marcel Pérès and his *Ensemble Organum*, and has regularly appeared within Greece as a performer of folk music. The composer of many new Byzantine chants, he has also designed a new electronic font with Byzantine musical characters that was employed in his 1997 publication *The Akathist Hymn*.

ALEXANDER LINGAS

Alexander Lingas, Cappella Romana's founder and artistic director, is currently a Lecturer in Music at City University in London and a Fellow of the University of Oxford's European Humanities Research Centre. He was formerly Assistant Professor of Music History at Arizona State University's School of Music.

Dr Lingas has received a number of academic awards, including Fulbright and Onassis grants for musical studies in Greece with noted cantor Lycourgos Angelopoulos, a Junior Fellowship in Byzantine Studies at Harvard University's Dumbarton Oaks in Washington, DC, and a two-year Postdoctoral

Fellowship from the Social Sciences and Humanities Research Council of Canada for study in Oxford under Bishop Kallistos (Ware) of Diokleia. From Michaelmas Term (Autumn) of 1998 until Trinity Term (Spring) of 2001 he was British Academy Postdoctoral Research Fellow at Oxford University's St Peter's College. He has also served as a lecturer and advisor for the Institute of Orthodox Christian Studies at the University of Cambridge.

During the academic year 2003–2004, Dr Lingas lived in Princeton, New Jersey as the recipient of two prestigious awards: a membership in the School of Historical Studies of the Institute for Advanced Study and an NEH Area Studies Fellowship from the American Council of Learned Societies. In January 2004, he gave the annual Alexander Schmemmann Memorial Lecture at St Vladimir's Orthodox Theological Seminary in New York. His publications include articles for the *New Grove Dictionary of Music and Musicians*, Einaudi's *Enciclopedia della musica*, *Die Musik in Geschichte und Gegenwart*, *The Oxford Companion to Music* and the *Orthodox Encyclopedia* published by the Research Centre of the Moscow Patriarchate. He is currently working on a study of Sunday Matins in the Rite of Hagia Sophia for Ashgate Publishing and a general introduction to Byzantine Chant for Yale University Press.

PRODUCTION CREDITS

Executive producer: Mark Powell

Producer and Digital Editor: Steve Barnett, Barnett Music Productions (Minneapolis, MN)

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Facsimiles: MS Florence Ashburnhamensis 64, reproduced with permission of the *Monumenta Musicae Byzantinae*. Page 6 shows the the first verse of the Teleutaion ('The heavens declare...') and its 'Alleluia', f260v. From the same MS, printed on disc one, a detail from the Kontakion for St Neilos, f252v. On disc two, a detail of an alleluia from the Teleutaion, f259v.

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(page 5), with the Apostles at Pentecost, and below them, St Neilos and St Bartholomew, courtesy of the Abbey of Grottaferrata: BAMS, photo Rodella (BS) Copyright Badia Greca, Grottaferrata (Roma). Session photograph on back cover by Robert Gwynn (front row: John S Boyer, Alexander Lingas, Ioannis Arvanitis, Mark Powell, John Michael Boyer; back row: Kendrick Perala, David Krueger, David Stutz, Adam Steele). Group photo on back cover interior: Cappella Romana (l-to-r: MP, JMB, JSB, AL, Paul Sadilek, IA, DK) standing in the piazza of the Basilica di Santa Maria Maggiore, following the ensemble's concert at the Pontifical Oriental Institute, Rome.

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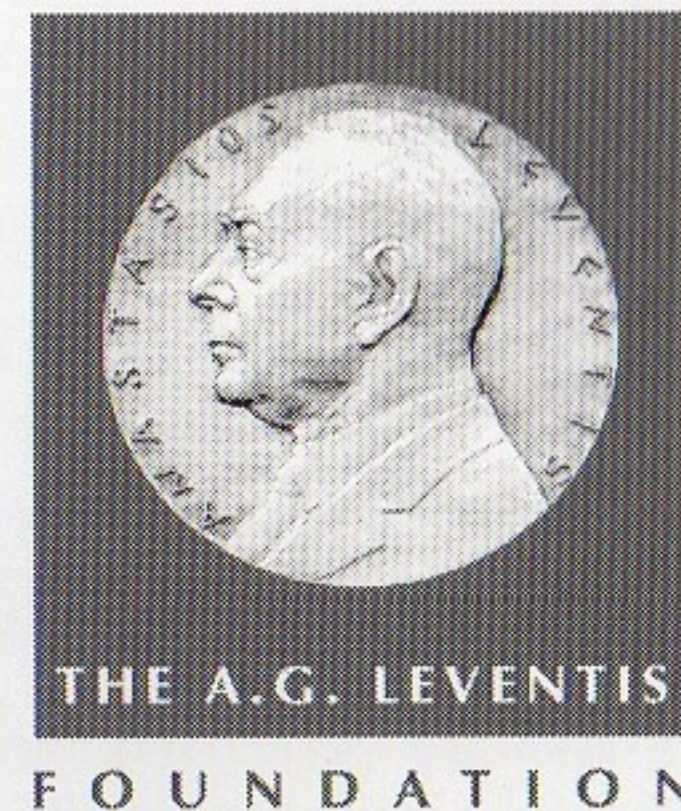
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CAPPELLA ROMANA

BYZANTIUM IN ROME



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MEDIEVAL BYZANTINE CHANT FROM GROTTAFERRATA IOANNIS ARVANITIS · ALEXANDER LINGAS

DISC ONE: THE FOUNDERS OF GROTTAFERRATA

31:06

- | | | |
|---|--|------|
| 1 | Kontakion for St Bartholomew of Grottaferrata (short melody) | 2:30 |
| 2 | Ode 1 of the Kanon for St Benedict | 3:36 |
| 3 | Kontakion for St Neilos of Grottaferrata (psaltikon melody) | 6:19 |
| 4 | Ode 9 of the Kanon for St Benedict | 4:54 |
| 5 | Kontakion for St Bartholomew of Grottaferrata (psaltikon melody) | 9:34 |
| 6 | Three stichera prosomoia for St Benedict (Mode Plagal 4) | 4:10 |

DISC TWO: THE FEAST OF PENTECOST

51:09

- | | | |
|---|--|-------|
| 1 | Ode 1 of the Iambic Kanon (Mode 4) | 2:57 |
| 2 | Alleluiarion in Mode 1 (Ps. 32:6, 13) | 6:48 |
| 3 | Ode 9 of the First Kanon of Pentecost (Mode 4) | 3:27 |
| 4 | Communion Verse (Ps 142: 10b) | 3:34 |
| | Teleutaion (final antiphon) of the Kneeling Vespers (Ps. 18) | 34:22 |
| 5 | Small litany and psalm intonation | 8:27 |
| 6 | Stichologia | 18:00 |
| 7 | Glory. Both now. | 7:53 |

TOTAL TIME: 82:15. DDD  © & ©2007 Cappella Romana. All rights reserved. Unauthorised duplication is a violation of applicable laws.

The Abbey of Grottaferrata (Κρυπτοφέρνη) in the suburban hills of Rome has used the Byzantine Rite for over a millennium since its founding in 1004. Drawn from manuscripts made in the monastery's medieval scriptorium, the music on this recording bears vivid witness to Byzantine musical and liturgical practices antedating the upheavals of the Fourth Crusade's sack of Constantinople in 1204.

Cappella Romana is a vocal ensemble dedicated to the musical traditions of the Christian East and West, whose 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.



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