



Venice in the East: Renaissance Crete & Cyprus

Cappella Romana's 23rd release!

"A sound world of unique beauty"

GRAMOPHONE

"kept the audience holding their breath"

CRESCENDO, NAMUR, BELGIUM

"simply, beautiful" THE NEW YORK TIMES

"You'd have to have ice water in your veins to not be moved"

WILLAMETTE WEEK

This profoundly moving and powerful music bears witness to how ancient Greek and Latin liturgical traditions were richly embellished during the Renaissance on the islands of Crete and Cyprus, all within the shared cultural space of Venetian rule. First performed by Cappella Romana at the Early Music Festival in Utrecht (Netherlands).

Vocal ensemble **Cappella Romana** combines passion with scholarship in its exploration of early and contemporary music of the Christian East and West. Its 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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Artists: Cappella Romana, Alexander Lingas

US SRP: \$18.99

Label: Cappella Romana

Genre: Classical, Classical|Choral



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RELEASE DATE (NAXOS): 8/31/2019



<http://www.cappellaromana.org/veniceintheeast>

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| <p>VENICE IN THE EAST: Renaissance Crete & Cyprus CAPPELLA ROMANA Alexander Lingas, music director and founder From the Byzantine & Venetian Commemorations of the Paschal Triduum</p> <p>The Crucifixion and Deposition</p> <ol style="list-style-type: none"> 1 Venite et ploramus Johannes de Quadris <i>Liber sacerdotalis</i> (1523) 3:51 2 Popule meus <i>Liber sacerdotalis</i> 3:52 3 Stabat Mater for the Holy Passion: "Hōi Patrera" ("Already the pen") 3:58 2-voice setting Manuel Gazis's <i>Lampadarios</i> (15th c.) Traditional Melody of the Sticherarion 4 Cum autem venissent ad locum de Quadris 4:25 5 O dulcissime de Quadris 4:48 6 Verses of Lamentation for the Holy Passion "Corrected by" 10:48 Angelos Gregoriou 7 Sepulchro Dominio de Quadris 4:46 <p>The Resurrection</p> <ol style="list-style-type: none"> 8 Attollite portas ("Lift up your gates") <i>Liber sacerdotalis</i> 3:55 9 "Apate melac" ("Lift up your gates") Anon. Cypriot (15th c.) 4:30 10 Attollite portas... Quem queritis... <i>Liber sacerdotalis</i> 2:32 11 Χριστός ἀνέστη Cretan Melody as transcribed by Ioannis Ploumidenos (ca. 1429-1500) 0:55 12 Venetian Paschal Greeting: Surrexit Christus! <i>Liber sacerdotalis</i> 1:04 13 Χριστός ἀνέστη Cantus grecus Christus surrexit 2:20 <p>New Greek: Chants of the Iosharai</p> <ol style="list-style-type: none"> 14 Gloria in excelsis, sung in Greek Gazis and Ploumidenos 9:34 15 Nicene Creed, sung in Greek "The New" Cantors of Crete 7:14 16 Communion Verse for Easter Ioannis Laskaris (16th c.) 3:59 17 Εὐχαριστήριον παραλήφει ("Receive the Body of Christ") 18 Communion Verse: Ο ἄριστος (pt) An Old [Cretan] 2:00 ("One who has seen me") Melody Embellished by Hieronymos Tragodistes of Cyprus (16th c.) <p>Byzantine Hymns to the Mother of God</p> <ol style="list-style-type: none"> 19 Troparion from the 9th Ode Hieronymos Tragodistes 1:30 of the Paschal Canon of St. John of Damascus 20 Ὁ Ἄριστος ὁ πᾶσι ("O Great Pascha"), in polyphony 19 Kithara "as sung on the Holy Mountain" Angelos Gregoriou 2:50 20 Kalophonic Theotokion for Cardinal Bessarion Ploumidenos 11:36 | <p>This profoundly moving and powerful music bears witness to how ancient Greek and Latin liturgical traditions were richly embellished during the Renaissance on the islands of Crete and Cyprus, all within the shared cultural space of Venetian rule. First performed by Cappella Romana at the Early Music Festival in Utrecht (Netherlands).</p> <p>"A sound world of unique beauty" GRAMOPHONE</p> <p>"kept the audience holding their breath" CRESCENDO, NAMUR, BELGIUM</p> <p>"simply, beautiful" THE NEW YORK TIMES</p> <p>"You'd have to have ice water in your veins to not be moved" WILLAMETTE WEEK</p> <p>TOTAL TIME: 74:46. 100% MP3 © 2019 Cappella Romana. All rights reserved. Unauthorized duplication is a violation of applicable laws.</p> <p>Vocal ensemble Cappella Romana combines passion with scholarship in its exploration of early and contemporary music of the Christian East and West. Its name refers to the medieval Greek concept of the Roman <i>oikoumene</i> (inhabited world), which embraced Rome and Western Europe as well as the Byzantine Empire of Constantinople ("New Rome") and its Slavic commonwealth.</p> |
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