

CYPRVS

BETWEEN GREEK EAST
& LATIN WEST

CAPPELLA ROMANA
ALEXANDER LINGAS



Cyprus: Between Greek East & Latin West

1	Responsory: <i>Letare, Cyprus florida</i> (from the Office of St. Hilarion, MS Torino J.II.9)	3:59
2	Motet 8 <i>Gemma florens/Hec est dies</i> (MS Torino J.II.9)	4:51
3	Sticheron Prosoimoion for St. Hilarion in Mode 4 (Melody MS Mt. Athos Vatopedi 1493) Ὁ ἰλαρὸς τὴν ψυχὴν ·Ἦχος δ'	3:07
4	Sticheron Doxastikon for St. Hilarion in Mode 2 (MS Sinai Gr. 1471) Ἐκ νεότητός σου φέρων τελειότητος φρόνημα ·Ἦχος β'	3:47
5	Motet 17 <i>Magni patris/Ovent Cyprus</i> (MS Torino J.II.9)	3:09
6	Trisagion of Orthros / Τρισάγιον τοῦ ὄρθρου (MS Sinai Gr. 1313)	3:05
7	Kalophonic Hymn to the Trinity / Τριαδικὸν καλοφωνικόν (MS Athens 2406) by Konstantine Asan & John Kladas the Lampadariou Κωνσταντίνου τοῦ Ἀσάνη & Ἰωάννου λαμπαδαρίου τοῦ Κλαδᾶ	12:07
8	Kyrie for St. Hilarion (from the Mass of St. Hilarion, MS Torino J.II.9)	3:54
9	Gloria 10 (MS Torino J.II.9)	4:08
10	Alleluia: <i>Ave Sancte Ylarion</i> (from the Mass of St. Hilarion, MS Torino J.II.9)	3:57
11	Sequence for St. Hilarion (from the Mass of St. Hilarion, MS Torino J.II.9)	5:37
12	Communion Verse for Saints in Mode 4 / Κοινωνικόν «Εἰς μνημόσυνον αἰώνιον» ·Ἦχος δ' (MS Athens 2406) by Nicholas Asan / Νικολάου τοῦ Ἀσάνη	4:53
13	A Short Kratema (MS Athens 2406) by Paul Kasas, Protopsaltes (First-Cantor) of Cyprus as beautified by Nicholas, Protopsaltes of Rentakinos, in Mode 4 Καταβασία ποιηθεῖσα παρὰ τοῦ [Παύλου] Κασᾶ, πρωτοψάλτου Κύπρου- καλλωπισθεῖσα δὲ παρὰ κυροῦ Νικολάου, πρωτοψάλτου Ρεντακινίου ·Ἦχος δ'	5:29
14	Motet 33 <i>Da, magne pater/Donis affatim perfluit orbis</i> (MS Torino J.II.9)	2:29

TOTAL TIME: 64:46

Cappella Romana

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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

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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 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 repertoires 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 short 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 Kügle (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 *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 Denis 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 Sticherion 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 Lampadarios 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 (final) of the mode. Athens 2406 includes two endings for this kratema, the second of which is recorded on this disc: a lightly ornamented version of *Neagie*, the intonation for the Fourth Plagal Mode; 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 repertoires 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

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Responsorium

Letare, Cyprus 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,
 Odulus pro leticie,
 Cum Gallia,
 Quo preclaruit Grecia,

Refulgentis prosapie
 Genere. Gensis impie
 Feralia
 Non veretur supplicia;

Quo ruunt ydolatrie
 Cultu roborat latricie
 Olivia
 Suggestentis 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
 Elysaeth genuit,
 Delens improprium;
 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
 preservet 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 shep-
 herd 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 Jeru-
 salem, 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 glori-
 ous 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 wor-
 shipped, giving him
 the joy of heaven.
 Amen.

Στιχηρά Αγίου Ἱλαρίωνος

Στιχ. Ἐνεκεν τοῦ ὀνόματός σου ὑπέμεινά σε, Κύριε·
ὑπέμεινεν ἡ ψυχὴ μου εἰς τὸν λόγον σου, ἤλπισεν ἡ
ψυχὴ μου ἐπὶ τὸν Κύριον.

Ἦχος δ'

Ὁ ἐξ ὑψίστου κληθεῖς

Ὁ ἱλαρὸς τὴν ψυχὴν καὶ τὴν καρδίαν, ὅτε σε ὁ
ἔνθεος ἔρωσ κατέτρωσε, καὶ ἱεραῖς ἀναβάσειν,
ἐπαναστήναι, τῶν κοσμικῶν σε θορύβων ἔπεισε,
τότε ὀπλισάμενος Σταυροῦ τὴν δύναμιν, πρὸς
τὴν δαιμόνων ἐχώρησας, Παμμάρκαρ πάλιν, καὶ
ἀνεπλέξω νίκης διάδημα, καὶ νῦν αὐλιζῆ, ταῖς
λαμπρότησι, τῶν Ἁγίων· μεθ' ὧν ἡμῖν αἴτησαι,
φωτισμὸν καὶ εἰρήνην, καὶ πταισμάτων ἀπολύτρωσιν.

Δόξα. Ἦχος β'

Ἀνατολίου

Ἐκ νεότητός σου φέρων τελειότητος φρόνημα,
ὑπέθου σεαυτὸν Ἱλαρίων τῷ Σταυρῷ τοῦ Χριστοῦ,
καὶ τὸν βίον ζηλώσας τοῦ θεοῦ Ἀντωνίου, τοῖς
ἴσοις μέτροις τῆς ἀρετῆς ἀφομοιούμενος, κατέτηξας
τὴν σάρκα, σκιρτώσας ὡς περ πῶλον, ὡς ὤφειλε
τῇ ψυχῇ καθυποτάσσεσθαι, καὶ τῆς ἀσκήσεως
δρόμον ἐξετέλεσας. Ἄλλ' ὦ μακαριώτατε Πάτερ,
καὶ θαυματοργε θεοφόρε, τοῖς τὴν μνήμην σου
ἐκ πόθου τελούντας, αἰτήσαι ἰλασμὸν καὶ τὸ μέγα
ἔλεος.

Stichera for St. Hilarion

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 leapt as though it were a foal, and which
ought to be subjected to the 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

Magni patris magna mira
Hylarionis promere
Ut queamus dulci lira,
Superno decor munere.

Diis libabant qui
prophanis
Hic ortus de parentibus,
Velut rosa, spretis vanis
Effloruit de vepribus.

Puer gnarus eloquendi
Perrexit ad Anthonium,
Huius vitam
contemplandi
Mente ferens studium.

Mox repatrians, paterna
Egenis dat et fratribus,
Nudus manens ad
superna
Totis anhelat sensibus.

Palestine primus tesca
Ausus fuit incolere,
Spritali vivens esca
Quam frugum magis
ubere.

Inde tot anachoritas
Heremi clausit latebris
Quot vix claustra
Iacobitas
Noctis recludunt
tenebris.

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
Primum 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.

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 Pales-
tine, living more from
spiritual food than
from rich fruit. From
that time on, he shel-
tered as many monks
in his hermitage as the
cloisters of the Jaco-
bites enclosed in the
darkness of night.

Motetus

Let Cyprus, Palestine,
Egypt, and Sicily rejoice
that divine destiny
has given them the
grace of such a great
saint. Hilarion did
wondrous works in
these lands in ancient
times, filling the wide
world with his praises.
Now Cyprus, which
possesses his body and
honors it with worthy
titles, earns the place
of honor among these
miracles. Happy the
land gifted with such a
noble jewel; happy the
people for whom such
a shepherd rules the
flock. Oh, good father,
save King Janus, who
praises you in these
songs, and satisfy this
company with happy
fortune.

Τρισάγιον τοῦ ὄρθρου

Ἅγιος ὁ Θεός, Ἅγιος Ἰσχυρός, Ἅγιος Ἀθάνατος,
ἐλέησον ἡμᾶς.

Τριαδικὸν καλοφωνικόν·

τὸ μὲν μέλος, κυρίου Ἰωάννου λαμπαδαρίου τοῦ
Κλαδά· τὰ δὲ γράμματα, κυρίου Κωνσταντίνου τοῦ
Ἀσάνη· Ἦχος πλ. β´.

Θεέ, Τριάς διαρετὴ προσώποις, οὐ τῆ φύσει·

Ἐν γὰρ τὰ τρία τῆ μορφῇ,
οὐσία καὶ θεότης.

— πάλιν

Θεέ, Τριάς διαρετὴ προσώποις, οὐ τῆ φύσει·

Ἐν γὰρ τὰ τρία τῆ μορφῇ,
οὐσία καὶ θεότης.

Ὁφθαλμὸς γὰρ σὺ καὶ πηγὴ καὶ ποταμὸς
σὺ πέλεις, ὦ Πάτερ, Λόγε καὶ Πνεῦμα.

Σοὶ γὰρ λόγῳ τὰ πάντα εὐ συντετρήρηται τάξεις,
καὶ σοὶ ὑποτέτακται,

Χριστέ μου, Λόγε, Θεέ μου.

Σὸν πλάσμα μὴ παρίδης ὁ καθαρὸς ἀπὸ ρύπου.

Ἵπεροῦσε φύσις—πάλιν—ὑπεροῦσε φύσις, σῶσόν
με, Τριάς ἀγία·

Πάτερ, Υἱὲ καὶ Πνεῦμα!

Τερερερερε...

Σῶσόν με, Τριάς ἀγία· Πάτερ, Υἱὲ καὶ Πνεῦμα!

Kyrie

Kyrie eleyson. Xpiste eleyson.

Kyrie eleyson.

Trisagion for Orthros

Holy God, Holy Strong, Holy Immortal, have mercy
on us.

Kalophonic Hymn to the Trinity

The melody is by Mr. John Kladas the Lampadarios,
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!

Tererere...

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.

Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.

Gratias agimus tibi propter magnam gloriam 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 lauremur lilijs,
et fer nos per Achatheon
ab mundi his exilijis.

Nam cordis dyathessaron
laudamus te et cymbalis,
Dei almus tethagramaton
in seculorum seculis.

Gloria

Glorio 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 tethagramaton
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,
monachus 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 iniurijs:
cede retro, sathanas.

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

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

Cecam curat, stuprum fugat,
pauper durat, celum mirat
vivi ex lapidibus.

Deum orat, Cyprum rorat,
quando plorat tunc honorat
Christum cum virtutibus.

Extrahit 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 im-
purity, 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.

Κοινωνικόν

Ποίημα κυρού Νικολάου τοῦ Ἀσάνη· [ἦχος] δ΄.

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

Καταβασία

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

Ερερρερε τερρετεεκεενα...νεαγτε.

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 terreteekeena...neagie.

Motet 33

Triplum

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

PRODUCTION CREDITS

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Recording, Mixing, and Mastering Producer; Digital

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Images: Fresco icon of St. Hilarion from the Church of Panagia tou Arakou, Lagoudera, Cyprus, detail of photograph by Svetlana Tomeković, from the Princeton University Index of Christian Art, used by permission. Inscription: Ἀδελφοί ὅσιν ἔχη ὁ Θε[EO]Σ ἀγαθῶ(ὸ)τητα μὴ ἀπελίτισσ(ω)μεν + “How great is God’s goodness, brothers! Despair not!”

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).

Woodcut map of Cyprus, based on that by Ptolemy: Xylandro, Gulielmo. Στραβῶνος Γεωγραφικῶν βιβλίοι Ἐπτὰ καὶ Δέκα. Basle: 1571. 779.

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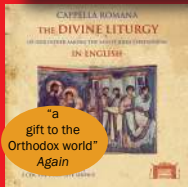
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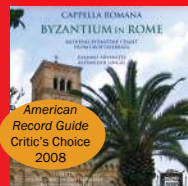
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