



# BOSTON BYZANTINE MUSIC FESTIVAL

NOVEMBER 14 & 15, 2014



MARY JAHARIS CENTER  
*for* BYZANTINE ART & CULTURE  
at Hellenic College Holy Cross

NEW YORK LIFE CENTER  
FOR THE STUDY OF HELLENISM IN PONTUS & ASIA MINOR

November 14 & 15, 2014

*The second*

# BOSTON BYZANTINE MUSIC FESTIVAL

CAPPELLA  
ROMANA



GREEK ORTHODOX  
ARCHDIOCESAN  
BYZANTINE CHOIR



DÜNYA



## LECTURES

Friday, November 14 | Archbishop Iakovos Library Reading Room

- 2:00 p.m. *Greeks, Latins, and the Musical Culture of Late Byzantium*  
Dr. Alexander Lingas
- 3:30 p.m. *Reform and Notation in Early Nineteenth-Century Istanbul*  
Dr. Mehmet Ali Sanlikol

## CONCERT

Friday, November 14 | 7:30 p.m. | Maliotis Cultural Center

*The Fall of Constantinople*  
Cappella Romana

## WORKSHOPS

Saturday, November 15 | Archbishop Iakovos Library Reading Room

- 9:45 a.m. *Mediterranean Percussion: Styles and Techniques*  
George Lernis
- 10:45 a.m. *Greek Ensemble Workshop*  
Beth Bahia Cohen
- 1:15 p.m. *Principles of Conducting a Byzantine Choir*  
John Michael Boyer
- 2:15 p.m. *Singing Classical Ottoman Songs in Usul*  
Dr. Mehmet Ali Sanlikol
- 3:15 p.m. *Composing Byzantine Music in English*  
Timothy Gabriel Cremeens

## CONCERT

Saturday, November 15 | 7:30 p.m. | Maliotis Cultural Center

*Petros the Peloponnesian: Portrait of a Musical Genius*  
Greek Orthodox Archdiocesan Byzantine Choir

*A Fasil for a Phanariot Beyzade*  
DÜNYA



The Mary Jaharis Center for Byzantine Art and Culture is dedicated to promoting and advancing knowledge about the rich heritage of the Byzantine Empire, which lasted for more than a thousand years and spanned three continents. The Center's mission is to create academic and educational resources that engage the wider public, scholars, and the Orthodox Christian community. Its programs encourage awareness and appreciation of Byzantium and its legacy.

Founded in 2010 through a generous gift from the Jaharis Family Foundation, the Mary Jaharis Center is established at Hellenic College Holy Cross, an Orthodox Christian institution of higher education in Brookline, Massachusetts. The Center's association with Hellenic College Holy Cross provides a singular opportunity to address Byzantine culture from the perspective of Orthodox scholarship, theology, and the arts.



The New York Life Center for the Study of Hellenism in Pontus and Asia Minor fosters the academic study of modern Hellenism in Asia Minor.



Hellenic College Holy Cross is the intellectual, educational, and spiritual formation center of the Greek Orthodox Archdiocese of America. With undergraduate and graduate programs for both men and women, HCHC prepares Christ-centered leaders for the Church and the world.

Raise a song, strike the timbrel,  
the sweet sounding lyre with the harp.  
Psalm 81:2

Dear Beloved,

We are uplifted with spiritual joy to welcome you to the Second Boston Byzantine Music Festival. Once again, for the glory of God and His Church, the Mary Jaharis Center for Byzantine Art and Culture through its partnership with the New York Life Center for the Study of Hellenism in Pontus and Asia Minor at Hellenic College Holy Cross celebrates the music that is central to the Orthodox Christian tradition and that can elevate the soul and nourish the spirit.

We welcome the internationally recognized vocal ensemble Cappella Romana, the Archdiocesan Byzantine Choir of the Greek Orthodox Archdiocese of America, and the Grammy-nominated DÜNYA. We are honored that our own Holy Cross St. Romanos the Melodist Byzantine Choir, under the direction of Dr. Grammenos Karanos, performs among this illustrious gathering of musicians. We rejoice in the opportunity to explore the music of the Byzantine Empire and its points of contact with the music of Western Europe and the Ottoman Empire. May this event be an inspiration to our institution to reach out to other communities of faith in a spirit of mutual cooperation and understanding.

On behalf of the entire Hellenic College Holy Cross community, we thank you for joining us on campus for this wonderful festival and hope that you find it intellectually and spiritually edifying. Furthermore, we thank Brandie Ratliff, Director of the Mary Jaharis Center for Byzantine Art and Culture, for her sterling *diakonia*, energy, creativity, and vision in planning this event.

In His Service,

Rev. Nicholas C. Triantafilou  
President



Friday, November 14

## *THE FALL OF CONSTANTINOPL*

CAPELLA ROMANA

*Directed by*

Alexander Lingas, Founder and Artistic Director

*with*

Spyridon Antonopoulos

Blake Applegate

John Michael Boyer

Aaron Cain

Leslie Green

David Krueger

Mark Powell

Melanie Downie Robinson

Catherine van der Salm

### Program

Hierarchical Entrance Rite with Imperial Acclamations

Anonymous (c. 1450)

*Εἰσοδικόν*

(Introit for Sundays)

MS Athens 2406

*Ἀπολυτίκιον*

(Apolytikion of the Resurrection)

Mode I

MS Vatopaidi 1493

*Πολυχρονισμὸς τῶν Βασιλέων*

(Imperial Acclamations for Constantine XI Palaiologos)

MS Athens 2406

*Δόξα. Καὶ νῦν*

(Glory. Both now)

*Κοντάκιον τῆς Θεοτόκου*

(Kontakion of the Mother of God)

MS St. Petersburg gr. 674

*Τρισάγιον*

(Hierarchical Trisagion)

MS Iviron 1120

*Δύναμις*

(Dynamis)

Manuel Chrysaphes the Lampadarios (fl. ca. 1440–63)

MS Iviron 1120

*Vasilissa ergo gaude*

Guillaume Dufay (c. 1400–74)

**Hymn for Great Compline**

Manuel Gazes the Lampadariios (early 15th century)

MS Athens 2401

*Apostolo glorioso*

Guillaume Dufay (c. 1400–74)

**Kyrie Cunctipotens genitor**

Latin Chant (from Byzantine notation)

MS Athens 2401

*Ecclesiae militantis*

Guillaume Dufay (c. 1400–74)

**INTERMISSION (15 Minutes)**

**Canon in Honor of Thomas Aquinas: Ode 1**

John Plousiadenos (ca. 1429–1500)

MS Vatopedi 1529

**Communion Verse**

John Plousiadenos (ca. 1429–1500)

MS Docheiriou 315

**Canon for the Council of Florence: Ode 5**

John Plousiadenos (ca. 1429–1500)

MS Vatopedi 1529

**Lament for the Fall of Constantinople**

Manuel Chrysaphes (fl. ca. 1440–63)

MS Iviron 1120

*Lamentatio Sanctae Matris Ecclesiae Constantinopolitanae*

Guillaume Dufay (c. 1400–74)

**NOTES**

Greeks and Latins had lived uneasily together in the Eastern Mediterranean ever since the sack and occupation of Constantinople (1204–61) by crusader knights. During the 14th and 15th centuries, however, the shrunken Byzantine Empire and the remaining Western colonies were often forced to cooperate in desperate attempts to defend themselves against the Ottoman Turks. This situation is reflected in this evening’s concert, which begins with music that would have been heard in Sunday worship by the last Roman Emperor of Constantinople, Constantine XI Palaiologos (r. 1449–53), and ends with two laments for the Fall of Constantinople in 1453.

**Hierarchical Entrance Rite with Imperial Acclamations**

Though the realm of Constantine XI consisted of little more than the capital and the Peloponnesos, the majestic chants of the Entrance Rite for a Divine Liturgy retain the acclamations to the imperial family. After a series of processional antiphons (omitted in this performance), the clergy would enter the sanctuary as the **Introit** was sung. On Sundays, a hymn in honor of Christ’s resurrection (**Apolytikion of the Resurrection**) from the weekly cycle of the eight modes was followed by acclamations to the reigning emperor (taken here from the manuscript Athens 2401) and one or more seasonal hymns known as kontakia. The **Kontakion of the Mother of God** selected for this program was probably written after Constantinople’s deliverance from an Arab siege in the seventh century and recalls the Mother of God’s role as chief protectress of the City. This section of tonight’s performance concludes with the ancient “Thrice-Holy” (**Trisagion**) hymn, which was sung in alternation by choirs in the nave and clergy in sanctuary. The melody is taken from the manuscript Iviron 1120. Dated 1458, this manuscript is in the hand of Manuel Chrysaphes (fl. ca. 1440–63), a prolific theorist and composer who served as a lead singer (Protopsaltis) in Constantine XI’s chapel. The setting for “**Glory to the Father...**”

is relatively elaborate and was meant to accompany a blessing given by the celebrating bishop. The Trisagion concludes with a **Dynamis** coda, a new composition by Chrysaphes in which he subtly elaborates upon the hymn’s traditional melody.

*Vasilissa ergo gaude*

Bereft of significant financial or military resources, the last Byzantine emperors attempted to consolidate their remaining territory while balancing the competing interests of Italians and Ottomans through diplomacy and dynastic marriages. These concerns are reflected in *Vasilissa ergo gaude*, a Latin motet by the Franco-Flemish composer Guillaume Dufay (ca. 1400–74). Written while Dufay was employed by the papal ally, general, and diplomat Carlo Malatesta da Rimini, the work celebrates the marriage in 1421 of Cleophe Malatesta da Pesaro to Theodore Palaiologos, Despot of the Morea (Peloponnesos) and son of the Emperor Manuel II (r. 1391–1425).

**Hymn for Great Compline**

*Apostolo glorioso*

**Kyrie Cunctipotens genitor**

In the 15th century, the Peloponnesian port of Patras was an important meeting point between the Greek East and the Latin West. The Byzantine musical manuscript Athens 2401, written in the city of Patras, is an *Akolouthia* (Order of Service) providing music for the main services of the Byzantine Rite. It is an important witness to the vibrant cultural interchange in the city of the Apostle Andrew’s martyrdom. The manuscript’s contents include works by the city’s Protopsaltis (first cantor) Andreas Stellan of Cyprus and examples of efforts by Byzantine musicians to employ some of the simpler and usually improvised types of polyphony practiced by their Italian colleagues. One of these efforts at polyphony is the two-part Hymn for Great Compline by Manuel Gazes the Lampadariios (early 15th century). Its homorhythmic texture and open sonorities reflect the contemporary Western tradition of

*cantus planus binatim* (plainchant twice). Despite their absence from Athens 2401, elite forms of mensural (measured) polyphony were not unknown in the eastern Mediterranean, having been cultivated most notably at the court of the Lusignan Kings of Cyprus. Shortly before Patras reverted to Byzantine rule (1430), Pandolfo Malatesta da Pesaro served as the Latin archbishop of Patras and in 1426 presided over the rededication of a church honoring St. Andrew. Dufay marked the event with his radiant Italian motet *Apostolo glorioso/Cum tua doctrina/Andreas Christi*.

The ubiquity of the Latin rite in Greek lands is further indicated by the inclusion in Athens 2401 of the Gregorian Kyrie *Cunctipotens genitor* transcribed in Byzantine neumes. Discovered in modern times by Michael Adamis, it further demonstrates the interest of Byzantine cantors in the music of their Western colleagues. Perhaps of greater significance is the way in which the scribe translated what he heard into Byzantine notation, providing valuable information about the way contemporary Gregorian chant was being performed. For this performance, the chant is sung both unadorned and with unwritten extra voices reflecting contemporary techniques of polyphonic improvisation.

### ***Ecclesiae militantis***

While the separation of the Orthodox and Roman Catholic churches is mentioned only briefly in Dufay's motet for St. Andrew (*Apostolo glorioso*), negotiations for reunion became more urgent as the Ottoman threat grew. This movement culminated in the Council of Florence, at which a small Byzantine delegation of bishops and theologians assented to union with the Roman Catholic Church on 5 July 1439 in return for military aid. Dufay was a member of the papal chapel during the 1430s, and it has recently been proposed that his imposing five-part motet *Ecclesiae militantis* was written not for the coronation of Pope Eugenius (r. 1431–47), as generally believed, but to commemorate the search for union at Florence.

### **Canon in Honor of Thomas Aquinas: Ode 1 Communion Verse**

**Canon for the Council of Florence: Ode 5**  
The aid promised by the West at Florence was never delivered and public opposition delayed the official promulgation of the union—the terms of which were viewed as total capitulation to Papal supremacy and other Latin doctrines—in Constantinople until December of 1452, after which most Orthodox refused to attend services at Hagia Sophia. Nevertheless, there remained a number of prominent Byzantine converts to the Latin cause, among whom was the composer and theorist John Plousiadenos (ca. 1429–1500). Plousiadenos, who became bishop of Venetian-held Methone, displayed his uniate sympathies in a number of literary works including the Canons in honor of Thomas Aquinas and the Council of Florence. Both canons are set to melodies from well-known works by John of Damascus (ca. 675–749), transcribed here from the manuscript Vatopedi 1529. Like the Hymn for Great Compline by Manuel Gazes, the Western tradition of *cantus planus binatim* is reflected in the Communion Verse by Plousiadenos. This setting for Mid-Pentecost is from a manuscript presently located in the Athonite monastery of Docheiariou (Docheiariou 315), in which the upper part is labeled τὸ τενώρει (the tenor) and the lower part is described as τὸ κείμενον (the text).

### **Lament for the Fall of Constantinople *Lamentatio Sanctæ Matris Ecclesiae Constantinopolitanæ***

This program concludes with two threnodies for the fall of New Rome to Mehmed II on 29 May 1453. The first is a setting of verses from Psalm 78 by Manuel Chrysaphes, transcribed by Markos Vasileiou from the manuscript Ivron 1120. Dufay composed four laments to mark the Fall of Constantinople. The *Lamentatio Sanctæ Matris Ecclesiae Constantinopolitanæ* is the only one to survive. These works were probably written in 1455 as part of an effort to convince Pope Callixtus III (r. 1455–58) to mount a crusade against the Turks, one of many such schemes that was never realized.

### **Alexander Lingas *Cappella Romana***

## TEXTS

### *Εἰσοδικόν*

Ὁ διάκονος: Σοφία. Ὁρθοί.  
Ὁ χορός: Δεῦτε προσκυνήσωμεν καὶ προσπέσωμεν Χριστῷ. Σῶσον ἡμᾶς, Υἱὲ Θεοῦ, ὁ ἀναστὰς ἐκ νεκρῶν, ψάλλοντάς σοι Ἀλληλοῦια.

### *Ἀπολυτίκιον (Ἦχος α΄)*

Τοῦ λίθου σφραγισθέντος ὑπὸ τῶν Ἰουδαίων, καὶ στρατιωτῶν φυλασσόντων τὸ ἄχραντόν σου σῶμα, ἀνέστης τριήμερος Σωτήρ, δωρούμενος τῷ κόσμῳ τὴν ζωὴν. Διὰ τοῦτο αἱ Δυνάμεις τῶν οὐρανῶν ἐβόων σοι Ζωοδότα· Δόξα τῇ ἀναστάσει σου Χριστέ, δόξα τῇ Βασιλείᾳ σου, δόξα τῇ οἰκονομίᾳ σου, μόνε Φιλάνθρωπε.

### *Πολυχρονισμὸς τῶν Βασιλέων*

*Οἱ ἐντὸς τοῦ βήματος:* Πολλὰ τὰ ἔτη τῶν Βασιλέων.  
*Οἱ ἐκτός:* Πολλὰ τὰ ἔτη τῶν Βασιλέων.  
*Οἱ ἐντὸς:* Κωνσταντίνου τοῦ εὐσεβεστάτου βασιλέως καὶ αὐτοκράτορος Ῥωμαίων τοῦ Παλαιολόγου, πολλὰ τὰ ἔτη.  
*Οἱ ἐκτός:* Κωνσταντίνου τοῦ εὐσεβεστάτου βασιλέως...  
*Οἱ ἐντὸς:* Πολλὰ τὰ ἔτη τῶν Βασιλέων.  
*Ὁ δομέστικος:* Κύριε, σῶσον τοὺς βασιλεῖς.  
*Ὁ ἕτερος:* Καὶ ἐπάκουσον ἡμῶν.

### *Δόξα. Καὶ νῦν*

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι.  
Καὶ νῦν, καὶ ἀεὶ, καὶ εἰς τοὺς αἰῶνας τῶν αἰῶνων. Ἀμήν.

### *Κοντάκιον τῆς Θεοτόκου*

Τῇ ὑπερμάχῳ στρατηγῷ τὰ νικητήρια, ὡς λυτρωθεῖσα τῶν δεινῶν εὐχαριστήρια, ἀναγράφω σοὶ ἡ Πόλις σου, Θεοτόκε. Ἄλλ' ὡς ἔχουσα τὸ κράτος ἀπροσμάχητον, ἐκ παντοίων με κινδύνων ἐλευθέρωσον, ἵνα κράζω σοὶ· Χαῖρε Νύμφη ἀνύμφευτε.

### *Τρισάγιον*

Ὁ διάκονος: ... καὶ εἰς τοὺς αἰῶνας τῶν αἰῶνων.  
Ὁ α΄ δομέστικος: Ἀμήν.  
Ὁ χορός: Ἅγιος ὁ Θεός, ἅγιος Ἰσχυρός, ἅγιος Ἀθάνατος, ἐλέησον ἡμᾶς.  
*Οἱ ἱερεῖς:* Ἅγιος ὁ Θεός...  
Ὁ β΄ δομέστικος: Τὸ δεύτερον.  
Ὁ χορός: Ἅγιος ὁ Θεός...  
*Οἱ ἱερεῖς:* Ἅγιος ὁ Θεός...  
Ὁ α΄ δομέστικος: Τὸ τρίτον.

### **Hierarchical Entrance Rite for a Byzantine Divine Liturgy**

#### *Introit*

*Deacon:* Wisdom, let us attend.  
*Choir:* Come, let us worship and bow before Christ. Son of God, risen from the dead, save us who sing to you: Alleluia.

#### *Apolytikion (Mode I)*

Though the Jews had sealed the tomb with a stone and soldiers guarded your pure body, you arose, O Savior, on the third day, giving life to the world. Therefore, O Giver of life, the heavenly powers praise you: Glory to your resurrection, glory to your kingdom, glory to your plan of redemption, O only friend of humankind.

#### *Imperial acclamations*

*[The Clergy] in the sanctuary:* May the Kings have many years.  
*[The Choir] outside:* May the Kings have many years.  
*Clergy:* To Constantine Palaiologos, the most faithful King and Emperor of the Romans, many years!  
*Choir:* To Constantine Palaiologos, the most faithful King...  
*Clergy:* May the Kings have many years.  
*1st Domestikos:* Lord, save the Kings.  
*2nd Domestikos:* And hear us.

#### *Glory. Both now*

Glory to the Father and to the Son and to the Holy Spirit. Both now and forever and to the ages of ages. Amen.

#### *Kontakion of the Mother of God*

To you, the Champion Leader, I, your City, dedicate a feast of victory and thanksgiving, as one rescued out of sufferings, O Mother of God. But as you have invincible might, set me free from every peril, that I may cry out to you: Hail, Bride unwedded.

#### *Trisagion*

*Deacon:* ...and unto the ages of ages.  
*1st Domestikos:* Amen.  
*Choir:* Holy God, Holy Strong, Holy Immortal, have mercy on us.  
*Clergy:* Holy God...  
*2nd Domestikos:* The second [Trisagion].  
*Choir:* Holy God...  
*Clergy:* Holy God...  
*1st Domestikos:* The third [Trisagion].

Ὁ χορός: Ἅγιος ὁ Θεός...  
Οἱ ἱερεῖς: Ἅγιος ὁ Θεός...  
Ὁ μονοφωνάριος: Εὐλογήσατε, κηρύττω δόξα.  
Ὁ α' δομέστικος: Νεάγιοι.  
Ὁ χορός: Δόξα Πατρὶ καὶ Υἱῷ  
καὶ Ἁγίῳ Πνεύματι.  
Ὁ β' δομέστικος: Εὐλογήσας.  
Ὁ χορός: Καὶ νῦν καὶ αἰεὶ καὶ εἰς τοὺς αἰῶνας τῶν  
αἰῶνων. Ἄμην.  
Ἅγιος ἀθάνατος, ἐλέησον ἡμᾶς.

*Δύναμις*  
Ὁ α' δομέστικος: Δύναμις.  
Ὁ χορός: Ἅγιος ὁ Θεός, ἅγιος Ἰσχυρός, ἅγιος  
Ἀθάνατος, ἐλέησον ἡμᾶς.

*Triplum and Motetus*  
Vasilissa, ergo gaude,  
Quia es digna omni laude,  
Cleophe, clara gestis  
A tuis de Malatestis,  
In Italia principibus  
Magnis et nobilibus.

Ex tuo viro clarior,  
Quia cunctis est nobilior:  
Romeorum est despotus,  
Quem colit mundus totus;  
In porphyro est genitus,  
A deo missus celitus.

Juvenili etate  
Polles et formositate  
Ingenio multum fecunda  
Et utraque lingua facunda  
Ac clarior es virtutibus  
Præ aliis hominibus.

*Tenor*  
Concupivit rex decorem tuum  
Quoniam ipse est dominus tuus.

Ἡ ἀσώματος φύσις, τὰ Χερουβείμ,  
ἀσιγήτοις σὲ ὕμνοις, δοξολογεῖ,  
Ἐξαπτέρυγα ζῶα τὰ Σεραφεῖμ, ταῖς  
ἀπαύστοις φωναῖς σὲ ὑπερυψοῖ. [...]   
Ἄγιοι, ἅγιοι, ἅγιοι, τρισάγιοι Κύριοι, ἐλέησον καὶ  
σῶσον ἡμᾶς.

*Choir:* Holy God...  
*Clergy:* Holy God...  
*Monophonarios:* Bless, I proclaim the Glory.  
*1st Domestikos:* Neagie [intonation].  
*Choir:* Glory to the Father, and to the Son,  
and to the Holy Spirit.  
*2nd Domestikos:* Bless!  
*Choir:* Both now, and ever, and unto the ages  
of ages. Amen.  
Holy Immortal, have mercy on us.

*Dynamis*  
*1st Domestikos:* [With greater] power.  
*Choir:* Holy God, Holy Strong, Holy  
Immortal, have mercy on us.

### **Vasilissa, ergo gaude**

*Triplum and Motetus*  
Empress, therefore rejoice,  
for you are worth of all praise,  
Cleophe, glorious from the deeds  
of your Malatesta kin,  
leading men in Italy,  
great and noble.

More glorious from your husband,  
for he is nobler than all;  
he is despot of the Rhōmaioi,  
he whom the world reveres;  
he was born in the purple,  
sent by God from heaven.

In youthful bloom you abound  
and in beauty,  
very fertile [in your wits]  
and eloquent in both tongues,  
and you are more glorious for your virtues  
above other human beings.

*Tenor*  
The King hath conceived desire for thy beauty;  
for he is thy Lord.

### **Hymn for Great Compline**

The bodiless nature, the Cherubim,  
glorifies you with never silent hymns,  
The six-winged living creatures, the Seraphim,  
exalt you with unceasing voices. [...]   
Holy, Holy, Holy, Thrice-holy Lord, have mercy and  
save us.

### **Apostolo glorioso**

*Triplum*  
Glorious Apostle, chosen by God  
to preach to the Greek people  
His incarnation, for it was blind to it,  
and (who) didst so without any blame,  
and chorest Patras for thy resting-place  
and for thy tomb this holy cave;  
I pray thee, pray that I may find myself with thee,  
by thy mercies, in the sight of God.

*Motetus*  
With thy teaching thou didst convert to Christ the  
whole country, and with the passion and death that  
thou borest here on the cross above the olive tree.  
Now it hath slipped into error and is made evil;  
wherefore win grace for it again by prayer so strong  
that they may recognize the true and living God.

*Tenor*  
Andrew the servant of Christ.

### **Kyrie Cunctipotens genitor**

Lord, have mercy. Christ, have mercy.  
Lord, have mercy.

*Superius*

Ecclesiae militantis  
Roma, sedes  
triumphantis  
Patris sursum sidera  
Carmen cleri resonantis  
Laudem pontifici dantis  
Promat voce libera.

Gabrielem quem vocavit,  
Dum paternum crimen  
lavit  
Baptismatis sumptio  
Eugenium revocavit,  
Bonum genus quod  
notavit  
Pontificis lectio.

Quod consulta contio —  
Que nam sancta ratio —  
Sic deliberavit  
Ut sola devotio  
Regnet in palatio  
Quod deus beavit.

Certe deus voluit  
Et in hoc complacuit  
Venetorum proli;  
Sed demon indoluit  
Quod peccatum defuit  
Tante rerum moli.

Dulcis pater populi  
Qui dulcorem poculi  
Crapulam perhorres;  
Pone tento consuli  
Rem gregis pauperculi  
Ne nescius erres.

Pater herens filio  
Spiritus confinio  
Det prece solemnii  
Gaudium Eugenio,  
Perfuncto dominio,  
In vita perenni.  
Amen.

*Contratenor*

Bella canunt gentes, querimur, pater optime, tempus:  
Expediet multos, si cupis, una dies.  
Nummus et hora fluunt magnumque iter orbis agendum  
Nec suus in toto noscitur orbe deus.  
Amen.

*Tenors*

Gabriel.  
Ecce nomen domini.

*Motetus*

Sanctorum arbitrio  
Clericorum proprio  
Corde meditati,  
Equum genus atrio  
Accedit ludibrio  
Umbre petulanti.

Nam torpens inertia  
Longa querens otia  
Nescivit Eugenium;  
Sed iuris peritia  
Cum tota iustitia  
Sunt eius ingenium.

Hinc est testimonium:  
Pacem querit omnium,  
Exosus piaculi;  
Et trinum dominium  
Demonis et carium  
Pompam vincit seculi.

Quam color ipse poli  
Dic scutum quod attuli  
Tibi, pater optime,  
Sacrum dat, quod oculi  
Tui instar speculi  
Cernunt nitidissime.

Eia tu pulcherrime,  
Querimur, tenerrime  
Moram longi temporis.  
Ducimur asperrime,  
Nescio quo ferrime,  
Ad fulmentum corporis.

Una tibi trinitas  
Vera deus unitas  
Det celi fulgorem,  
Quem linea bonitas,  
Argentea castitas,  
Secernit in morem.  
Amen.

*Superius*

Let Rome, seat of the  
Church Militant of the  
Father who triumphs  
above the stars bring  
forth with free voice a  
song of the clergy praising  
the Pope.

Him whom the taking up  
in baptism called Gabriel  
when it washed away an-  
cestral sin, papal election  
renamed Eugenius, which  
marked his good race.

Which the well-advised  
assembly — O what holy  
reasoning — has so  
determined, that devotion  
alone may reign in the  
palace that God blessed.

Certainly God willed it,  
and in this gave pleasure  
to the Venetian stock,  
but the devil was grieved  
that sin was absent from  
an affair of such great  
moment.

Sweet father of the  
people, who abhorrest  
the sweetness of the cup,  
namely drunkenness,  
entrust to a cautious  
counselor the business  
of thy poor little flock,  
lest thou go astray in  
ignorance.

Let the Father ever  
cleaving to the Son in the  
neighborhood of the  
Spirit give by our  
solemn prayer joy to  
Eugenius, when his reign  
is over, in eternal life!  
Amen.

*Contratenor*

The nations [or heathen] sing of wars; we complain,  
O best of fathers, of our time. One day will dispatch  
many, if thou so desire. Money and time are pouring  
away, and the great journey must be made over the  
earth, but nowhere in the whole world is its God  
known. Amen.

*Tenors*

Gabriel.  
Behold the name of the Lord.

*Ecclesiae militantis**Motetus*

By the holy clerks' own  
judgment that mediates  
in their hearts; the just  
race approaches the hall,  
an object of mockery for  
the wanton shade.

For sluggish idleness,  
seeking prolonged rest,  
did not know Eugenius;  
but skill in the law and  
all-round justice are his  
nature.

The proof of this, that he  
seeks peace for all, hating  
sin and his triple dominion  
defeats the pomp of  
the devil, the flesh and  
the world.

Say: As is the very  
color of the heaven, is the  
shield that I have brought  
thee; it makes a sacred  
object that thine eyes see  
most brightly, like a  
mirror.

Hail, most beauteous  
one, we bewail, most  
tender one, the delay of  
a long time; we are led  
most harshly we know  
not whither, most cruelly,  
to the support of the  
body.

God, the One Trinity, the  
true Unity, grant thee the  
blaze of heaven, whom  
linen goodness and silver  
chastity regularly  
distinguish.  
Amen.

### Canon in Honor of Thomas Aquinas: Ode 1

Longing to praise the famous teacher of theology, I approach You, O Christ, as one of infirm utterance. Inspire me with wise speech so that I may worthily adorn him by songs and harmonious melodies.

As a star from the West he illumined the church of Christ: the musical swan and subtle teacher, Thomas the wholly blessed, called Aquinas (=sagacious). Coming before him let us cry: Hail, teacher of the universe.

Sweet-smelling and pleasant myrrh gushed forth the precious coffin in which your all-holy and lawgiving body reposes, most reverend father, teacher of piety and the opponent of impiety.

Inexplicably you conceived God, pure Virgin Mother, above reason you brought Him forth without seed, and in giving birth remained a virgin, even as you were before childbirth, O all-blameless one, wherefore we honor you as Theotokos.

### Communion Verse

He who has seen me has seen the Father, and he who eats my flesh and drinks my blood dwells in me and I in him, says the Lord. —*John 14:9 and 6:56*

### Canon for the Council of Florence: Ode 5

With faith we honor this venerable and holy synod, devoutly gathered in the Spirit in Florence, to set aright in unity the desperately divided churches.

The voice of the Savior is truly fulfilled, which said long ago to blessed Peter: “Having returned, support your brethren in your unity; for I prayed, Peter, that you may never be lacking in faith.”

Now the protector of Rome, the glorious Eugenius, in order to uphold the faith unshaken, gathered everyone in Florence, and supporting all and conducting them toward that faith, he fulfilled the word of the Savior.

Gathered in faith we all bless you, most-pure Virgin, who once miraculously joined the separated things [i.e. humanity and divinity] through your sacred Offspring, but who have now rightly secured peace for the churches.

Θεολογίας τὸν κλεινὸν διδάσκαλον ἀνευφημῆσαι ποθῶν, ὡς ἀσθενῆς λόγου σοί, Χριστέ, προσέρχομαι λόγον σοφίας πνεῦσαί μοι, ὅπως τοῦτον ἀξίως κατακοσμήσω τοῖς ἤμασι καὶ χαρμονικοῖς μελωδήμασι.

Ὡσπερ ἀστήρ ἀπὸ δυσμῶν ἐξέλαμψε τῇ ἐκκλησίᾳ Χριστοῦ ὁ μουσικὸς κύκνος καὶ λεπτὸς διδάσκαλος, Θωμᾶς ὁ παμμακάριστος ὁ Ἀγχίνους τῇ κλήσει, ᾧ συνελθόντες βοήσωμεν· χαίροις, οἰκουμένης διδάσκαλε.

Μύρον εὐώδες καὶ τερπνὸν ἐξέβλυσεν ἐκ τῆς τιμίας σοροῦ, ἐν ᾗ σεμνῶς κείται τὸ παναγιώτατον καὶ θεσμοφόρον σῶμά σου, ιερῶτατε πάτερ, τῆς εὐσεβείας διδάσκαλε καὶ τῆς ἀσεβείας ἀντίπαλε.

Ἄνερμηνεύτως τὸν Θεὸν συνέλαβες, παρθενομήτορ ἀγνή, ἄνευ σποράς τοῦτον ὑπὲρ λόγον τέτοκας, παρθένος διαμείνασα ὡσπερ ἥς πρὸ τοῦ τόκου, καὶ ἐν τῷ τίκτειν πανάμωμε· ὅθεν Θεοτόκον σε σέβομεν.

Ὁ ἐωρακὼς ἐμὲ ἐώρακε τὸν Πατέρα, καὶ ὁ τρώγων μου τὴν σάρκα, καὶ πίνων μου τὸ αἷμα ἐν ἐμοὶ μένει καγῶ ἐν αὐτῷ, εἶπεν ὁ Κύριος.

Τὴν σεβάσιμον ταύτην καὶ ἁγίαν σύνοδον πιστῶς γεραίρομεν, τὴν ἐν Φλωρεντίᾳ ἱερῶς συναχθεῖσαν ἐν πνεύματι καὶ τὰς ἐκκλησίας διερρηγμένας ἀνιάτως ἐν ἐνώσει αὐτὰς κατευθύνασαν.

Ἡ φωνὴ τοῦ Σωτῆρος ἀληθῶς πεπλήρωται, ἡ πάλα φήσασα ἱερῷ τῷ Πέτρῳ· Ἐπιστρέψας στηρίζεις εἰς ἔνωσιν σου τοὺς ἀδελφούς σου. Ἐγὼ γὰρ, Πέτρε, ἐδεήθην, ἵνα μήποτε λείψῃ ἡ πίστις σου.

Νῦν ὁ Ῥώμης προστάτης· ὁ κλεινὸς Εὐγένιος, πάντας συνήθροισε ἐν τῇ Φλωρεντίᾳ ὡς τὴν πίστιν κατέχων ἀκλόνητον, καὶ στηρίξας πάντος, καὶ πρὸς αὐτὴν καθοδηγήσας, τοῦ Σωτῆρος τὸν λόγον ἐκπλήρωσε.

Συνελθόντες ἐν πίστει, πάντες μακαρίζομέν σε τὴν πανάμωμον, τὴν τὰ διεστῶτα παραδόξως, Παρθένε, συνάψασαν τῷ σεπτῷ σου τόκῳ, ἀλλὰ καὶ νῦν ταῖς ἐκκλησίαις τὴν εἰρήνην καλῶς προξενήσασαν.

### Lament for the Fall of Constantinople

O God, the heathen have come into your inheritance; they have defiled your holy temple, O Lord. They have given the dead bodies of your servants to be meat for the birds of the air and the flesh of your saints to the beasts of the earth. They have shed their blood like water round about Jerusalem and there was no one to bury them. We have become a reproach to our neighbors, subjected to scorn and derision from those around us. How long, O Lord?—Again—How long, O Lord? Will you be angry forever? How long shall your jealousy burn as fire? Pour out your wrath on the nations that do not know you, and on kingdoms which have not called upon your name. Do not remember our old sins, but quickly help us, and have mercy on us. —*Adapted from Psalm 78 (LXX)*

### Lamentatio Sanctae Matris Ecclesiae Constantinopolitanae

#### Triplum and Duplum

O most merciful fount of all hope, Father of the son whose tearful mother I am, I come to lay my complaint before your sovereign court, in that your power and human nature, have allowed such grievous harm to be done to my son, who has honored me so.

Now I am bereft of goodness and joy, without anyone alive to hear my laments. To you, the only God, I submit my complaints, of the grievous torment and sorrowful outrage, which I see the best of men suffer without any comfort from the whole human race.

#### Tenor

All her friends have dealt treacherously with her; there is not one of her lovers to comfort her.

Ὁ Θεὸς ἤλθοσαν ἔθνη εἰς τὴν κληρονομίαν σου, ἐμίαναν τὸν ναὸν τὸν Ἅγιόν σου, Κύριε. Ἐθεντο τὰ θνησιμαῖα τῶν δούλων σου, βρώματα τοῖς πετεινοῖς τοῦ οὐρανοῦ, τὰς σάρκας τῶν ὁσίων σου τοῖς θηρίοις τῆς γῆς ἐξέχεαν τὸ αἷμα αὐτῶν ὡσεὶ ὕδωρ κύκλω Ἱερουσαλήμ καὶ οὐκ ἦν ὁ θάπτων. Ἐγενήθημεν ὄνειδος τοῖς γείτοσιν ἡμῶν. Ἔως πότε, Κύριε· πάλιν· ἔως πότε, Κύριε, ὀργισθήσῃ εἰς τέλος· ἐκκαυθήσεται ὡς πῦρ ὁ ζήλος σου; Ἐκχεον τὴν ὀργὴν σου ἐπὶ τὰ ἔθνη τὰ μὴ γινώσκοντά σε, καὶ ἐπὶ βασιλείας τὸ ὄνομά σου οὐκ ἐπεκαλέσαντο. Μὴ μνησθῆς ἡμῶν ἀνομιῶν ἀρχαίων, ἀλλὰ βοήθησον ἡμῖν ταχῶς, καὶ ἐλέησον ἡμᾶς.

#### Triplum and Duplum

O tres piteulx de tout espoir fontaine, Pere du filz dont suis mere exploree, Plaindre me viens a ta court souveraine, De ta puissance et de nature humaine, Qui ont souffert telle durte villaine Faire a mon filz, qui tant ma hounouree.

Dont suis de bien et de joye separee, Sans qui vivant veulle entendre mes plains. A toy, seul dieu, du forfait me complains, Du greff tourment et douloureux oultrage, Que voy souffrir au plus bel des humains Sans nul confort de tout humain lignage.

#### Tenor

Omnes amici ejus spreverunt eam, Non est qui consoletur eam ex omnibus caris ejus.



Saturday, November 15: Act I

## PETROS THE PELOPONNESIAN: PORTRAIT OF A MUSICAL GENIUS ARCHDIOCESAN BYZANTINE CHOIR OF THE GREEK ORTHODOX ARCHDIOCESE OF AMERICA

*Directed by*  
Demetrios Kehagias

### Program

Κύριε ἐκέκραξα – Στιχηρά (Lord I have cried to you - Stichera)  
Mode I

Μακάριος ἀνὴρ (Blessed is the man)  
Mode plagal IV

Τριαδικὰ Μεγαλυνάρια Μεσονυκτικού (Trinitarian hymns for Midnight Office)  
Mode plagal II

Θεαρχίῳ νεύματι (By divine command)  
Octaechon (Modes I through plagal IV)

Μὴ ἀποστρέψῃς (Do not hide your face)  
Mode plagal IV

Ἀπόσπασμα Κανόνος Ἀκαθίστου Ὑμνου (Excerpt from Kanon for Akathist Hymn)  
Mode IV

Εἰς μνημόσυνον (The righteous will be)  
Mode varys

Μεγάλη Δοξολογία (Great Doxology)  
Mode III

**INTERMISSION (15 Minutes)**

## NOTES

Petros the Peloponnesian is widely regarded as the greatest Greek ecclesiastical musician after the Fall of Constantinople in 1453. A prolific composer with an austere and highly refined compositional style, he contributed to the simplification of the notational system and was instrumental in the transcription of the oral tradition of his time. No other musician has exerted as great an influence on the music of the Greek Orthodox Church in the past two hundred and fifty years.

Born around 1735 in the Peloponnesos, Petros and his family moved, first, to Smyrna and, then, to Constantinople, where he studied music under Ioannis Trapezountios, Protopsaltis (chief cantor) of the Ecumenical Patriarchate. From 1764 until 1771, Petros served as Domestikos (assistant to the Protopsaltis) of the patriarchal church of Saint George in the Phanar district of Constantinople. He was promoted to Lampadarios (leader of the left choir) in 1771 and remained in this position until his untimely death from the plague in 1778. He taught, along with Daniel (d. 1789), Protopsaltis, and Iakovos (d. 1800), Domestikos and later Protopsaltis, in the Second Patriarchal Musical School, which was founded in 1776 by Patriarch Sophronios II.

Petros composed a great number of works in almost all the genres of ecclesiastical music as well as secular songs and works of classical Ottoman music. Most of his compositions, especially his settings of the *Anastasimatarion* (Sunday hymnal), the *Doxastarion* (collection of hymns for major feast days), and the *Heirmologion* (collection of hymns for Othros), are used in Greek Orthodox churches to this day. The publishing history of Greek ecclesiastical music attests to the popularity of his hymns. His *Anastasimatarion* and *Doxastarion* were the first notated musical scores of the genre to be published (Bucharest, 1820).

As a cantor and composer of sacred works and a distinguished performer and teacher of classical Ottoman music, Petros was well known outside Greek Orthodox musical circles. The great respect he enjoyed across Constantinople is evidenced by the account of his funeral\*:

*At the funeral of [Petros], which took place in the patriarchal church, the following incident occurred: The Dervisai [Dervishes] from all the Tekkedes [Sufi meeting places] of the queen city came and asked for the permission of Patriarch Sophronios II that they might also sing their own funeral songs to the dead, as a sign of respect to the teacher. The Patriarch answered: "I also feel your great sadness, which was caused to all of us by the death of the blessed teacher. I do not say you no; but so that the Government does not get embittered, please could all of you follow us to the grave and there perform your duty towards him." The Dervisai obeyed to these words of the Patriarch and followed in tears the dead, and after the chanted trisagion and the deposition of the dead in the grave, they chanted passionately. One of them descended into the grave bringing in his hands his flute and said in Turkish: "O blessed teacher, receive this from us, your orphan students, this last gift, so that with it you might sing in the Paradise with the Angels." And depositing the flute in the hands of the dead, he came out with tears. Then the Christians buried Peter as prescribed.*

Tonight the Archdiocesan Byzantine Choir of the Greek Orthodox Archdiocese of America is performing popular masterpieces by Petros and some of his lesser-known works, all of which comprise the portrait of a musical genius.

### **Grammenos Karanos, Ph.D.**

*Assistant Professor of Byzantine Liturgical Music  
Holy Cross Greek Orthodox School of Theology*

\*This story is preserved on the official website of the Ecumenical Patriarchate (<http://www.ec-patr.net/en/history/petros-lambadarios.htm>).

### **Κύριε ἐκέκραξα – Στιχηρά Ἑσπερινού (Lord, I have cried – Vespers Stichera)**

Psalms 140, 141, 129 and 116 are chanted daily in the Vespers service with hymns known as stichera interpolated between the verses. The stichera for Saturday evening, which praise Christ's Resurrection, were written by Saint John of Damascus (ca. 675–749). Petros set them in an unadorned fashion with very few text-painting flourishes.

### **Μακάριος ἀνήρ (Blessed is the man)**

Psalms 1–3 are read every Saturday evening in Vespers. On feast days, they are chanted in the plagal fourth mode. This excerpt from a popular setting by Petros inspired revisions and similar settings by subsequent composers. The final vowel of each verse is set to a more extended, melismatic musical phrase, followed by the standard *Alleluia* refrain.

### **Τριαδικὰ Μεγαλυνάρια Μεσονυκτικού (Trinitarian Hymns for Midnight Office)**

These hymns to the Holy Trinity are chanted every Sunday in the Midnight Office, which, especially in monastic practice, precedes the Orthros (morning) service. The melody in the plagal second soft chromatic mode is derived from the traditional setting of the most popular hymn to the Theotokos, *It is truly meet* (Ἀξιὸν ἔστιν).

### **Θεαρχίω νεύματι (By divine command)**

This hymn is chanted in Vespers of the Dormition of the Theotokos, celebrated on August 15. Its popularity among cantors is due to its unique musical morphology. Rather than staying within a single musical mode, it starts in the first mode, goes through the remaining modes of the Psaltic Art, and finally returns to the first mode. The hymn is performed antiphonally by two choirs. The right choir chants the parts in the authentic modes and the left choir the parts in the plagal ones.

### **Μὴ ἀποστρέψης (Do not hide your face)**

Psalm 68:18–19 is chanted in a slow, solemn, and melismatic style during Vespers of Clean Monday, marking the beginning of the penitential period of Great Lent. The classical setting in the plagal fourth mode by Petros is here performed in an arrangement by Thrasvoulos Stanitsas (1910–87), one of the greatest cantors of the 20th century who, like Petros,

served as Lampadarios (later Protopsaltis) at the patriarchal church of Saint George.

### **Ἀπόσπασμα Κανόνος Ἀκαθίστου Ὑμνου (Excerpt from Kanon for Akathist Hymn)**

The rite of the *Salutations to the Theotokos* is celebrated on Fridays of Great Lent. It includes the reading of the daily Small Compline service, the chanting of a kanon (i.e., a poem consisting of a number of odes that are patterned after the nine Biblical Canticles) in the fourth mode by Saint Joseph the Hymnographer (9th century), and the intonation of the Akathist Hymn, an early Byzantine literary masterpiece of unknown authorship that is traditionally attributed to Saint Romanos the Melodist (5th–6th century). This setting of the first and ninth odes of the kanon is by Chrysanthos Theodosopoulos (1920–88), Protopsaltis of the Saint Demetrios Cathedral of Thessaloniki. At the end of each ode, the heirmos (introductory stanza) is repeated in a slower, more ornamental setting by Petros.

### **Εἰς μνημόσυνον (The righteous will be)**

The second half of verse 6 of Psalm 111 is chanted in a slow, melismatic fashion as Communion Verse of the Divine Liturgy. It is chanted every Tuesday, in memory of Saint John the Baptist, and on feast days of major saints. The classical setting by Petros is in the diatonic varies mode, whose scale and intervallic structure are generally unfamiliar to western audiences. Consistent with the traditional morphology of Communion Verses, the composition starts in the lower register, gradually ascends and climaxes, and, through a descending motif sequence, returns to the lower register and is concluded with a *Kratima* (i.e., a passage of meaningless syllables set to music) and the *Alleluia* refrain.

### **Μεγάλη Δοξολογία (Great Doxology)**

The Great Doxology consists of the hymn "Glory to God in the highest and on earth peace, goodwill among men" and a series of psalmic verses along with other non-biblical verses. It is chanted at the end of the Orthros service on Sundays and on major feast days. Beginning in the early 17th century, a great number of composers have set the Great Doxology in all eight modes and various compositional styles. The bright and majestic quality of this setting by Petros in the third mode makes it suitable for festive occasions.

## TEXTS\*

### Κύριε ἐκέκραξα – Στιχηρά

Κύριε ἐκέκραξα πρὸς σέ, εἰσάκουσόν μου, εἰσάκουσόν μου, Κύριε. Κύριε, ἐκέκραξα πρὸς σέ, εἰσάκουσόν μου, πρόσχευς τῆ φωνῆ τῆς δεησεώς μου, ἐν τῷ κεκραγένοι με πρὸς σέ, εἰσάκουσόν μου, Κύριε.

Κατευθυνθήτω ἡ προσευχή μου ὡς θυμίαμα ἐνώπιόν σου, ἔπαρσις τῶν χειρῶν μου θυσία ἑσπερινή, εἰσάκουσόν μου, Κύριε.

Τὰς ἑσπερινὰς ἡμῶν εὐχὰς πρόσδεξαι Ἄγιε Κύριε, καὶ παράσχου ἡμῖν ἄφεσιν ἁμαρτιῶν, ὅτι μόνος εἶ ὁ δεῖξας ἐν κόσμῳ τὴν ἀνάστασιν.

Κυκλώσατε λαοὶ Σιών, καὶ περιλάβετε αὐτήν, καὶ δότε δόξαν ἐν αὐτῇ τῷ ἀναστάντι ἐκ νεκρῶν· ὅτι αὐτός ἐστιν ὁ Θεὸς ἡμῶν, ὁ λυτρωσάμενος ἡμᾶς ἐκ τῶν ἀνομιῶν ἡμῶν.

Δεῦτε λαοὶ ὑμνήσωμεν καὶ προσκυνήσωμεν Χριστόν, δοξάζοντες αὐτοῦ τὴν ἐκ νεκρῶν ἀνάστασιν· ὅτι αὐτός ἐστιν ὁ Θεὸς ἡμῶν, ὁ ἐκ τῆς πλάνης τοῦ ἔχθρου τὸν κόσμον λυτρωσάμενος.

### Μακάριος ἀνὴρ

Μακάριος ἀνὴρ, ὃς οὐκ ἐπορεύθη ἐν βουλῇ ἀσεβῶν. Ἄλληλούϊα.  
Καὶ ἐν ὁδῷ ἁμαρτωλῶν οὐκ ἔστη. Ἄλληλούϊα.  
Διὰ τοῦτο οὐκ ἀναστήσονται ἀσεβεῖς ἐν κρίσει. Ἄλληλούϊα.  
Οὐδὲ ἁμαρτωλοὶ ἐν βουλῇ δικαίων. Ἄλληλούϊα.  
Ὁ κατοικῶν ἐν οὐρανοῖς ἐκγελάσεται αὐτούς. Ἄλληλούϊα.  
Καὶ ἐν τῷ θυμῷ αὐτοῦ ταραξεί αὐτούς. Ἄλληλούϊα.  
Δουλεύσατε τῷ Κυρίῳ ἐν φόβῳ. Ἄλληλούϊα.  
Σὺ δέ, Κύριε, ἀντιλήπτωρ μου εἶ. Ἄλληλούϊα.  
Φωνὴ μου πρὸς Κύριον ἐκέκραξα. Ἄλληλούϊα.  
Ἄλληλούϊα, Ἄλληλούϊα, Ἄλληλούϊα. Δόξα σοι ὁ Θεός, (δις)

### Τριαδικὰ Μεγαλυνάρια Μεσονυκτικοῦ Κυριακῆς

Ἄξιόν ἐστιν ὡς ἀληθῶς τὴν ὑπέρθρον ὑμνεῖν Τριάδα, Ἄναρχον Πατέρα καὶ παντουργόν, Συνάναρχον Λόγον, πρὸ αἰῶνων ἐκ τοῦ Πατρὸς ἀρρευστως τεχθέντα, καὶ τὸ Ἅγιον Πνεῦμα, τὸ ἐκ τοῦ Πατρὸς ἀχρόνως ἐκπορευόμενον.

### Lord, I have cried – Stichera

Lord, I have cried to you, hear me; hear me, O Lord.  
Lord, I have cried to you, hear me.  
Give heed to the voice of my supplication when I cry to you. Hear me, O Lord.

Let my prayer be directed like incense before you; the lifting up of my hands be an evening sacrifice.  
Hear me, O Lord.

Receive our evening prayers, O Holy Lord, and grant us forgiveness of sins; because you alone made known the Resurrection in the world.

Go around Sion, you peoples, and encompass her, and give glory in her to him who rose from the dead; for he is our God, who has redeemed us from our iniquities.

Come you peoples, let us hymn and worship Christ as we glorify his Resurrection from the dead; because he is our God, who has redeemed us from the error of the foe.

### Blessed is the man

Blessed is the man who walks not in the counsel of the ungodly. Alleluia.  
Nor stands in the path of sinners. Alleluia.  
Therefore the ungodly shall not stand in judgment. Alleluia.  
Nor sinners in the congregation of the righteous. Alleluia.  
He who sits in the heavens shall laugh. Alleluia.  
And distress them in his deep displeasure. Alleluia.  
Serve the Lord with fear. Alleluia.  
But you, O Lord, are a shield for me. Alleluia.  
I cried to the Lord with my voice. Alleluia.  
Alleluia, Alleluia, Alleluia. Glory to you, O God. (twice)

### Trinitarian Hymns for Sunday Midnight Office

It is truly right to praise the divine Trinity, the Father without beginning and Maker of all, the co-eternal Word, born without change from the Father before the ages, and the Holy Spirit, proceeding timelessly from the Father.

Ἄξιόν ἐστιν ὡς ἀληθῶς τοῦ δοξάζειν σε τὸν Θεὸν Λόγον. Ὅν φρίττει καὶ τρέμει τὰ Χερουβείμ, καὶ δοξολογοῦσιν αἱ Δυνάμεις τῶν οὐρανῶν, τὸν ἐξαναστάντα τριήμερον ἐκ τάφου, Χριστὸν τὸν ζωοδότην, φόβῳ δοξάσωμεν.

Ἦμνήσωμεν πάντες θεοπρεπῶς, ἄσμασιν ἐνθέοις, τὸν Πατέρα καὶ τὸν Υἱὸν καὶ Πνεῦμα τὸ θεῖον, τρισυπόστατον κράτος, τὴν μίαν Βασιλείαν καὶ Κυριότητα.

Ἐκ νεκρῶν ἰδοῦσα τὸν σὸν Υἱόν, ἄχραντε Παρθένε, ἀναστάντα θεοπρεπῶς, χαρὰς ἀνεκφράστου ἢ κτίσις ἐπληροῦτο, αὐτὸν δοξολογοῦσα καὶ σὲ γεραίρουσα.

### Θεαρχίῳ νεύματι

Ἦχος α΄  
Θεαρχίῳ νεύματι πάντοθεν οἱ θεοφόροι Ἀπόστολοι ὑπὸ νεφῶν μεταρσίως αἰρόμενοι.

Ἦχος πλάγιος α΄  
Καταλαβόντες τὸ πανάχραντον καὶ ζωαρχικόν σου σκῆνος, ἐξόχως ἠσπάζοντο.

Ἦχος β΄  
Αἱ δὲ ὑπέρτατοι τῶν οὐρανῶν Δυνάμεις σὺν τῷ οικείῳ Δεσπότη παραγενόμεναί.

Ἦχος πλάγιος β΄  
Τὸ θεοδόχον καὶ ἀκραφινέστατον σῶμα προπέμπουσι, τῷ δέει κρατούμεναι, ὑπερκοσμίως δὲ προΰχοντο καὶ ἀοράτως ἐβῶν ταῖς ἀνωτέρας ταξιαρχίαις· ἰδοὺ ἡ παντάνασσα θεόπαις παραγένονεν.

Ἦχος γ΄  
Ἄρατε πύλας καὶ ταύτην ὑπερκοσμίως ὑποδέξασθε τὴν τοῦ ἀεναίου φωτὸς Μητέρα.

Ἦχος βαρύς  
Διὰ ταύτης γὰρ ἡ παγγενῆς τῶν βροτῶν σωτηρία γέγονεν, ἧ ἄτενίξειν οὐκ ἰσχύομεν καὶ ταύτη ἄξιον γέρας ἀπονέμειν ἀδύνατον.

Ἦχος δ΄  
Ταύτης γὰρ τὸ υπερβάλλον ὑπερέχει πᾶσαν ἔνοιαν.

Ἦχος πλάγιος δ΄  
Διὸ ἄχραντε Θεοτόκε, αἰεὶ σὺν ζωηφόρῳ Βασιλεῖ καὶ τόκῳ ζῶσα, πρέσβευε διηλεκτικῶς περιφουρήσαι καὶ σῶσαι ἀπὸ πάσης προσβολῆς ἐναντίας τὴν νεολαίαν σου· τὴν γὰρ σὴν προστασίαν κεκτήμεθα.

It is truly right to glorify you, God the Word, at whom the Cherubim quail and tremble and whom the Powers of heaven glorify. Christ, the giver of life, who rose from the grave on the third day, with fear let us glorify.

As befits God, let us all praise with songs inspired the Father and the Son and the divine Spirit, three-personned might, one kingship and dominion.

Immaculate Virgin, all creation seeing your Son risen from the dead, as befits God, has been filled with unspeakable joy, as it glorifies him and honors you.

### By divine command

Mode I  
By divine command the god-bearing Apostles were caught up from all over the world by clouds on high.

Mode plagal I  
Reaching your all-immaculate body, source of life, they kissed it with mighty honor.

Mode II  
The highest Powers of heaven stood by with their own Master.

Mode plagal II  
Seized with dread they accompanied your inviolate body that had contained God; while they went on before in a manner not of this world and crying out, unseen, to the ranks above them: See, the Queen of all, God's Child, has come.

Mode III  
Lift up the gates, and in a manner not of this world receive the Mother of the everlasting light.

Mode varies  
For through her the salvation of all mortals has come. We have not the strength to gaze on her, and it is not possible to render her worthy honor.

Mode IV  
For her excellence outstrips all understanding.

Mode plagal IV  
Therefore, immaculate Mother of God, as you live for ever with the life-bearing King, your Offspring, pray without ceasing that he guard and save from every hostile assault your new people; for we have gained your protection.

\*English translations of liturgical texts are from Archimandrite Ephrem Lash's website ([www.anastasis.org.uk](http://www.anastasis.org.uk)) and *The Akathist Hymn, Preceded by the Brief Compline, The Original Greek Text with a New Translation* by Father George Papadeas (Patmos Press, 1994). Spellings have been Americanized. Archaic pronouns have been modernized. Biblical references are from the Orthodox Study Bible. The numbering of Psalms is according to the Septuagint.

Ἦχος α΄  
Εἰς τοὺς αἰῶνας ἀγλαοφανῶς μακαρίζοντες.

### Μὴ ἀποστρέψης

Μὴ ἀποστρέψης τὸ πρόσωπόν σου ἀπὸ τοῦ παιδός σου, ὅτι θλιβόμαι, ταχὺ ἐπάκουσόν μου, πρόσχες τῇ ψυχῇ μου, καὶ λύτρωσαι αὐτήν.

### Ἀπόσπασμα Κανόνος Ἀκαθίστου Ὑμνου

Ἰδιὴ α΄  
Ἄνοιξο τὸ στόμα μου καὶ πληρωθήσεται πνεύματος, καὶ λόγον ἐρεῦξομαι τῇ βασιλίδι Μητρὶ, καὶ ὀφθήσομαι φαιδρῶς πανηγυρίζων, καὶ ἄσω γηθόμενος ταύτης τὰ θαύματα.

Χριστοῦ βίβλον ἔμψυχον, ἐσφραγισμένην σε Πνεύματι, ὁ μέγας Ἀρχάγγελος, Ἄγνη θεώμενος, ἐπεφώνει σοι· Χαίρε χαρὰς δοχείον, δι' ἧς τῆς Προμήτορος ἀρὰ λυθῆσεται.

Ἀδάμ ἐπανάρθωσις, χαίρε Παρθένη Θεόνυμφε, τοῦ Ἄιδου ἡ νέκρωσις, χαίρε πανάμωμε, τὸ παλάτιον τοῦ μόνου Βασιλέως, χαίρε θρόνε πύρινε τοῦ Παντοκράτορος.

Ῥόδον τὸ ἀμάραντον χαίρε ἡ μόνη βλαστήσασα, τὸ μῆλον τὸ εὖοσμον χαίρε ἡ τέξασα, τὸ ὄσφράδιον τοῦ πάντων Βασιλέως, χαίρε ἀπειρόγαμε, κόσμου διάσωσμα.

Ἄγνείας θησαύρισμα, χαίρε δι' ἧς ἐκ τοῦ πτώματος ἡμῶν ἐξανέστημεν, χαίρε ἡδύπνοον κρίνον Δέσποινα, πιστοὺς εὐωδιάζον· θυμίαμα εὖοσμον, μύρον πολύτιμον.

Ἄνοιξο τὸ στόμα μου καὶ πληρωθήσεται πνεύματος, καὶ λόγον ἐρεῦξομαι τῇ βασιλίδι Μητρὶ, καὶ ὀφθήσομαι φαιδρῶς πανηγυρίζων, καὶ ἄσω γηθόμενος, ταύτης τὰ θαύματα.

Ἰδιὴ θ΄  
Ἄπας γηγενῆς σκιρτάτω τῷ πνεύματι λαμπαδουχούμενος, πανηγυρίζτω δὲ αὐτῶν Νόων φύσις γεραίρουσα τὴν ἱεράν πανηγυριν τῆς Θεομήτορος, καὶ βοάτω· Χαίροις παμμακάριστε, Θεοτόκε Ἄγνη, ἀειπάρθενε.

Ἵνα σοι πιστοὶ τὸ Χαίρε κραυγάζωμεν οἱ διὰ σοῦ τῆς χαρὰς μέτοχοι γενόμενοι τῆς αἰδίου, ῥύσαι ἡμᾶς πειρασμοῦ, βαρβαρικῆς ἀλώσεως, καὶ πάσης ἄλλης πληγῆς, διὰ πλῆθος, Κόρη, παραπτώσεων, ἐπιούσης βροτοῖς ἀμαρτάνουσιν.

Mode I  
As to the ages with splendor we call you blessed.

### Do not hide your face

Do not hide your face from your servant, for I am in trouble; hear me speedily. Draw near to my soul, and redeem it.

### Excerpt from Kanon for Akathist Hymn

Ode 1  
I shall open my mouth, and filled with Spirit, I shall speak to the Queen Mother; and I shall be seen gladly rejoicing, and shall sing with delight all her marvels.

When the great Archangel saw you, O pure one, the living Bible of Christ, sealed by the Spirit, he cried unto you: Hail! O vessel of gladness, through whom the curse of the first mother is loosed.

Hail! O Virgin-Bride of God, the restorer of Adam and the death of Hades. Hail! O blameless one, the palace of the only King. Hail! O fiery throne of the Almighty.

Hail! You who alone blossomed the unwilting rose. Hail! You who did bear the fragrant apple so pleasing to the King of all. Hail! O unwedded Maiden, the salvation of the world.

Hail! O treasure of purity, through whom we rose from our fall. Hail! O Lady, sweet-scented lily pleasing all the faithful. Hail! O fragrant incense, and priceless myrrh.

I shall open my mouth, and filled with Spirit, I shall speak to the Queen Mother; and I shall be seen gladly rejoicing, and shall sing with delight all her marvels.

Ode 9  
Let all humanity rejoice in spirit as in a torch-procession. Let the host of Celestial Beings celebrate and glorify the solemn festival of the Mother of God, saying: Hail! O most-blessed, pure, Ever-Virgin, Theotokos.

In order that we may greet you, with 'Hail,' O Maiden, deliver all the faithful and partakers of everlasting joy, from all temptations, barbaric sieges and every other affliction that befalls us mortals, because of the multitude of our transgressions.

Ἦφθης φωτισμὸς ἡμῶν καὶ βεβαίωσις· ὅθεν βοῶμέν σοι· Χαίρε ἄστρον ἄδυτον, εἰσάγον κόσμῳ τὸν μέγαν Ἥλιον, χαίρε Ἐδεμ ἀνοίξασα τὴν κεκλεισμένην Ἄγνη, χαίρε στυλε πύρινε, εἰσαγούσα εἰς τὴν ἄνω ζωὴν τὸ ἀνθρώπινον.

Στῶμεν εὐλαβῶς ἐν οἴκῳ Θεοῦ ἡμῶν καὶ ἐκβοήσωμεν· Χαίρε κόσμου Δέσποινα, χαίρε Μαρία, Κυρία πάντων ἡμῶν, χαίρε ἡ μόνη ἄμωμος ἐν γυναιξὶ καὶ καλῇ, χαίρε σκεῦος, μύρον τὸ ἀκένωτον ἐπὶ σὲ κενωθὲν εἰσδεξάμενον.

Ἦ περιστέρα ἢ τὸν ἐλείμονα ἀποκυήσασα, χαίρε ἀειπάρθενε, Ὅσιων πάντων χαίρε τὸ καύχημα, τῶν Ἀθλητῶν στεφάνωμα, χαίρε ἀπάντων τε τῶν Δικαίων θεῖον ἐγκαλλώπισμα, καὶ ἡμῶν τῶν πιστῶν τὸ διάσωσμα.

Φεῖσαι ὁ Θεὸς τῆς κληρονομίας σου, τὰς ἀμαρτίας ἡμῶν πάσας παραβλέπων νῦν, εἰς τοῦτο ἔχων ἐκδωσωπούσάν σε τὴν ἐπὶ γῆς ἀσπόρως σε κυοφορήσασαν, διὰ μέγα ἔλεος θελήσαντα μορφωθῆναι, Χριστέ, τὸ ἀλλότριον.

Ἄπας γηγενῆς σκιρτάτω τῷ πνεύματι λαμπαδουχούμενος, πανηγυρίζτω δὲ αὐτῶν Νόων φύσις γεραίρουσα τὴν ἱεράν πανηγυριν τῆς Θεομήτορος, καὶ βοάτω· Χαίροις παμμακάριστε, Θεοτόκε Ἄγνη, ἀειπάρθενε.

### Εἰς μνημόσυνον

Εἰς μνημόσυνον αἰώνιον ἔσται δίκαιος, Ἄλληλουῖα.

### Μεγάλη Δοξολογία

Δόξα σοι τῷ δεῖξαντι τὸ φῶς, δόξα ἐν ὑψίστοις Θεῷ καὶ ἐπὶ γῆς εἰρήνῃ, ἐν ἀνθρώποις εὐδοκία. Κύριε βασιλεῦ, ἐπουράνιε Θεέ, Πάτερ παντοκράτορ, Κύριε Υἱὲ μονογενές, Ἰησοῦ Χριστέ, καὶ Ἅγιον Πνεῦμα. Καθ' ἑκάστην ἡμέραν εὐλογῆσω σε καὶ αἰνέσω τὸ ὄνομά σου εἰς τὸν αἰῶνα καὶ εἰς τὸν αἰῶνα τοῦ αἰῶνος. Εὐλογητὸς εἶ, Κύριε, ὁ Θεὸς τῶν Πατέρων ἡμῶν, καὶ αἰνετὸν καὶ δεδοξαμένον τὸ ὄνομά σου εἰς τοὺς αἰῶνας. Ἀμήν. Κύριε, καταφυγὴ ἐγενήθης ἡμῖν ἐν γενεᾷ καὶ γενεᾷ, ἐγὼ εἶπα· Κύριε, ἐλέησόν με, ἴασαι τὴν ψυχὴν μου, ὅτι ἡμαρτόν σοι. Παράτεινον τὸ ἔλεός σου τοῖς γινώσκουσί σε. Ἅγιος ὁ Θεός, Ἅγιος Ἰσχυρός, Ἅγιος Ἀθάνατος, ἐλέησον ἡμᾶς.

You have appeared as our illumination and our confirmation; wherefore we declare unto you: Hail! O star that does not set, but brings the Great Sun to the world. Hail! O pure one, who re-opened Eden. Hail! O fiery pillar, leading the earthly to the heavenly life.

Let us stand reverently in the temple of our God and let us cry out: Hail! O Queen of the world. Hail! O Mary, Lady of us all. Hail! You who are the purest and the fairest amongst all women. Hail! O vessel, who received within you the inexhaustible myrrh poured out upon you.

Hail! O Ever-Virgin, the dove that gave birth to the Compassionate one. Hail! You who are the pride of the righteous, and the crown of the martyrs. Hail! O divine adornment of the just, and the salvation of us faithful.

O Christ, have mercy on your inheritance; overlook our sins, since the one who gave birth to you upon earth without seed pleads with you; you, O Christ, who because of your great mercy chose to be fashioned in a nature other than your divine one.

Let all humanity rejoice in spirit as in a torch-procession. Let the host of Celestial Beings celebrate and glorify the solemn festival of the Mother of God, saying: Hail! O most-blessed, pure, Ever-Virgin, Theotokos.

### The righteous will be

The righteous will be in everlasting remembrance. Alleluia

### Great Doxology

Glory to you who have shown us the light. Glory to God in the highest, and on earth peace, goodwill among men. Lord, King, God of heaven, Father almighty, Lord, only-begotten Son, Jesus Christ, and Holy Spirit. Every day I will bless you, and praise your name for ever and to the ages of ages. Blessed are you, O Lord, the God of our fathers, and praised and glorified your name to the ages. Amen. Lord, you have been our refuge from generation to generation. I said, Lord, have mercy on me, heal my soul, for I have sinned against you. Continue your mercy towards those who know you. Holy God, Holy Strong, Holy Immortal, have mercy upon us.



Friday, November 15: Act II

## A FASIL FOR A PHANARIOT BEYZADE DÜNYA

*Directed by*

Mehmet Ali Sanlıkol

*with*

Mehmet Ali Sanlıkol

Robert Labaree

Beth Bahia Cohen

Burcu Güleç

George Lernis

Bertram Lehmann

### Program

#### **Rast Taksim**

Improvisation

#### **Terennümlü Rast Peşrev**

Benli Hasan Ağa (1607–64)

*Μουσικὸν Ἀπάνθισμα (Mousikon Apanthisma)* (1872)

#### **Rast Nakış**

Attributed to Hoca Abdülkadir Meragi (ca. 1360–1435)

*Μουσικὸν Ἀπάνθισμα* (1856)

#### **Nihavend Şarkı**

Classical Ottoman song, Anonymous

*Εὐτέρπη (Euterpe)* (1830)

#### **Nühüft**

Phanariot song, attributed to Nikiforos Kantouniaris (early 19th century)

#### **Terennümlü Rast Semai**

Benli Hasan Ağa (1607–64)



#### **Hicaz Taksim**

Improvisation

#### **Hicaz Şarkı**

Şiveliöğlu Kemani Yorgi (18th century)

*Εὐτέρπη* (1830)

### **Hicaz Yürük Semai**

Acem Salih Ağa (d. 1725)

*Eύτερπη* (1830)

### **Tempolu Müşterek Gazel**

Collective vocal improvisation

### **Hisarbuselik Şarkı**

Classical Ottoman song, Numan Ağa (d. 1725)

*Eύτερπη* (1830)

### **Hisarbuselik Tragoudi**

Phanariot song, Gregorios Protopsaltis (1778–1822)

*Eύτερπη* (1830)

Accompanied by the Holy Cross St. Romanos the Melodist Byzantine Choir

### **Nişaburek Yürük Semai**

Phanariot song, Georgios Soutzos (18th century)

*Πανδώρα* (*Pandora*) (1843)

Accompanied by the Holy Cross St. Romanos the Melodist Byzantine Choir

## NOTES

Most musical traditions within the greater Ottoman cultural zone have used oral tradition as their principal method of learning and teaching. The neumatic notation system of Byzantine ecclesiastical music, primarily used to preserve the sacred liturgy of Greek Orthodoxy, is the exception. Although significant attempts were made to adopt a variety of notation systems to classical Ottoman/Turkish music beginning as early as the mid-17th century, until 1875, when the earliest examples of publications using western staff notation for classical Ottoman/Turkish music appeared, none of these systems found general acceptance. However, from the end of the 14th century, Byzantine notation was used to preserve secular music, and the first printed collection of hundreds of Ottoman/Turkish classical music pieces, notated in Byzantine neumes, was published as early as 1830. The published repertoire was almost exclusively classical Ottoman/Turkish vocal music. The publications used, in addition to Byzantine

neumes, the Greek alphabet to record the texts of the compositions, which were in the Turkish language. This combination of the Greek alphabet and the Turkish language was traditionally used by most Anatolian Greeks and is usually referred to as *Karamanlidika* in Greek or *Karamanlıca* in Turkish.

Our program showcases music from these publications with an emphasis on the first of these printed publications, entitled *Eύτερπη* [*Euterpe*] (1830). The selections, all transcribed and edited by Mehmet Ali Sanlıkol, are modeled after the classical Ottoman suite or *fasıl*, consisting of a set of songs often framed by instrumental preludes and postludes. Tonight's program aims at recreating a recital that would have been enjoyed by a Phanariot Beyzade (a Greek-Ottoman prince) in 19th-century Istanbul.

**Mehmet Ali Sanlıkol**  
Director, DÜNYA

## TEXTS

### **Terennümlü Rast Peşrev**

A classical instrumental piece preserved in Byzantine notation as a textless vocal piece sung on the syllables “le”, “ne”, and “re.”

### **Rast Nakış**

Amed nesim-i subh-u dem,  
tersem ki azareş kuned.

Feeling the morning breeze,  
I am afraid that it will awaken my beloved.

### **Nihavend Şarkı**

Yitirdim gül-i ranamı el aman.  
Başıma dar olmuştur şimdi cihan.

I have lost my rose-like beauty.  
I cannot bear this life anymore.

### **Nühüft**

A Phanariot song that typifies the secular art music enjoyed by the aristocratic Greek families of Constantinople's Phanar district.

Μὲ τὰς ζωηρὰς ἀκτίνας  
τῶν ωραίων σου ματιῶν,  
ποὺ ἀστράπτουν θαυμασίως  
καὶ τιτρώσκουν ἐξαισίως.

With the vivacious rays  
of your beautiful eyes,  
which flash so wonderfully  
and exquisitely impose themselves.

### **Terennümlü Rast Semai**

A continuation of the classical instrumental piece that opened this program. It is sung on the syllables “le” and “re.”

### **Hicaz Şarkı**

A classical Ottoman song composed by the well-known Ottoman-Greek musician Şivelioglu Kemani Yorgi, who is credited with popularizing the Western violin in Istanbul.

Var mı sen gibi beyaz ten  
sine güya yasemenden?

Is there another snow-white like you  
with a chest as if made out of jasmine?

### **Hicaz Yürük Semai**

Parts of this classical Ottoman composition resemble the aesthetics of the contemporary version of Hicaz songs.

Seyreyle o gülruyu ki nev-afet-i candır  
ebrusu güzel çeşmi siyah, kaddi fidandır.

Take a look at this rose-faced young beauty,  
what beautiful eyebrows, black eyes and a sapling  
like figure.

### **Hisarbuselik Şarkı**

Ah eyle kerem uşakına ağlatma aman.  
Teşrif eyle bezmimize bir gice heman.

Be generous to your servant and don't make him cry.  
Join our feast some night before it's too late.

### **Hisarbuselik Tragoudi**

Ἐλπίζα καὶ πάλι ἐλπίζω μὲ ἐλπίδα σταθερά,  
ἐπειδὴ καὶ ἡ καρδιά μου ἦταν πάντα καθαρά.

I hoped, and I still hope steadfastly,  
because my heart was always pure.

Ἵποφέρω μέχρι τέλους κάθε εἶδος ταραχῆς,  
γιατ' ἐλπίζω νὰ συζήσω μὲ ἐσένα εὐτυχῆς.

I suffer to the end every sort of trouble,  
because I hope to live with you happily.

### **Nişaburek Yürük Semai**

One of the oldest examples of a Phanariot song with Greek lyrics.

Ἦστραπτε στὸ πρόσωπόν σου καλλονὴ ἀγγελικὴ,  
διὰ τοῦτο κι ἡ μορφὴ σου μὲ ἀγγέλους κατοικεῖ.

Angelic beauty shone on your face,  
and that's why your shape resides with the angels.

Τὸ λοιπὸν μέσα στὸν ᾅδην, τάρταρα τὰ ζοφερά,  
πρέπει πλέον νὰ γυρεύω τὴν ωραία μου κυρά.

From now on, in the dark confines of Hades,  
I must search for my beautiful lady.

## BIOGRAPHIES

### Cappella Romana

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 included Rome and Western Europe, as well as the Byzantine Empire of Constantinople (“New Rome”) and its Slavic commonwealth. Each program reflects in some way 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, where it presents annual concert series in Portland and Seattle. 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 in London, the Pontificio Instituto Orientale in Rome, the Sacred Music Festival of Patmos, the University of Oxford, Princeton University, and Yale University.

Cappella Romana has released over twenty compact discs, including recent releases *Tikey Zes: Divine Liturgy*, *Arctic Light: Finnish Orthodox Music*, and *Robert Kyr: A Time for Life*. Other releases include *Mt. Sinai: Frontier of Byzantium*, *Epiphany: Medieval Byzantine Chant*, *Byzantium 330–1453*, *Byzantium in Rome: Medieval Byzantine Chant from Grottaferrata*, *The Fall of Constantinople*, *Richard Toensing: Kontakion on the Nativity of Christ*, *Peter Michaelides: The Divine Liturgy of St. John Chrysostom*, and *The Divine Liturgy in English: The Complete Service in Byzantine Chant*. Forthcoming recordings include a disc of medieval Byzantine chant for Holy Friday at

the Church of the Anastasis (The Holy Sepulcher) in Jerusalem, and the large-scale Slavonic choral work *Passion Week* by Maximilian Steinberg (1883–1946), a student and son-in-law of Rimsky-Korsakov and teacher of Shostakovich.

In 2010, Cappella Romana joined the research project Icons of Sound: Aesthetics and Acoustics of Hagia Sophia, Istanbul (<http://iconsofsound.stanford.edu/>), a collaboration between the Center for Computer Research in Music and Acoustics and Department of Art & Art History at Stanford University.

Cappella Romana’s founder and artistic director, **Alexander Lingas** is Reader in Music at City University London and a Fellow of the University of Oxford’s European Humanities Research Centre. Formerly Assistant Professor of Music History at Arizona State University’s School of Music, he received his Ph.D. in Historical Musicology from the University of British Columbia. His awards include Fulbright and Onassis grants for musical studies with the late cantor Lycourgos Angelopoulos, the British Academy’s Thank-Offering to Britain Fellowship, research leave supported by the Stavros Niarchos Foundation, and the St. Romanos the Melodist medallion of the National Forum of Greek Orthodox Church Musicians (USA). Having contributed articles to *The New Grove Dictionary of Music and Musicians* and *The Oxford Handbook of Byzantine Studies*, Dr. Lingas is now completing two monographs: a study of Sunday Matins in the Rite of Hagia Sophia for Ashgate and a historical introduction to Byzantine Chant for Yale University Press.

#### Contact and Booking Information

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### Greek Orthodox Archdiocesan Byzantine Choir

The Archdiocesan Byzantine Choir of the Greek Orthodox Archdiocese of America was formed in 2010 after His Eminence Archbishop Demetrios of America expressed a desire for the formation of a choir to promote the rich Byzantine musical heritage of the Orthodox Church. The choir consists of clergy and young men. The majority of the choir members are established head-chanters (protopsaltae) in churches from across the greater New York area.

The choir’s primary mission is to share the beauty of Byzantine music beyond the borders of Orthodox churches and reveal the spiritual depth of this ancient form of ecclesiastical chant, which was cultivated in Constantinople, on Mount Athos, and other centers of Orthodox spirituality throughout the Byzantine period and continues to thrive to this day.

Since its inception, the choir has been directed by **Demetrios Kehagias**. Dr. Kehagias was awarded a Byzantine Music Teaching Diploma with highest distinction from the National Conservatory of Athens and studied jazz and composition at Long Island University in Brooklyn, New York. For ten years, he served as Protopsaltis at St. Demetrios Cathedral of Astoria, New York, serving the world’s largest Greek community outside of Greece. In October 2010, His Eminence Archbishop Demetrios appointed Dr. Kehagias first instructor for the newly established Archdiocesan School of Byzantine Music. He currently serves as Protopsaltis at the Dormition of the Theotokos Greek Orthodox Church in Brooklyn, New York.

The choir has performed in some of New York’s most prestigious spaces and in the historic Hagia Irini Church in Istanbul. After its concert in this ancient church, His All Holiness

Ecumenical Patriarch Bartholomew expressed his appreciation of the choir: “There is something uniquely inspiring about a concert with authentic traditional religious music. For when it is genuinely and respectfully performed as it was tonight by the Archdiocesan Byzantine Choir of the Greek Orthodox Archdiocese of America, not only does it unite heaven and earth, but it also connects all of humanity—above and beyond any racial, cultural, and religious distinctions and differences. It is this harmony and concord that we are grateful to experience.”

#### Contact and Booking Information

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### DÜNYA

DÜNYA (the Turkish, Arabic, Persian, and Greek word for “world”) is a musicians’ collective based in Boston, Massachusetts. Its goal is to explore a cosmopolitan view of the world through the lens of a wide range of Turkish traditions, alone and in conversation with the musics of the formerly Ottoman peoples—Greeks, Jews, Armenians, Arabs, Kurds, and mystics—as well as with western and other world traditions. The DÜNYA collective includes specialists in Ottoman music, early European music, Middle Eastern Christian and Jewish music, ethnomusicology, jazz, contemporary composition, and popular music. In DÜNYA projects, research, and translation combine with original composition, improvisation, and musical experimentation to create lively presentations, recordings, and publications

aimed at engaging contemporary audiences. DÜNYA works with a wide range of cultural and religious organizations and relies on no particular political, governmental, or religious affiliation or support of any kind.

The DÜNYA Musicians' Collective records multilingual, pluralistic projects featuring ensembles from three to thirty-five musicians performing a diverse repertoire extending from Ottoman classical music to jazz and Byzantine chant to Turkish pop music. Its catalogue includes seven CDs, two double CDs, and a DVD.

President of the DÜNYA Musicians' Collective and director of the DÜNYA ensemble's Boston Byzantine Music Festival performance, **Dr. Mehmet Ali Sanlıkol** began the study of western classical piano at an early age. He continued his study of classical and jazz piano throughout his early career, winning a scholarship to Berklee College of Music, where he won the Clare Fischer Award. While at Berklee, Dr. Sanlıkol founded with Onur Türkmen the band AudioFact, which toured internationally and with whom he released two CDs. He went on to study at the New England Conservatory of Music, earning his Doctor of Musical Arts Degree in Composition in 2004.

Dr. Sanlıkol is a founding member of DÜNYA. He is the director of many of the collective's projects, including its celebrated *A Story of the City: Constantinople-Istanbul*, a two-disc CD and concert commissioned as part of Istanbul 2010—European Culture Capital. The project included a largely Boston-based cast of thirty-five musicians who, after recording the double CD, performed the program in the 4000 seat open air Harbiye Açık hava Tiyatrosu in Istanbul. This critically acclaimed project was nominated for a World Music Grammy in 2011.

An internationally recognized composer and performer, Dr. Sanlıkol is also an authority on Ottoman music. His book, *The Musician Mehters* (ISIS Press & Yapı Kredi

Yayınları, 2011), explores the organization and music of Ottoman Janissary Bands. He has taught at Berklee College of Music and the New England Conservatory and is currently a faculty member at Emerson College and College of the Holy Cross and a research fellow at Harvard University's Center for Middle Eastern Studies.

#### **Contact and Booking Information**

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#### **Holy Cross St. Romanos the Melodist Byzantine Choir**

Holy Cross St. Romanos the Melodist Byzantine Choir is a vocal ensemble of students and alumni of Hellenic College Holy Cross. It is named after the 6th-century saint Romanos the Melodist and is dedicated to performing Byzantine and post-Byzantine sacred musical works in the style created and preserved at the Ecumenical Patriarchate in Constantinople. The choir regularly performs in liturgical services as well as at concerts, conferences, lectures, fundraising events, state and national holiday celebrations, and school ceremonies. In addition to Byzantine chant, its repertoire includes Greek folk music, popular and art songs, and modern English adaptations and original settings of sacred texts. The choir is directed by **Dr. Grammenos Karanos**, Artistic Director of the Boston Byzantine Music Festival.

Dr. Karanos joined the faculties of Hellenic College Holy Cross in 2007 and is currently Assistant Professor of Byzantine Liturgical Music. He has served as protopsaltis of several churches in the greater Boston area and is currently Protopsaltis of the Holy Cross Chapel. He studied Byzantine music under Photios Ketsetzis, Archon Protopsaltis of the

Greek Orthodox Archdiocese of America and received a Certificate of Byzantine Music Studies with highest distinction in 2002. In 2011, he completed his studies under the guidance of world-renowned musicologist Gregorios Stathis and was awarded a Ph.D. in Byzantine Musicology and Psaltic Art at the University of Athens, Greece. His primary research interests include the morphology and evolution of Byzantine and post-Byzantine chant, the history and exegesis of neumatic notational systems, the dissemination of the psaltic tradition outside the Greek-speaking world, and the relationship between religious and secular musical traditions in the Balkans. At Hellenic College Holy Cross, Dr. Karanos teaches courses in Byzantine chant and history of music.

#### **Contact and Booking Information**

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Hellenic College Holy Cross  
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## WORKSHOP PRESENTERS

### **George Lernis**

“A composer with limitless imagination” (Jazz Inside), George Lernis is a noted drummer and percussionist. He studied at Berklee College of Music and the Longy School of Music. In 2011, Mr. Lernis formed the George Lernis Jazz Quartet. The band released its first record, *The Shapes of Nature*, the same year.

### **Beth Bahia Cohen**

Beth Bahia Cohen has spent years exploring the ways the violin and other bowed string instruments are played in Greece, Turkey, Hungary, and the Middle East. Trained as a classical violinist, she plays many bowed instruments, including several Greek lyras, the Turkish bowed tanbur and kabak kemane, the Egyptian rababa, and the Norwegian hardanger fiddle. Beth Bahia Cohen performs and teaches throughout the U.S. and Europe. She is the recipient of numerous travel and study grants and the Radcliffe Bunting Fellowship. She has a Masters degree in Violin Performance from Manhattan School of Music and is currently on the World Music faculty at Tufts University.

### **John Michael Boyer**

John Michael Boyer has been a professional singer and conductor for more than fifteen years. His early training in music was in Gregorian Chant and Renaissance polyphony in the renowned ensemble Cantores in Ecclesia. He began studies in Byzantine Music at age fourteen under musicologist Alexander Lingas and studied with the late Lycourgos Anglopoulos and Dr. Ioannis Arvanitis. For his degree in music from UC Berkeley, he studied orchestral, choral, and operatic conducting. As Protosaltis (First Cantor) of the Greek Orthodox Metropolis of San Francisco and an expert Byzantine cantor, he lectures on liturgical music across the United States and abroad. He is a member of Cappella Romana, and he was artistic director of the Josquin Singers and associate conductor of Bay Area

Classical Harmonies. Mr. Boyer coached Chanticleer for their Grammy award-winning recording of John Tavener's *Lamentations and Praises*. Mr. Boyer is an active composer, producing music for Cappella Romana's *The Divine Liturgy in English* and Holy Cross Greek Orthodox School of Theology's *All Creation Trembled*. He is currently collaborating on a project for the St. John of Damascus Society with composers Matthew Arndt, Alexander Khalil, Kurt Sander, Richard Toensing, and Tikey Zes. John Michael Boyer recently graduated with his Master's of Divinity as a seminarian at Holy Cross Greek Orthodox School of Theology.

### **Timothy Gabriel Cremeens**

Timothy Gabriel Cremeens is an accomplished composer who specializes in traditional Byzantine melodies for liturgical texts in English. His work is available for liturgical use on his website, [EnglishMenaion.com](http://EnglishMenaion.com). He has written musical scores for the liturgical services of the Orthodox Church, including the feast days of Christ, the Theotokos, and the Saints of the Menaion, Vespers, and the Divine Liturgy, as well as of saints canonized in more recent years or saints unknown to the Greek Menaia (e.g., Saint John of Kronstadt). Mr. Cremeens trained in the art of composition with Papa Ephraim, Hieromonk and Protosaltis at St. Anthony's Monastery in Florence, Arizona. He also studied with Dr. Grammenos Karanos, Assistant Professor of Byzantine Liturgical Music at Hellenic College Holy Cross, and Mr. John Michael Boyer, Protosaltis of the Metropolis of San Francisco and member of the Cappella Romana vocal ensemble. He is a recent graduate of Hellenic College, where he was a member of the Holy Cross St. Romanos the Melodist Byzantine Choir and among the first group of candidates to receive a Certificate of Byzantine Music from the school. Mr. Cremeens is now an adjunct instructor in Byzantine Music at Hellenic College Holy Cross.



Hellenic College  
**HOLY CROSS**  
Greek Orthodox School of Theology