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Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov

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COVER: *Table Support with Orpheus amid Animals and Birds*, 4th century, Byzantine and Christian Museum, Athens



The Seventy-second Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,961st Concert

Cappella Romana

Alexander Lingas, founding artistic director

Presented in honor of
Heaven and Earth: Art of Byzantium from Greek Collections

October 27, 2013
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Anonymous (c. 1453)

Hierarchical Entrance Rite with Imperial Acclamations

Manuel Gazes the Lampadarios (early fifteenth century)

Sticheron "Already the pen"

Two-voice prologue

Medieval Byzantine Chant

Angelos Gregoriou (fifteenth century)

"Standing by the Cross"

John Plousiadenos (c. 1429–1500)

Kontakion for Saint Thomas Aquinas

Franghiskos Leontaritis (c. 1518–c. 1572)

Motet: *Ad Dominum cum tribularer*

Parthenios Sgoutas (Seventeenth or early eighteenth century)

Polyphonic chants for the Divine Liturgy

INTERMISSION

Michael Adamis (1929–2013)

Apolytikion for Saint Demetrios

Adamis

From *The Great Supplicatory Service to the Mother of God*

First Ode of the Canon

Adamis

Radiant Cloud

Frank Desby (1922–1992)

Apolytikion of the Holy Cross

Desby

Kyrie eleison (fortyfold)

Theodore Bogdanos (b. 1932)

Kontakion of the Dead

Peter Michaelides (b. 1930)

O Joyful Light

Steven G. Cardiasmenos (b. 1958)

Lauds

Tikey Zes (b. 1927)

One is Holy

Zes

Communion for Sundays: *Praise the Lord*

The Musicians

CAPPELLA ROMANA

With compelling performances that the *Los Angeles Times* has described as “jeweled light flooding the space,” Cappella Romana combines passion and scholarship to explore the musical traditions of the Christian East and West. Founded in 1991, the group derived its name from the medieval Greek concept of the Roman *oikoumene* (inhabited world), which embraced Rome and Western Europe, as well as the Byzantine Empire of Constantinople (New Rome) and its Slavic commonwealth. Each program in some way reflects the musical, cultural, and spiritual heritage of this ecumenical vision.

In its annual concert series in Portland, Oregon, and Seattle, Washington, the group frequently performs United States and world premieres of choral music written especially for it. Among the guest conductors and composers with whom it has collaborated are Marcel Pérès of Ensemble Organum, chant specialists Ioannis Arvanitis and Achilleas Chaldaiakis, and Ivan Moody, a composer, conductor, and president of the International Society for Orthodox Church Music. The choir’s tours in North America have included appearances at the J. Paul Getty Center, the Metropolitan Museum of Art, and Princeton and Yale universities. In Europe, venues have included Saint Paul’s Cathedral and the Priory of Saint Bartholomew-the-Great in London, the Pontificio Istituto Orientale in Rome, and the University of Oxford, as well as Greece’s Sacred Music Festival of Patmos and Gennadius Library in Athens.

Cappella Romana has released more than a dozen compact discs, including *Tikey Zes: The Divine Liturgy of St. John Chrysostom for Choir and Organ 1991–1996* and *The Divine Liturgy in English: The Complete Service in Byzantine Chant*. In 2010 it became a participant in the research project “Icons of Sound: Aesthetics and Acoustics of Hagia Sophia, Istanbul,” a collaboration between Stanford University’s Center for Computer Research in Music and Acoustics and its department of art and art history. More information about the choir is available at www.cappellaromana.org.

ALEXANDER LINGAS

The founder and artistic director of Cappella Romana, Alexander Lingas is currently a lecturer in music at City University in London, England, a fellow of the University of Oxford’s European Humanities Research Center, and a lecturer and advisor for the Institute of Orthodox Christian Studies at the University of Cambridge. He was formerly an assistant professor of music history at Arizona State University’s School of Music. Recipient of a PhD in historical musicology from the University of British Columbia, he has won numerous awards, including Fulbright and Onassis grants for musical studies with cantor Lycourgos Angelopoulos, the British Academy’s Thank-Offering to Britain Fellowship, and the Saint Romanos the Melodist medalion of the National Forum for Greek Orthodox Church Musicians in the United States. Having contributed articles to *The New Grove Dictionary of Music and Musicians* and *The Oxford Handbook of Byzantine Studies*, 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.

Program Notes

In 330 CE, Emperor Constantine the Great moved the capital of the Roman Empire from Rome to the east, near the site of the ancient Greek city of Byzantium on the Bosphorus Strait linking the Aegean and Black Seas. Renamed Constantinople (now Istanbul), the city became the largest and wealthiest in the Christian world. It remained the dominant power in the eastern Mediterranean region for more than 1,000 years until it fell to the Ottoman Turks in 1453. In *Heaven and Earth: Art of Byzantium from Greek Collections*, the first-ever exhibition of Byzantine art at the National Gallery of Art, masterpieces from Greek collections, many never before lent to the United States, are on view—among them mosaics, icons, manuscripts, jewelry, and ceramics. Organized by the Hellenic Ministry of Culture and Sports with the collaboration of the Benaki Museum in Athens, and in association with the National Gallery of Art and the J. Paul Getty Museum, the exhibition remains on view in the West Building until March 2, 2014.

The Eastern Roman Empire—commonly called Byzantium, after the ancient name of its capital Constantinople—not only survived the downfall of Rome by a millennium, but also created a musical tradition that remains both alive and influential today. In this evening's program, Cappella Romana follows interactions between the sacred musical traditions of Byzantium and the Western tradition from the Medieval period to the present.

GREEKS AND LATINS IN THE EASTERN MEDITERRANEAN

The Crusades transformed the eastern Mediterranean region into a multi-cultural patchwork of shrinking remnants of the once mighty Byzantine Empire. The concert begins with chants from the twilight of Byzantium: the Hierarchical Entrance Rite for a Sunday Divine Liturgy (Eucharist) as it might have been celebrated in Justinian's Great Church of Hagia Sophia during the reign (1449–1453) of the last emperor, Constantine XI Palaiologos. Embedded in this rite are chants recalling bygone days of imperial triumph: Roman acclamations wishing the emperor “many years” and

a hymn of thanksgiving addressed to the Virgin Mary by a personified Constantinople, which proclaims her as the city's “Champion and Commander.”

Following their capture of Constantinople in 1453, the Ottomans greatly reduced the number of Western outposts in the Eastern Mediterranean. Of those that remained, the most prosperous was Crete, which developed a flourishing Greek Renaissance culture under Venetian rule. Active on the island during the fifteenth century were the composers Manuel Chrysaphes and Manuel Gazes, both of whom had held the title of Lampadarios (leader of a group of singers) in the Byzantine imperial chapel. In addition to being skilled in the florid *kalophonic* (beautiful sounding) style of chant pioneered by Saint John Koukouzeles, Chrysaphes and Gazes were evidently intrigued by the simple, usually improvised, forms of polyphony practiced by their Western colleagues. Gazes composed several two-part works notated in parallel lines of Byzantine musical signs (neumes), among which is a prologue to the Passion hymn *Already the Pen*. In a manuscript copied by Gazes' Cretan pupil Angelos Gregoriou, Gazes' prologue appears alongside two other works performed this evening: the standard medieval melody of *Already the Pen* and the vernacular lament *Standing by the Cross*. Written in fifteen-syllable verse, this song in demotic Greek presents the Virgin Mary lamenting the crucifixion of her son in words often echoing those of Byzantine liturgical texts.

The prolific Cretan composer, theorist, and scribe John Plousiadenos went much further than Gazes in his embrace of the Latin West, actively promoting union between the Orthodox and Roman Catholic churches as a cleric—he eventually became uniate Bishop of Methone in the Peloponnese—and hymnographer. The *Kontakion for Saint Thomas Aquinas* is part of a complete festal office that Plousiadenos composed to honor the scholastic theologian.

The son of a Greek mother and an Italian father, Franghiskos Leontaritis was one of a small number of Cretans known to have immersed themselves fully in the musical culture of the Latin church. Ordained a Roman Catholic priest on the island, he worked as an organist for some years at the cathedral of Saint Titus in Heraklion. In 1544 Leontaritis moved to Venice in order to

sing at San Marco under Adrian Willaert, later relocating to Munich to work under Orlando di Lasso. Leontaritis composed a significant body of polyphonic sacred and secular works, including the five-voice motet *Ad dominum cum tribularer* (In my distress I cry to the Lord), a setting of Psalm 119 (numbered as Psalm 120 in the Western tradition).

Musical manuscripts and literary sources provide incomplete data about polyphonic singing in Byzantine services on Renaissance Crete, but its echoes may perhaps be discerned in a manuscript by the enigmatic post-Byzantine composer Parthenios Sgoutas that contains simple four-part sacred music in Byzantine notation. This is the source for the polyphonic chants sung at the end of the first half of the program, which come from the Divine Liturgy of Saint John Chrysostom: the conclusion to the Nicene Creed (not normally sung in Greek practice, but set by Gazes and several of his successors); choral responses for the Eucharistic Prayer; and the pre-communion acclamation *One is Holy*. Here we encounter unusual parallelisms that derive from the spontaneous harmonization practiced in various parts of the post-Byzantine Eastern Mediterranean and Balkan choral traditions.

CHORAL MUSIC OF THE CONTEMPORARY GREEK ORTHODOX CHURCH

Greek Orthodox polyphonic choral singing, firmly established in mainland Greece with the founding of a male choir for the chapel of King George I and his Russian-born Queen Olga by Alexandros Kantakouzenos (1824–1892), reached its apogee in the first decades of the twentieth century and then gradually began to decline after World War II with the revival of Byzantine chanting.

Michael Adamis (1929–2013) has bridged the worlds of Byzantine and Western music throughout a distinguished career that has included conducting and teaching in Greece and Brookline, Massachusetts as well as musicological research (including the first study of polyphony by Gazes) and the presidency of the Greek Section of the International Society for Contemporary Music (1975–1985). In his mature works, Adamis shuns Western functional

harmony, cultivating instead a free approach to polyphony inspired by Byzantine chant and Greek folk music. Straightforward applications of this style occur in the *Apolytikion* (dismissal hymn) for *Saint Demetrios* (1970) and the *First Ode of the Great Supplicatory Canon to the Mother of God* (1999), the chant melodies of which often appear in lines moving in parallel or contrary motion against sustained notes reminiscent of *isokratema* (the practice of holding a drone in Byzantine chanting).

Dedicated to the memory of Thessalonian choral conductor Yannis Mantakas, Adamis' *Radiant Cloud* (2003) is based on two hymns for the feast of Christ's Transfiguration. In his transformation of traditional chants, the composer evokes through his superimposition of highly ornamented melodic lines both the divine radiance on Mount Tabor—believed by many Christians to be the site of the transfiguration of Jesus—and the sound world of Greek cantorial practice.

Frank Desby served as director of music at Saint Sophia Cathedral in Los Angeles from its opening in 1952 until his death in 1992. He employed his knowledge of Byzantine, Russian, and Western music to reshape Greek American liturgical singing. He began by creating harmonizations inspired by Renaissance prototypes and borrowing from the style of Gregorian chant developed by the monks of the French Abbey of Solesmes. How these approaches differed from traditional Byzantine chanting may be heard in tonight's performance of two versions of the *Apolytikion of the Holy Cross*: as published in a Constantinopolitan anthology of 1882 and as transcribed into staff notation and harmonized by Desby in 1948. His forty-fold *Kyrie eleison* for the Litany of the Holy Cross, published in 1979, is harmonized in a more modern style and includes a brief episode of polytonality.

This evening's concert concludes with music by Greek Americans who were colleagues or students of Desby, often working together with him in the Federation of Greek Orthodox Choirs of the Western State (now the Church Music Federation of the Greek Orthodox Metropolis of San Francisco). By academic training a specialist in medieval literature, Theodore Bogdanos (b. 1932) has served the Orthodox Church as a cantor and choir-master. In his setting of the *Kontakion* (hymn) of *the Dead*, Bogdanos re-

works Byzantine chant in a manner reminiscent of the ways in which late nineteenth-century European composers appropriated Renaissance style. Peter Michaelides (b. 1930) received his doctorate in composition from the University of Southern California and composed a small body of settings of Byzantine chants in Greek and English. Among those he wrote during the 1960s is his arrangement of Sakellarides' melody for the ancient vesper hymn *Phos hilaron* (O Joyful Light).

Serving since 1985 as choir director at the Greek Orthodox Church of the Holy Cross in Belmont, California, Steven G. Cardiasmenos (b. 1958) has in recent years enriched the legacy of Greek Orthodox music with harmonic colors reminiscent of jazz. Hints of this later style may be heard in his harmonization of a chant melody in Mode III for the introductory verses of *Lauds* (Ps. 148: 1–2), a movement of his choral music for the Matins of Great and Holy Friday.

Like Peter Michaelides, Tikey Zes (b. 1927) received his doctorate in composition from the University of Southern California. A professor of music at San Jose State University from 1964 to 1991, he is a prolific composer of Greek Orthodox liturgical music in both Greek and English. In addition to multiple settings of the Divine Liturgy of St. John Chrysostom (one of which was dedicated to and recently recorded by Cappella Romana), he has provided arrangements of many proper chants for the liturgical year. *One is Holy* is sung in the Byzantine rite at the fraction of consecrated host, prior to the reception of Holy Communion. Uttered in response to the celebrant's exclamation, "The Holy Things for the Holy," it serves to express humility, corresponding to the dialogue "Ecce Agnus Dei. . . Domine, non sum dignus" (Behold the Lamb of God. . . Lord, I am not worthy) in the Roman rite. In a service, *One is Holy* is followed immediately by the communion chant of the day, represented in this program by Zes' *Communion Verse for Sundays*, composed in 1984 and dedicated to Frank Desby.

Program notes by Alexander Lingas

CAPPELLA ROMANA
TEXTS AND TRANSLATIONS

1. Εἰσοδικόν

Ὁ διάκονος· Σοφία. Ὁρθοί.

Ὁ χορός· Δεῦτε προσκυνήσωμεν καὶ προσπέσωμεν
Χριστῷ· Σῶσον ἡμᾶς· Υἱὲ Θεοῦ· ὁ ἀναστὰς ἐκ νεκρῶν
ψάλλοντάς σοι Ἀλληλουΐα·

2. Ἀπολυτίκιον. Ἦχος α΄

Τοῦ λίθου σφραγισθέντος ὑπὸ τῶν Ἰουδαίων, καὶ
στρατιωτῶν φυλασσόντων τὸ ἄχραντόν σου
σῶμα, ἀνέστης τριήμερος Σωτὴρ, 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.

3. Πολυχρονισμὸς τῶν Βασιλέων

Οἱ ἐντὸς τοῦ βήματος· Πολλὰ τὰ ἔτη
τῶν Βασιλέων.

Οἱ ἐκτὸς· Πολλὰ τὰ ἔτη τῶν Βασιλέων.

Οἱ ἐντὸς· Κωνσταντίνου τοῦ εὐσεβεστάτου βασιλέως
καὶ αὐτοκράτωρος Ρωμαίων τοῦ Παλαιολόγου,
πολλὰ τὰ ἔτη.

Οἱ ἐκτὸς· Κωνσταντίνου
τοῦ εὐσεβεστάτου βασιλέως...

Οἱ ἐντὸς· Πολλὰ τὰ ἔτη τῶν Βασιλέων.

Ὁ δομέστικος· Κύριε, σῶσον τοὺς βασιλεῖς.

Ὁ ἕτερος· Καὶ ἐπάκουσον ἡμῶν.

4. Κοντάκιον τῆς Θεοτόκου

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι.

Καὶ νῦν, καὶ ἀεὶ, καὶ εἰς τοὺς αἰῶνας τῶν αἰῶνων. Ἀμήν.

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

Hierarchical Entrance Rite
for a Byzantine Divine Liturgy

1. Introit

Deacon: Wisdom, let us attend.

Choir: Come, let us worship and bow before Christ.
Save us, O Son of God, who rose from the dead, to you
we sing: Alleluia.

2. Apolytikion (Mode 1)

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.

3. 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 Paleologos, the most faithful
King and Emperor of the Romans,
many years!

Choir: To Constantine Paleologos,
the most faithful King...

Clergy: May the Kings have many years.

1st Domestikos: Lord, save the Kings.

2nd Domestikos: And hear us.

4. Kontakion of the Mother of God

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

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.

Στιχηρὸν «Ἦδη βάπτεται κάλαμος»

Ἦδη βάπτεται κάλαμος ἀποφάσεως, παρὰ κριτῶν ἀδίκων, καὶ Ἰησοῦς δικάζεται, καὶ κατακρίνεται σταυρῷ, * καὶ πάσχει ἡ Κτίσις, ἐν σταυρῷ καθορῶσα τὸν Κύριον. Ἄλλ' ὁ φύσει σώματος δι' ἐμὲ πάσχων, ἀγαθὲ Κύριε δόξα σοι.

«Παρισταμένη τῷ σταυρῷ»

Παρισταμένη τῷ σταυρῷ ἡ πάναγνος Παρθένος * καὶ τὸν Σωτῆρα βλέπουσα κρεμάμενον ἐν ξύλῳ * τέκνον ἐμὸν γλυκύτατον, παμφίλτατόν μου τέκνον.

Κοντάκιον τοῦ Ἁγίου Θωμᾶ Ἀκινάτη

Τὰς αἱρέσεις ἔτρεψας θείοις σου λόγοις, καὶ πιστοὺς ἐφώτισας ὀρθῶν δογμάτων διδαχαῖς, Θωμᾶ διό σε γεραίρομεν, τῆς οἰκουμένης διδάσκαλε μέγιστε.

«Ad Dominum cum tribularer»

Ad Dominum cum tribularer clamavi, et exaudivit me. Domine libera animam meam a labiis iniquis et a lingua dolosa. Quid detur tibi, aut quid aponatur tibi ad linguam dolosam? Sagittae potentis acut, cum carbonibus desolatoriis.

Heu mihi! Quia incolatus meus prolongatus est, habitavi cum habitantibus Cedar: multum incol fuit anima mea. Cum his qui oderunt pacem, eram pacificus: cum loquebar illis, impugnabant me gratis.

Sticheron «Already the pen»

Already the pen of sentence is being dipped in ink by unjust judges, and Jesus is being convicted and condemned to the Cross; * and creation, seeing its Lord on the Cross, is suffering. But loving Lord, who for me suffer in your bodily nature, glory to you!

«Standing by the Cross»

Standing by the Cross and seeing the Savior hanging on the wood, the immaculate Virgin cried out: My Child most sweet, my Child most beloved.

Kontakion for St. Thomas Aquinas

Since you routed the heresies by your divine words and enlightened the faithful by your teaching of correct doctrines, we honor you, O Thomas, greatest teacher of the inhabited world.

«Ad Dominum cum tribularer»

When I was afflicted I called to the Lord, and he heard me. O Lord, deliver my soul from unjust lips and from a deceitful tongue. What should be given you, what added to you against a treacherous tongue? The sharpened arrows of the powerful, with the coals of desolation.

Woe is me! For my sojourning has been prolonged, I have camped among the encampments of Kedar; my soul has long been a sojourner. With those who hate peace I was peaceable; when I spoke with them, they made war on me for nothing.

Psalm 119 LXX

Πρὸς Κύριον ἐν τῷ θλίβεσθαί με ἐκέκραξα, καὶ εἰσήκουσέ μου. Κύριε, ῥῦσαι τὴν ψυχὴν μου ἀπὸ χειλέων ἀδίκων καὶ ἀπὸ γλώσσης δολίας. Τί δοθῆι σοι καὶ τί προστεθῆι σοι πρὸς γλώσσαν δολίαν; Τὰ βέλη τοῦ δυνατοῦ ἠκονημένα, σὺν τοῖς ἀνθραξι τοῖς ἐρημικοῖς.

Οἶμοι, ὅτι ἡ παροικία μου ἐμακρύνθη, κατεσκίηνωσα μετὰ τῶν σκηνωμάτων Κηδάρ· πολλὰ παρώκησεν ἡ ψυχὴ μου. Μετὰ τῶν μισούντων τὴν εἰρήνην ἤμην εἰρηνικός· ὅταν ἐλάλουν αὐτοῖς, ἐπολέμουν με δωρεάν.

Πολυφωνικά μέλη τῆς Θείας Λειτουργίας

Ἀπὸ τὸ Σύμβολον τῆς Πίστεως·

Εἰς μίαν, ἁγίαν, * καθολικὴν καὶ ἀποστολικὴν Ἐκκλησίαν. * Ὁμολογῶ ἓν βάπτισμα * εἰς ἄφεσιν ἁμαρτιῶν. * Προσδοκῶ ἀνάστασιν νεκρῶν. * Καὶ ζωὴν τοῦ μέλλοντος αἰῶνος. Ἀμήν.

Ἀπὸ τὴν εὐχαριστιακὴν ἀναφορὰν·

Ἱερεύς· Ἡ χάρις τοῦ Κυρίου ἡμῶν Ἰησοῦ Χριστοῦ καὶ ἡ ἀγάπη τοῦ Θεοῦ καὶ Πατρὸς καὶ ἡ κοινωνία τοῦ Ἁγίου Πνεύματος εἶη μετὰ πάντων ὑμῶν.

Λαός· Καὶ μετὰ τοῦ πνεύματός σου.

Ἱερεύς· Ἄνω σχῶμεν τὰς καρδίας.

Λαός· Ἔχομεν πρὸς τὸν Κύριον.

Ἱερεύς· Εὐχαριστήσωμεν τῷ Κυρίῳ.

Λαός· Ἄξιον καὶ δίκαιον ἐστὶ προσκυνεῖν Πατέρα, Υἱὸν καὶ Ἅγιον Πνεῦμα, Τριάδα ὁμοούσιον καὶ ἀχώριστον.

Ἱερεύς· ... τὸν ἐπινίκιον ὕμνον ἄδοντα, βοῶντα, κεκραγότα καὶ λέγοντα·

Λαός· Ἅγιος, ἅγιος, ἅγιος Κύριος Σαβαώθ, πλήρης ὁ οὐρανὸς καὶ ἡ γῆ τῆς δόξης σου. Ὡσαννὰ ἐν τοῖς ὑψίστοις· εὐλογημένος ὁ ἐρχόμενος ἐν ὀνόματι Κυρίου. Ὡσαννὰ ὁ ἐν τοῖς ὑψίστοις.

(**Ἱερεύς·** Λάβετε, φάγετε, τοῦτό μου ἐστὶ τὸ σῶμα, τὸ ὑπὲρ ἡμῶν κλώμενον, εἰς ἄφεσιν ἁμαρτιῶν.)

Λαός· Ἀμήν.

(**Ἱερεύς·** Πίετε ἐξ αὐτοῦ πάντες, τοῦτό ἐστὶ τὸ αἷμά μου, τὸ τῆς καινῆς διαθήκης, τὸ ὑπὲρ ὑμῶν καὶ πολλῶν ἐκχυνόμενον, εἰς ἄφεσιν ἁμαρτιῶν.)

Λαός· Ἀμήν.

(**Ἱερεύς·** Τὰ σὰ ἐκ τῶν σῶν σοὶ προσφέροντες — κατὰ πάντα καὶ διὰ πάντα —)

Λαός· — σὲ ὑμνοῦμεν, σὲ εὐλογοῦμεν, σοὶ εὐχαριστοῦμεν, Κύριε, καὶ δεόμεθά σου, ὁ Θεὸς ἡμῶν. Σοὶ εὐχαριστοῦμεν, Κύριε, καὶ δεόμεθά σου, ὁ Θεὸς ἡμῶν. Σοὶ εὐχαριστοῦμεν, Κύριε, καὶ δεόμεθά σου, ὁ Θεὸς ἡμῶν. ...

Διάκονος· Πρόσχωμεν.

Ἱερεύς· Τὰ ἅγια τοῖς ἁγίοις.

Λαός· Εἷς Ἅγιος, εἷς Κύριος, Ἰησοῦς Χριστός, εἰς δόξαν Θεοῦ Πατρὸς. Ἀμήν.

Polyphonic chants for the Divine Liturgy

From the Nicene Creed

In one, holy, * catholic and apostolic Church * I confess one baptism * for the forgiveness of sins. * I await the resurrection of the dead * and the life of the age to come. Amen.

From the Anaphora (Eucharistic Prayer)

Priest: The grace of our Lord Jesus Christ, and the love of God the Father, and the communion of the Holy Spirit be with you all.

People: And with your spirit.

Priest: Let our hearts be on high.

People: We have them with the Lord.

Priest: Let us give thanks to the Lord.

People: It is meet and right to worship Father, Son and Holy Spirit, Trinity consubstantial and undivided.

Priest: ... singing, crying, shouting the triumphal hymn, and saying:

People: Holy, holy, holy, Lord of hosts; heaven and earth are full of your glory.

Hosanna in the highest. Blessed is he who comes in the name of the Lord. Hosanna in the highest.

(**Priest:** ... Take, eat; this is my body, which is broken for you, for the forgiveness of sins.)

People: Amen.

(**Priest:** ... Drink from this, all of you; this is my blood of the New Testament, which is shed for you and for many for the forgiveness of sins.)

People: Amen.

Priest: Offering you your own of your own — in all things and for all things —

People: we praise you, we bless you, we give thanks to you, O Lord, and we pray to you, our God. We give thanks to you, Lord, and we pray to you, our God. We give thanks to you, Lord, and we pray to you, our God. ...

Deacon: Let us attend.

Priest: The Holy Things for the Holy.

People: One is holy, one is Lord: Jesus Christ, to the glory of God the Father. Amen.

INTERMISSION

Ἀπολυτίκιον τοῦ Ἁγίου Δημητρίου

Μέγαν εὐρατο ἐν τοῖς κινδύνοις, σὲ ὑπέρμαχον
ἢ οἰκουμένη, Ἀθλοφόρε τὰ ἔθνη τροπούμενον.
Ὡς οὖν Λυαίου καθεῖλες τὴν ἔπαρσιν, ἐν τῷ σταδίῳ
θαρρύνας τὸν Νέστορα, οὕτως Ἄγιε, Μεγαλομάρτυς
Δημήτριε, Χριστὸν τὸν Θεὸν ἰκέτευε, δωρήσασθαι
ἡμῖν τὸ μέγα ἔλεος.

*Ἀπὸ τὸν Μεγάλον Παρακλητικὸν Κανόναν
πρὸς τὴν Θεοτόκον*

Α' Ὡδὴ τοῦ Κανόνας

Ἦχος πλ. δ'. Ὡδὴ Α' Ὁ Εἰρμός

Αρματηλάτην Φαραῶ ἐβύθισε, τερατουργοῦσα
Ἀποτέ, Μωσαϊκὴ ῥάβδος, σταυροτύπως πλήξασα,
καὶ διελοῦσα θάλασσαν· Ἰσραὴλ δὲ φυγάδα, πεζὸν
ὀδίτην διέσωσεν, ἄσμα τῷ Θεῷ ἀναμέλλοντα.

Ἐπεραγία Θεοτόκε, σῶσον ἡμᾶς.

Των λυπηρῶν ἐπαγωγὰι χειμάζουσι, τὴν ταπεινὴν
μου ψυχὴν· καὶ συμφορῶν νέφη, τὴν ἐμὴν
καλύπτουσι, καρδίαν Θεονύμφευτε· ἀλλ' ἡ Φῶς
τετοκυῖα, τὸ θεῖον καὶ προαιώνιον, λάμψον μοι τὸ φῶς
τὸ χαρμόσυνον.

Ἐπεραγία Θεοτόκε, σῶσον ἡμᾶς.

Ἐξ ἀμέτρητων ἀναγκῶν καὶ θλίψεων, καὶ ἐξ ἐχθρῶν
Ἐδυσμενῶν, καὶ συμφορῶν βίου, λυτρωθεὶς
Πανάχραντε, τῇ κραταίᾳ δυνάμει σου, ἀνυμνῶ
μεγαλύνω, τὴν ἀμετρόν σου συμπάθειαν, καὶ τὴν εἰς
ἐμέ σου παράκλησιν.

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι.

Νῦν πεποιθὼς ἐπὶ τὴν σὴν κατέφυγον, ἀντίληψιν
κραταίαν, καὶ πρὸς τὴν σὴν σκέπην, ὀλοψύχως
ἔδραμον, καὶ γόνυ κλίνω Δέσποινα, καὶ θρηνῶ καὶ
στενάζω, μὴ με παρίδῃς τὸν ἄθλιον, τῶν Χριστιανῶν
καταφύγιον.

Καὶ νῦν καὶ αἰεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν.

Οὐ σιωπήσω τοῦ βοᾶν τρανώτατα, τὰ μεγαλεῖα
τὰ σά· ἐμὴ γὰρ σὺ Κόρη, πάντοτε προΐστασο,
ὑπὲρ ἐμοῦ πρεσβεύουσα, τῷ Υἱῷ καὶ Θεῷ σου, τίς
ἐκ τοσοῦτου με κλύδωνος, καὶ δεινῶν κινδύνων
ἐρρύσατο;

Apolytikion for St. Demetrios

The whole world has found you as a mighty
champion in dangers, O victor, who rout the
nations. Therefore as you destroyed the pride of
Lyaïos in the stadium by giving Nestor courage,
holy great Martyr Demetrios, implore Christ God to
grant us his great mercy.

*From the Great Supplicatory Canon
to the Mother of God*

1st Ode of the Canon

Mode Plagal 4. Ode 1. Eirmos.

The charioteer of Pharaoh was sunk in olden times
by Moses' rod, which worked a mighty wonder
when, in the Cross's form, it struck the sea, dividing
it in two; and it led into safety sojourning Israel that
fled by foot, chanting to the Lord God a song of praise.

Most Holy Theotokos save us.

My humble soul is troubled by the rising storms of
afflictions and woes; and clouds of misfortunes
overcome me, bringing darkness to my heart, O Bride
of God. But since thou art the Mother of the Divine and
Eternal Light, shine thy gladsome Light and illumine me.

Most Holy Theotokos save us.

From countless trials and afflictions, grievous woes,
and from misfortunes of life have I been delivered
by thy mighty strength, O spotless and pure Maiden.
I extol and I magnify thine immeasurable sympathy,
and the loving care that thou hast for me.

Glory to the Father and to the Son and to the Holy Spirit.

Having my hope now in thy mighty help, O Maiden,
I flee for refuge unto thee. Unto thy shelter have
I run wholeheartedly, O Lady, and I bow my knee;
and I mourn and cry weeping: Do not disdain me, the
wretched one, for thou art the refuge of Christians.

Both now and ever and to the ages of ages. Amen.

I shall not cease from making known most manifestly
thy great deeds, Maiden of God; for if thou wast not
present to intercede on my behalf and importune thy
Son and God, who would free and deliver me from
such storms and turbulence, and surmount the perils
that trouble me?

Νεφέλη φωτεινή

Νεφέλη φωτεινή, ἐφηπλωμένη ὡς σκηνή, τοὺς Ἀποστόλους τῆς δόξης σου κατεκάλυπεν.

Κύριε, καλὸν ἐστὶν ἡμᾶς ὧδε εἶναι· Σῶτερ Χριστέ ὁ Θεός, τὸ φῶς σου λάμψας, φώτισον τὰς ψυχὰς ἡμῶν. Ἐπὶ τὸ ὄρος τὸ Θαβώρ, μετεμορφώθης ὁ Θεός, ἀναμέσον Ἡλιοῦ καὶ Μωϋσέως τῶν σοφῶν σὺν Ἰακώβῳ καὶ Πέτρῳ καὶ Ἰωάννῃ· Ὁ Πέτρος δὲ συνὼν ταῦτά σοι ἔλεγε· Καλὸν ὧδέ ἐστι ποιῆσαι τρεῖς σκηνάς, μίαν Μωσεῖ, καὶ μίαν Ἡλίᾳ καὶ μίαν σοὶ τῷ Δεσπότη Χριστῷ. Ὁ τότε τούτοις, τὸ φῶς σου λάμψας, φώτισον τὰς ψυχὰς ἡμῶν.

Νεφέλη φωτεινή κατεκάλυπεν αὐτούς.

Κύριε, καλὸν ἐστὶν ἡμᾶς ὧδε εἶναι.

Ἐπὶ τὸ ὄρος τὸ Θαβώρ, μετεμορφώθης ὁ Θεός, καὶ νεφέλη φωτεινή, ἐφηπλωμένη ὡς σκηνή, τοὺς Ἀποστόλους τῆς δόξης σου κατεκάλυπεν, ὅθεν καὶ εἰς γῆν ἐναπέβλεπον, μὴ φέροντες ὄραν τὴν λαμπρότητα, τῆς ἀπροσίτου δόξης τοῦ προσώπου σου, ἄναρχε Σῶτερ Χριστέ ὁ Θεός, ὁ τότε τούτοις, τὸ φῶς σου λάμψας, φώτισον τὰς ψυχὰς ἡμῶν.

—*Ἀπὸ τὸν Ὁρθρον τῆς Μεταμορφώσεως τοῦ Σωτήρος.*

Ἀπολυτίκιον τοῦ Τιμίου Σταυροῦ

Σῶσον Κύριε τὸν λαὸν σου καὶ εὐλόγησον τὴν Σκληρονομίαν σου, νίκας τοῖς Βασιλεῦσι κατὰ βαρβάρων δωρούμενος καὶ τὸ σὸν φυλάττων διὰ τοῦ Σταυροῦ σου πολιτεύμα. (Ἐκ τρίτου)

Κύριε ἐλέησον (μ')

Νεκρώσιμον Κοντάκιον

Μετὰ τῶν Ἁγίων ἀνάπαυσον, Χριστέ, τὰς ψυχὰς τῶν δούλων σου, ἔνθα οὐκ ἔστι πόνος, οὐ λύπη, οὐ στεναγμός, ἀλλὰ ζωὴ ἀτελεύτητος.

Φῶς ἰλαρὸν ἀγίας δόξης, ἀθανάτου Πατρός, οὐρανόθεν, ἀγίου, μάκαρος, Ἰησοῦ Χριστέ, ἐλθόντες ἐπὶ τὴν ἡλίου δύσιν, ἰδόντες φῶς ἐσπερινόν, ὑμνοῦμεν Πατέρα, Υἱόν, καὶ ἅγιον Πνεῦμα, Θεόν. Ἄξιόν σε ἐν πᾶσι καιροῖς ὑμνεῖσθαι φωναῖς αἰσίσαις, Υἱὲ Θεοῦ, ζῶν ὁ διδούς· διὸ ὁ κόσμος σε δοξάζει.

Radiant Cloud

A radiant cloud, spread out like a tent, covered the Apostles with your glory.

Lord, it is good for us to be here. O Savior, Christ God, having shone your light, illumine our souls.

On the mountain of Tabor you were transfigured O God, between Elias and Moses the wise, in the presence of James and Peter and John; and Peter, as he stood there, said to you: "It would be good to make three tents here, one for Moses and one for Elias and one for you, Master Christ." You shined your light on them: now illumine our souls.

A radiant cloud covered them.

Lord, it is good for us to be here.

On the mountain of Tabor you were transfigured O God, and a radiant cloud spread out like a tent, covered the Apostles with your glory, at your shining light their gaze fell to the ground, for they could not bear to look on the brightness of the unapproachable glory of your face, O Savior without beginning, Christ our God. You shined your light on them: now illumine our souls.

—*From the Byzantine matins for the Transfiguration*

Apolytikion of the Holy Cross

Lord, save your people, and bless your inheritance, granting to the Kings victory over their enemies, and guarding your commonwealth by your Cross. (Three times)

Lord, have mercy (fortyfold)

Kontakion for the Dead

With the saints give rest, O Christ, to the souls of your servants, where there is no toil, nor grief, nor sighing, but life everlasting.

O joyful light of the holy glory of the immortal, heavenly, holy, blessed Father, O Jesus Christ. Now that we have come to the setting of the sun and see the evening light, we sing the praise of God, Father, Son and Holy Spirit. It is right at all times to hymn you with holy voices, Son of God, giver of life. Therefore the world glorifies you.

Aínoi

Πᾶσα πνοὴ αἰνεσάτω τὸν Κύριον. Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν αἰνεῖτε αὐτὸν ἐν τοῖς ὑψίστοις. Σοὶ πρέπει ὕμνος τῷ Θεῷ.

Αἰνεῖτε αὐτὸν πάντες οἱ Ἄγγελοι αὐτοῦ· αἰνεῖτε αὐτὸν, πᾶσαι αἱ Δυνάμεις αὐτοῦ· Σοὶ πρέπει ὕμνος τῷ Θεῷ.

Εἷς Ἅγιος, εἷς Κύριος, Ἰησοῦς Χριστός, εἰς δόξαν Θεοῦ Πατρός. Ἀμήν.

Κοινωνικὸν τῆς Κυριακῆς

Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν. Ἀλληλούϊα.

At Lauds

Let everything that has breath praise the Lord. Praise the Lord from the heavens; praise him in the highest. To you praise is due, O God.

Praise him, all his angels: Praise him, all his Powers. To you praise is due, O God.

One is holy, one is Lord: Jesus Christ, to the glory of God the Father. Amen.

Communion Verse for Sundays

Praise the Lord from the heavens. Alleluia.



A majority of works on this program can be heard on Cappella Romana's release "Live in Greece: From Constantinople to California." This and other titles are available at the National Gallery of Art shops.