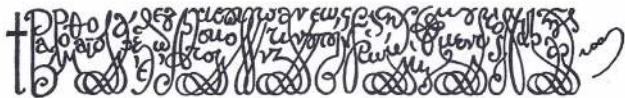


robert kyr
a time for life
an environmental oratorio

alexander lingas
cappella romana
third angle new music





To Dr. Alexander Lingas, Artistic Director of Cappella Romana, our beloved son in the Lord: grace and peace from on high.

It is with sincere joy that we received your letter informing us of the release on CD of the recording entitled *A Time for Life*, the oratorio by Professor Robert Kyr of the University of Oregon and performed by Cappella Romana on the sacred protection of and stewardship toward the natural environment. We are delighted that the oratorio incorporates texts from Scripture as well as the Orthodox Service for the Environment and the ancient traditions of Native Americans.

As you are aware, the Ecumenical Patriarchate has long advocated the preservation of God's creation by all means available to us. This is why we are convinced that it will prove inspiring for people to discern the power of art and music as the appropriate language for appreciating the harmony and beauty of God's creation.

We congratulate you and your vocal ensemble. May God bless your ongoing endeavors.

At the Ecumenical Patriarchate, the 15th of August, 2013

Your fervent supplicant before God,

† Kωνσταντίνος Βαρθολομαῖος
† BARTHOLOMEW
Archbishop of Constantinople-New Rome
and Ecumenical Patriarch





Robert Kyr (b. 1952)
A TIME FOR LIFE (2007)
An Environmental Oratorio

Commissioned by Cappella Romana and inspired by the initiatives of His All-Holiness +BARTHOLOMEW Archbishop of Constantinople-New Rome and Ecumenical Patriarch.

Part I: Creation

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2 ii. Proclaiming	:35
3 iii. Arriving	2:46
4 iv. Praising	2:42
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Part II: Forgetting

7 i. Prologue	2:23
8 ii. Supplication I: We Ignore Your Word	:33
9 iii. Witness I: Look and Behold	1:58
10 iv. Supplication II: We Devour Your Forest	:41
11 v. Witness II: Breathe and Remember	2:00
12 vi. Supplication III: We Defile Your Oceans	:41
13 vii. Witness III: The Survivor	1:57
14 viii. Supplication IV: We Destroy Nature	:51
15 ix. Witness IV: Howl, You Shepherds!	2:11

16 x. Supplication V: We Pollute the Air	:50
17 xi. Witness V: The Joyless Land	4:12
18 xii. Supplication VI: The Dying Planet	:57
19 xiii. Witness VI: The Sacred Way	5:21

Part III: Remembering

20 i. Dance of Life	2:51
21 ii. Canticle of Life; First Soliloquy	1:08
22 iii. First Canons	:31
23 iv. Chorale, First Verse	1:07
24 v. Second Soliloquy	1:42
25 vi. Chorale, Second Verse	1:13
26 vii. Second Canons	:28
27 viii. Third Soliloquy	1:07
28 ix. Chorale, Third Verse	1:18
29 x. Third Canons	:45
30 xi. Final Chorale	2:01
31 xii. Epilogue	4:49

TOTAL TIME: 53:19

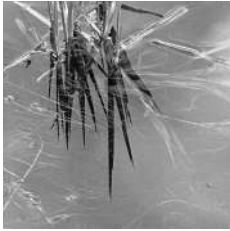


Cappella Romana

Alexander Lingas, artistic director
 LeaAnne DenBeste, soprano (S1)
 Stephanie Kramer, soprano (S2)
 Tuesday Kingsbury, alto (A1)
 Kristen Buhler, alto (A2)
 Cahen Taylor, tenor (T1)
 Mark Powell, tenor (T2)
 Aaron Cain, bass (B1)
 David Stutz, bass (B2)

Third Angle New Music

Ron Blessinger, violin & artistic director
 Anna Schaum, viola
 Hamilton Cheifetz, violoncello



ECUMENICAL PATRIARCH BARTHOLOMEW AND THE NATURAL ENVIRONMENT

Introduction

In the past two decades, the world has witnessed alarming ecological degradation, increasing failure to implement environmental policies, and an ever-widening gap between rich and poor. During the same period, no other worldwide religious leader has placed the ecological crisis at the forefront of his ministry as has Ecumenical Patriarch Bartholomew, spiritual leader of the Orthodox Church, which numbers over 300 million adherents worldwide.

For the Ecumenical Patriarch, the environment is not only a political or a technological issue; it is, as we have come to appreciate, primarily a religious and spiritual issue. Religion has a key role to play; and a spirituality that remains uninvolved with outward creation is ultimately uninvolved with the inward mystery too. So

the distinctive features of the Patriarch's vision are humble simplicity (*ascesis*) and liturgical communion (*koinonia*). In all that he says or does, the Patriarch is aware that everyone without exception – irrespective of confessional or religious conviction – must be included. Likewise, every science and discipline should contribute; every culture and age should concur. Moreover, the Ecumenical Patriarch is also aware that environmental issues are intimately related to numerous social issues: war and peace, social justice and human rights, poverty and unemployment. We have become increasingly aware of the effects of environmental degradation on people, especially the poor.

Theology

Orthodox Christianity retains – in its theology, liturgy and spirituality alike – a profoundly sacred view of the natural environment, proposing a world richly imbued by God and proclaiming a God intimately involved with creation. The conviction is that, by disconnecting creation from the Creator, we have in fact desacralized both. For the way we relate to the world around us directly reflects the way we pray to “our Father in heaven.” So we respond to the natural world with the same sensitivity that we address God. All of us understand that we must care for other human beings, as created “in the image of God.” (Gen. 1.26); it is time to appreciate the

need to care for everything, as containing “the trace of God” (Tertullian, 2nd century). Indeed, Orthodox Christians perceive the notion of sin as the stubborn refusal of humanity to regard the created world as a gift of communion – as nothing less than a sacrament.

In the seventh century, two mystics of the Eastern Christian Church eloquently described this intimate relationship between nature, humanity, and God. St. Maximus the Confessor spoke of the world as a “cosmic liturgy;” a magnificent altar upon which human beings worship in thanksgiving and glory. The entire world comprises an integral part of this sacred song; God is praised by the sun and moon, worshipped by the trees and birds. (Psalm 18.2 LXX) And Abba Isaac the Syrian invited his spiritual disciples to “acquire a merciful heart, burning with love for all of creation: for humans, birds, and beasts.” If today we are guilty of relentless waste in our world, it may be because we have lost the spirit of worship and the spirituality of compassion.

History

While its ecological initiatives date back to the mid-1980s, since 1989, the Ecumenical Patriarchate – located in the ancient Christian See of Constantinople (modern day Istanbul, Turkey) – has invited Orthodox Christians throughout the world to reserve September 1st, the official opening of the church

calendar, as a day of prayer for environmental preservation; numerous Christian communions have followed suit, encouraged by the World Council of Churches. After his election in 1991, Ecumenical Patriarch Bartholomew launched a series of environmental activities, including a Pan-Orthodox conference in Crete, an unprecedented meeting of Orthodox Patriarchs, inviting them to endorse his ecological vision, and a series of five ecological summer seminars on education, ethics, communications, justice, and poverty.

In 1995, the Ecumenical Patriarch established the Religious and Scientific Committee, which to date has organized seven international, interfaith and interdisciplinary symposia in the Aegean Sea (1995) and the Black Sea (1997), along the Danube River (1999) and in the Adriatic Sea (2002), in the Baltic Sea (2003) and on the Amazon River (2006), as well as in the Arctic (2007, as shown in this booklet) and on the Mississippi River (2009). In 2002, Ecumenical Patriarch Bartholomew co-signed the “Venice Declaration” with Pope John Paul II, the first joint statement by the two world leaders. The recipient of several environmental awards (including the Sophie Prize, the Binding Foundation Award, the United Nations Environmental Protection Award) and the US Gold Medal of Congress, His All-Holiness has been labeled “Green Patriarch” by Al Gore and the media, and honored by *Time*

Magazine (USA) and *The Guardian* (UK) as one of the world's most influential environmental authorities.

Yet the hallmark of the Ecumenical Patriarch's initiatives is not success, but in fact humility. In beholding the larger picture, the Ecumenical Patriarch recognizes that he stands before something greater than himself, indeed something greater than his (or any) Church. For Patriarch Bartholomew, healing a broken environment is a matter of truthfulness to God, humanity and the created order. He was the first to dare broaden the traditional concept of sin – beyond individual and social implications – to include environmental damage! Thus, while the Ecumenical Patriarch has been widely recognized for his pioneering work in confronting the theological and ethical imperative of environmental protection, he has courageously declared the abuse of the natural environment as sinful.

To commit a crime against the natural world is a sin. To cause species to become extinct and destroy the biological diversity of God's creation; to degrade the earth's integrity by causing climate change, stripping the earth of natural forests or destroying wetlands; to injure other human beings with disease and contaminate the earth's waters, land, air, and life ... these are sins. (Santa Barbara USA, 1997)

Conclusion

The sacramental image of the world is represented in color through the well-known icon depicting the hospitality of Abraham and Sarah as they welcome three strangers in the desert of Palestine. It is an icon of the communion between the three persons of the Trinity as they relate to creation:

The Lord appeared to Abraham by the oaks of Mamre, as he sat at the entrance of his tent in the heat of the day. (Gen. 18:1)

If we pay close attention, not only do “the oaks of Mamre” provide refreshing shade for the Patriarch of Israel, but they are the occasion for divine revelation. By analogy, then, not only do the trees of the world provide sustenance for humankind in diverse ways, but they reflect the very presence of God. Cutting them down implies eliminating the divine presence from our lives. Indeed, the Hebrew interpretation of this text implies that the oak trees themselves – just as the visitors who appeared at the same time – somehow actually reveal God. For it is not until Abraham recognized the presence of God in the trees (in creation) that he was also able to recognize God in his visitors (in human beings).

The crisis before us is not primarily ecological. It is a crisis about the way we envisage or imagine the world. We treat our planet in a godless manner because we fail to see it as a divine gift,

which is our obligation in turn to transmit to future generations. So before we can effectively deal with problems of our environment, we must change the way we perceive the world. Otherwise, we are simply dealing with symptoms, not with their causes. We require a new worldview if we desire “a new heaven and a new earth.” (Rev. 21:1) This is our calling; and this is God's command. As His All-Holiness Ecumenical Patriarch Bartholomew declared jointly with the late Pope John Paul II:

It is not too late. God's world has incredible healing powers. Within a single generation, we could steer the earth toward our children's future. Let that generation start now. (Venice, 2002)

—The Very Rev. Dr. John Chryssavgis
Archdeacon of the Ecumenical Throne
and Theological Advisor to the Ecumenical
Patriarch on Environmental Issues



Select publications by Rev. Dr. John Chryssavgis:

With B. Foltz, *Toward an Ecology of Transfiguration: Orthodox Christian Perspectives on Environment, Nature, and Creation*, Fordham University Press, New York, 2013.

On Earth as in Heaven: Ecological Vision and Initiatives of Ecumenical Patriarch Bartholomew, Fordham University Press, New York, 2012.

Speaking the Truth in Love: Theological and Spiritual Exhortations of Ecumenical Patriarch Bartholomew, Fordham University Press, New York, 2010.

In the World, Yet Not of the World: Social and Global Initiatives of Ecumenical Patriarch Bartholomew, Fordham University Press, New York, 2009.

The Ecumenical Patriarchate: a historical guide, Ecumenical Patriarchate Publications, Constantinople, 2005. 2nd revised edition, 2007.

Beyond the Shattered Image: Insights into an Orthodox Ecological Worldview, Light and Life Books, Minneapolis MN, 1999.



A TIME FOR LIFE BY ROBERT KYR

Program note by the composer

One of the most urgent issues facing the world today is the ecological crisis caused by humanity's inability to live in harmony with the natural world. My collaboration with Cappella Romana grew out of our mutual concern about this potentially catastrophic situation. After many discussions, I decided to create an environmental oratorio in order to address this crucial topic from a variety of perspectives.

A Time for Life (2007) was created for eight of the principal singers of Cappella Romana, Alexander Lingas (its director), and the ensemble Medieval Strings with a later version (2008) for modern instruments (Third Angle New Music). The work features each of its vocalists as a soloist, a chamber musician (a member of duo- and trio-formations), and a chorister

(part of the full eight-voice choral texture). I know the artists of Cappella Romana well and so I created the oratorio expressly for them so that they could explore the full range of their abilities. In this sense, *A Time for Life* is a musical play in which each "character" (singer or instrumentalist) performs a variety of roles. In a live performance, this play is also enacted through both the music and a simple choral choreography; the movement of the performers through the concert space is a journey that embodies the meaning of the text.

The composite text for *A Time for Life* was adapted from a wide range of sources that explore the relationship of humanity to nature. The work is structured in three large-scale parts, as follows:

- **Part I: Creation.** In the first part, the nature of creation is celebrated through praise for the Creator and through rejoicing in the pure creative force of existence. The text was adapted from several sources: a Sioux Prayer; an Eskimo Song; Psalm 8; *An Akathist in Praise of God's Creation* (attributed to Metropolitan Tryphon, 1934, but possibly written by Father Gregory Petrov who died in a Soviet prison camp in 1942); and the Orthodox "Service for the Environment" that was written in 1961 by the monk Gerasimos at the monastery of the Skete of Little Anne on Mt. Athos (Greece).

- **Part II: Forgetting.** The second part explores humanity's present inability to live in harmony with nature as "forgetting" and makes a recurrent appeal to the Creator: "...We forget who we are. Help us to remember..." *Forgetting* is structured in six sections and each consists of two parts—a "supplication" (a solo followed by canons) paired with a "witness" account (an aria, duo or trio). The sources for Part II are: the U.N. Environmental Sabbath Program; the Books of Jeremiah and Isaiah; the Chinook Psalter; and an Ojibway Prayer, as well as the Orthodox "Service for the Environment."

- **Part III: Remembering.** The third part begins with the *Dance of Life* followed by the *Canticle of Life*. The "dance" features a double chorus singing call-and-response (three women juxtaposed with three men), whereas the "canticle" is structured in four parts, each of which contains a soliloquy (solo), a section of canons, and a chorale (full, eight-voice choral texture). The text sources for Part III are a Pawnee/Osage/Omaha Indian Song, a Navaho Chant, the Book of Ecclesiastes, and the Orthodox "Service for the Environment."

A Time for Life is a "musical play" that traces a journey from the glory of Creation as it was given to humanity (Part I) through our destructive behavior as demonstrated by the current global environmental crisis (Part II: *Forgetting*). The potential for destruction is total:

the forest (Supplication & Witness II); the oceans (Supplication III); animal life (Supplication IV); the air we breathe (Supplication V); and the entire planet itself as plagued by corruption and abuse (Supplication VI). No one can escape the responsibility for the earth ("*My people are fools, /Senseless children/Who have no understanding*"), especially the leaders ("*No more will the fool be called noble, /For he speaks foolishly, /Planning evil in his heart*"). The ruling class of all nations is particularly culpable in its folly ("*Howl, you shepherds, and wail! /Roll in the dust, leaders of the flock! /There is no flight for shepherds, /No escape for leaders of the flock. /There is no escape!*").

The final phase of the journey (Part III: *Remembering*) moves towards a hopeful future in which humanity serves as a responsible steward of the earth and thus realigns itself with the creative forces of existence. This journey is a spiritual one in which we remember our true responsibility of stewardship for the earth, and through this awakening finally "*act(s) as one to preserve creation*" (Part III: *Final Chorale*). This spiritual awakening leads to true and sustained action, as the final arc of the journey passes through three phases: "...remembering... restoring... rejoicing..." In turn, these phases lead to gratitude for all life: "*Beauty before me... behind me... below me... above me... around me... In beauty it is finished...*"

A Time for Life is dedicated to Alexander Lingas and Cappella Romana. I believe that music and the arts have a crucial role to play in the transformation of the current energy of cynicism and destruction into the life-sustaining attitude and energy of creativity. And thus, my



“THE GREEN PATRIARCH,” CAPPELLA ROMANA, AND A TIME FOR LIFE

Before climate change became a pressing item on the global agenda, signs of human abuse of the natural environment had prompted efforts in religious communities throughout the world to recover spiritually grounded notions of human stewardship within creation. For Orthodox

environmental oratorio traces our journey from a state of division and separation to the way of unity and wholeness.

—Robert Kyr

Christianity, this process began in earnest during the second half of the tenure of His All-Holiness Dimitrios I as Ecumenical Patriarch of Constantinople (1972–1991). Theological inquiry was succeeded by public engagement in 1989 when Ecumenical Patriarch Dimitrios set aside September 1st, New Year’s Day in the liturgical calendar of Eastern Orthodox Churches, as an occasion for Christians under his jurisdiction to offer prayers annually for the protection of the environment.

September 1st was chosen as liturgically suitable because themes of supplication and thanksgiving for creation were already present in the existing medieval service texts for this day (albeit with emphasis on preserving the city, imperial government and church of Byzantine Constantinople). Common prayer specifically “for our environment and for the welfare of all

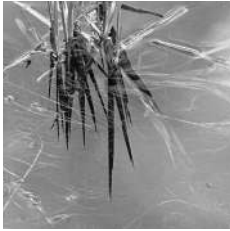
creation” was facilitated the following year by the commissioning of a new liturgical office in Greek from Fr. Gerasimos of the Skete of Little Anne on the Holy Mountain of Athos (1905–91), a prolific poet who had been previously recognized by the Ecumenical Patriarchate as “Hymnwriter of the Great Church.” In 1992, at the request of the World Council of Churches, Archimandrite Ephrem (Lash) made a slightly expanded English version of this new office, the full text of which is available on his personal website (www.anastasis.org.uk/enviro.htm).

The present Ecumenical Patriarch, His All-Holiness Bartholomew I, has made the preservation of the environment a focal point of his ministry. Described elsewhere in this booklet by the Rev. Dr. John Chryssavgis, his efforts have led the international media to dub him “the Green Patriarch.” One of their recurrent themes, sounded also by other Eastern Orthodox writers, has been that maltreatment of the natural environment rests ultimately on human distortions of relationships with God and nature that are most properly ordered by love and thanksgiving.

Some years ago Robert Kyr, having become aware of and admiring the environmental initiatives of Ecumenical Patriarch Bartholomew, approached me with the idea of composing an oratorio for Cappella Romana that would address some of the same issues. This led to

further conversations between us exploring past and present perspectives on the relationship between divinity, humanity and the environment. These discussions served as a background for the creation of his libretto for *A Time for Life*, in which Professor Kyr sensitively incorporates excerpts from the Bible, the worship of Eastern Orthodoxy, and the prayers of indigenous peoples. As set to music, these texts movingly render the loss of ancient wisdom regarding responsible stewardship of creation, its horrific consequences for our environment, and the potential offered by the recovery of spiritual tradition for re-establishing a harmonious relationship with nature.

—Alexander Lingas



A TIME FOR LIFE

An Environmental Oratorio

Vocalists: S1 (Soprano I)
S2 (Soprano II/Mezzo-soprano)
A1 (Alto I)
A2 (Alto II)
T1 (Tenor I)
T2 (Tenor II)
B1 (Bass I / Baritone)
B2 (Bass II)

Textual Sources: The composite text for *A Time for Life* is adapted from the following sources: a Sioux prayer; an Eskimo song; the Chinook Psalter; an Ojibway prayer; a Pawnee/Osage/Omaha Indian song; a Navaho chant; the Orthodox “Service for the Environment”; “An Akathist in Praise of God’s Creation” (Orthodox); United Nations Environmental Sabbath Program; Psalm 8; Book of Jeremiah; Book of Isaiah; Book of Ecclesiastes; and original texts by the composer.

Part I: CREATION

i. Prologue. [Instrumental]

ii. Proclaiming.

T2: O Lord,
You are the light of those in darkness,
And my spirit sings your praises:
Glory for calling us into being.

[Adapted, Orthodox “Service for the Environment”]

iii. Arriving.

T2: O Lord,
How wonderful is your name
In all the earth!
[Adapted, Psalm 8:1]
Glory for creating the beauty of the universe;
Glory for your eternity within this fleeting world;
Glory for each step in our life journey...

[Adapted, An Akathist in Praise of God’s Creation]

iv. Praising.

S2: O our Father, the Sky, hear us
And make us strong.
T2: Glory
For the natural world through which
We live and move and have our being.
T1: O our Mother, the Earth, hear us
And give us support.
T2: Glory
For the flowering earth
Filled with plants and trees.

A1: O Spirit of the East,
Send us your Wisdom.

T2: Glory
For the seas, vast and wide,
And all the creatures within.
B1: O Spirit of the South,
May we tread your path of life.
T2: Glory
For all animals and living things,
Both great and small.

A2: O Spirit of the West,
May we always be ready for the long journey.

T2: Glory
For beautiful weather and flourishing seasons.
B2: O Spirit of the North, purify us
With your cleansing winds.
T2: Glory
For the breath of winds
And the flow of waters.

T2: [Adapted, Orthodox “Service for the Environment”]

The others: [Adapted, Sioux Prayer]

v. Trembling.

S1: The great sea has set me in motion,
Set me adrift,
And I move as a weed in the river.
O the arch of sky
And mightiness of storms
Encompasses me,
And I am left
Trembling with joy.

[Adapted, Eskimo Song]

T2: O Lord,
Glory to You
For the joy of moving and seeing and living.

vi. Rejoicing.

[All:] Glory
From age to age.

[Adapted, An Akathist in Praise of God’s Creation]

Part II: FORGETTING

i. Prologue. [Instrumental]

ii. Supplication I: We Ignore Your Word

S1: O God:
We ignore your Word
Serving only ourselves.

[Adapted, Orthodox “Service for the Environment”]

T2: We forget who we are.
S1+T2: Help us to remember.

[Adapted, U.N. Environmental Sabbath Program]

iii. Witness I: Look and Behold

S2: My people are fools,
Senseless children
Who have no understanding;
They are wise in evil,
And do not know
How to do good.
I look at the earth,
It is waste and void;

Look and behold: many are dying,
Even the birds fly away!
Look and behold:
Our gardens are deserts.

[Adapted, Jeremiah 4: 22-26]

iv. Supplication II: We Devour Your Forest

T2: O Creator:
We devour your forest,
Turning land into pavement.
S1: We forget who we are.
[All:] Help us to remember.

v. Witness II: Breathe and Remember

T1: Our garden was so diverse:
Plants from so many families,
So many colors, fragrances.
Basil, mint, lavender,
God help me to remember;
Raspberry, Apple, Rose,
God fill my heart with love;
Dill, anise, tansy,
Holy winds blow through me;
Rhododendron, zinnia,
May my prayer be beautiful.
O God, may my remembrance
Be as incense to thee,
As I breathe and remember
The ancient forests of earth.

[Adapted, Chinook Psalter]

vi. Supplication III: We Defile Your Oceans

S1: O Creator:
We defile your oceans,
Harming and killing sea life.
S1+T2: We forget who we are.
[All:] Help us to remember.

vii. Witness III: The Survivor

S2/A1: Woe to those who call evil good,
And good evil;
Who change darkness into light,
And light into darkness;
Who change bitter into sweet,
And sweet into bitter!
Woe to those who are wise in their own sight,
Who deprive the just man of his rights.

[Adapted, Isaiah 5:20-25]

No more will the fool be called noble,
For he speaks foolishly,
Planning evil in his heart.
But the noble man plans noble deeds
And by noble deeds, he survives.

[Adapted, Isaiah 32: 5-8]

viii. Supplication IV: We Destroy Nature

T2: O Creator:
We destroy nature,
Extinguishing animal life.
S1+T2: We forget who we are.
[All:] Help us to remember.

ix. Witness IV: Howl, You Shepherds!

T1/B1: Howl, you shepherds, and wail!
Roll in the dust, leaders of the flock!
There is no flight for shepherds,
No escape for leaders of the flock.
There is no escape!

[Adapted, Jeremiah 25: 34-38]

“Woe to those who mislead
And scatter the flock of my pasture;
You have not cared for them,
And you will suffer for your evil deeds,
For your evil heart.”

[Adapted, Jeremiah 23: 1-4]

Howl, you shepherds, and wail!
Roll in the dust, leaders of the flock!
There is no flight for shepherds,
No escape for leaders of the flock.

[Adapted, Jeremiah 25: 34-38]

x. Supplication V: We Pollute the Air

A1: O Creator:
We pollute your air,
Spreading death and disease.
S1+T2: We forget who we are.
[All:] Help us to remember.

xi. Witness V: The Joyless Land

S1/A1/A2: The earth is laid waste;
Stripped and barren.
The world is polluted
Because of its inhabitants,
Who have broken too many laws.

They who dwell on earth turn pale,
And only a few good people are left.
Silent, the cheerful timbrels;
Ended, the cry of jubilation;
Still is the dancing harp.
Broken down is the city of chaos:
Every joy has left the land.

[Adapted, Isaiah 24: 3-20]

xii. Supplication VI: The Dying Planet

T2: O Creator:
Your planet is dying
From our corruption and abuse.
A1+B1: We forget who we are.
[All:] Help us to remember.

xiii. Witness VI: The Sacred Way

T1/B1/B2: O Creator:
Look at our brokenness.

In all creation,
Only the human family
Has strayed from the Sacred Way.

We are divided
And must come back together again
To walk as one in wholeness.

O Creator,
O Sacred One:
Teach us love, compassion, and honor,

So we may heal the earth.
So we may heal each other.

[Adapted, Ojibway Prayer]

Part III: REMEMBERING

I. *Dance of Life*

A1: *A time for all seasons*

Under heaven:

[All:] A time to live

And a time to die;

A time to plant

And a time to harvest;

A time to rend

And a time to sew;

A time to hurt

And a time to heal;

A time to seek

And a time to lose;

A time to embrace

And a time to reject;

A time to remember

And a time to forget;

A time to cry

And a time to laugh;

A time to love

And a time to hate.

A time to give

And a time to take;

A time to destroy

And a time to create;

A time for action

And a time for thought;

A time for war

And a time for peace;

A time to mourn

And a time to dance;

A time for silence

And a time for music—

A time for life

And only life.

[Adapted, Ecclesiastes 3: 1-8]

II. *Canticle of Life*

CANTICLE: FIRST PART

i. *First Soliloquy*

T2: O Lord:

Help me to remember who I am,

Guide me to preserve your creation.

Lead me to greater life.

[Adapted, Orthodox "Service for the Environment"]

ii. *First Canons*

[All:] Help me to remember who I am...

iii. *Chorale, First Verse*

[All:] Remember, remember

The circle of the sky:

The stars and the brown eagle,

The supernatural winds

Breathing night and day

From the four directions.

[Adapted, Pawnee/Osage/Omaha Indian Song]

CANTICLE: SECOND PART

iv. *Second Soliloquy*

S1: O Creator:

Guide us to preserve your creation.

Help us to protect the fullness of nature

In which we live and move and have our being.

Give us the breath of winds.

Give us the flow of waters.

Give us light.

[Adapted, Orthodox "Service for the Environment"]

v. *Chorale, Second Verse*

[All:] Remember, remember

The great life of the sun:

Breathing on the earth,

Falling upon earth,

Bringing out life from the earth—

Life covering the earth.

[Adapted, Pawnee/Osage/Omaha Indian Song]

vi. *Second Canons*

House made of dawn.

House made of evening light.

House made of the dark cloud.

House made of male rain.

House made of dark mist.

House made of female rain.

House made of pollen.

[Adapted, Navaho Chant]

CANTICLE: THIRD PART

vii. *Third Soliloquy*

A1: O Master:

Help us to remember

The holiness of your creation.

Guide us to preserve

The majesty of nature.

[Adapted, Orthodox "Service for the Environment"]

viii. *Chorale, Third Verse*

[All:] Remember, remember

The holiness of life:

The running streams and dwellings,

The young within the nest,

A hearth for sacred fire,

The holy flame.

[Adapted, Pawnee/Osage/Omaha Indian Song]

ix. *Third Canons*

Restore my feet for me.

Restore my legs for me.

Restore my body for me.

Restore my mind for me.

Restore my voice for me.

[Adapted, Navaho Chant]

CANTICLE: FINAL PART

x. Final Chorale

[All:] O Holy One:

Give peace to all nations

And understanding in all things,

So we may act as one

To preserve your creation.

[Adapted, Orthodox "Service for the Environment"]

xi. Final Canons

S1, T2: Rejoicing may I walk.

Rejoicing, with abundant dark clouds, may I walk.

Rejoicing, with abundant showers, may I walk.

Rejoicing, with abundant plants, may I walk.

Rejoicing, on a trail of pollen, may I walk.



ROBERT KYR

Robert Kyr (b. 1952) is considered to be one of the most prolific composers of his generation; he is also a writer and filmmaker. His output features a wide range of music for vocal ensembles of all types, as well as twelve symphonies, three chamber symphonies, three violin

xii. Epilogue

S1, T2: May it be beautiful before me.

May it be beautiful behind me.

May it be beautiful below me.

May it be beautiful above me.

May it be beautiful all around me.

In beauty it is finished.

Beauty before me...

Beauty behind me...

Beauty below me...

Beauty above me...

Beauty around me...

T2: *Remember...*

concerti, and works for diverse chamber ensembles. Luminous and sometimes ecstatic in effect, Kyr's music is basically tonal and modal, and he often combines music with other media in order to explore important intercultural themes, such as peace-making (conflict and reconciliation) and the environment (living in harmony with nature). His *Songs of the Soul* was premiered by Craig Hella Johnson and Conspirare Company of Voices, and hailed in the *Wall Street Journal* as "a powerful new achievement in American music that vividly traces a journey from despair to transcendence."

Five compact discs of Kyr's music are currently available: *Songs of the Soul* (Conspirare); *A Time for Life* (Cappella Romana); *Violin Concerto Trilogy* (Third Angle New Music); *Unseen Rain* (Ensemble Project Ars Nova), and *The Passion according to Four Evangelists* (Back Bay Chorale). In addition, his music is featured

on two Conspirare discs on Harmonia Mundi: *Samuel Barber—An American Romantic* (his chamber version of *The Lovers*) and *Sing Freedom!* (his original spiritual, *Freedom Song*), as well as several other compilation discs, including *Faces of a Woman* (MDG 344-1468), *Celestial Light: Music by Hildegard von Bingen and Robert Kyr* (Telarc CD 80456), and *The Fourth River: The Millennium Revealed* (Telarc CD 80534).

Over the past three decades, Kyr has received commissions from numerous music organizations, and from choruses and vocal ensembles in particular, including Cappella Romana (Portland/Seattle), Conspirare (Austin), Chanticleer (San Francisco), Santa Fe Desert Chorale, Austin Vocal Arts Ensemble (Chorus Austin), Yale Camerata, Harvard-Radcliffe Collegium Musicum, Harvard Glee Club, Radcliffe Choral Society, University of Chicago Choruses, Pacific Youth Choir, Cappella Nova (Scotland), Revalia (Estonia), Putni (Latvia), Moscow State Chamber Choir (Russia), Ensemble Project Ars Nova, Back Bay Chorale (Boston), Oregon Repertory Singers, Pacific Youth Choir, San Francisco Symphony Chorus, among many others.

Many foundations and institutions have commissioned Kyr's music, including Paul G. Allen Foundation, National Endowment for the Arts (NEA), Meet the Composer, Chamber Music America, Yale Institute of Sacred Music, Scottish Arts Council, Canada Council, Estonian Choral Society, Nagasaki Peace Museum, Chase Foundation (Boston), New England Foundation for the Arts, Hopkins Arts Center (Dartmouth), Templeton Foundation, Collins Foundation, Oregon's Regional Arts and Culture Council, Oregon Humanities Center, and Massachusetts Council for the Arts and Humanities.

Kyr holds degrees from Harvard (Ph.D.), University of Pennsylvania (M.A.), and Yale (B.A.). He has held teaching positions in composition and music theory at Yale, UCLA, Hartt School of Music, Aspen Music School, and the Longy School of Music. Currently, he is Philip H. Knight Professor of Music and Chair of the Composition Department at the University of Oregon School of Music and Dance. In addition to teaching, Kyr directs the Oregon Bach Festival Composers Symposium, the Music Today Festival, and the Vanguard Concert Series. Robert Kyr's website is www.robertkyr.com and he can be contacted at kyrcomposer@yahoo.com.

ALEXANDER LINGAS

Cappella Romana's founder and artistic director **Alexander Lingas**, is a Senior Lecturer 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 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 for 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.

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 embraced Rome and Western Europe, as well as the Byzantine Empire of Constantinople (New Rome) and its Slavic commonwealth. Each program in some way reflects the musical, cultural and spiritual heritage of this ecumenical vision.

Flexible in size according to the demands of the repertory, Cappella Romana is based in the Pacific Northwest of the United States of America, where it presents annual concert series in Portland, Oregon, and Seattle, Washington. 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 and the Priory of St. Bartholomew-the-Great in London, the Pontificio Istituto Orientale in Rome, the Tage Alter Musik (“Early Music Days”) in Regensburg, Germany, the University of Oxford, Princeton University, and Yale University, and venues in Greece, including the Sacred Music Festival of Patmos, the Ekatonpilianiani and Church of the Life-Receiving Spring on Paros, the Gennadius Library in Athens, and the Church of the Annunciation in Patras.

Cappella Romana has released over a dozen compact discs, including *Tikey Zes: The Divine Liturgy of St. John Chrysostom for Choir and Organ 1991/96; Live*

in Greece: From Constantinople to California; Voices of Byzantium: Medieval Byzantine Chant from Mt. Sinai (also released as *Mt. Sinai: Frontier of Byzantium; Byzantium 330–1453* (the official companion CD to the Royal Academy of Arts Exhibition); *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; The Divine Liturgy in English: The Complete Service in Byzantine Chant*, and others. Forthcoming recordings include a disc of choral works of the Finnish Orthodox Church directed by Ivan Moody and medieval Byzantine chant for Holy Friday in Jerusalem.

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 Department of Art & Art History. The ensemble continued the project in 2013 with concerts in Stanford’s Memorial Church (with the virtual acoustic of Hagia Sophia Cathedral in Constantinople/Istanbul) and in Memorial Church, followed by recording sessions for the disc of medieval Byzantine chant for Holy Friday in Jerusalem (forthcoming). Booking and other information at cappellaromana.org.

THIRD ANGLE NEW MUSIC

Third Angle New Music pushes the boundaries of the expected with the creation and performance of contemporary musical events, works, and collaborations. New music is a form of musical storytelling that works in harmony or dissonance with its environment. It’s an opportunity to rethink the conditions of the performance itself. Being new music, you never know what is going to happen next. Third Angle. It’s anything but ordinary.

Third Angle New Music String Quartet has received rave reviews for its performances of contemporary music. Following its recent tour of China, the quartet performed the epic four-hour String Quartet No. 2 by Morton Feldman and received the following accolade from *Asymmetry Music Magazine* in February 2012, “I cannot imagine it (Feldman String Quartet No. 2) played any more beautifully or perfectly than Third Angle played it. Rich tone, perfect intonation, razor-sharp ensemble, and a palpable love for this lovely music. No praise can be too high for this performance.” Learn more at thirdangle.org.

PRODUCTION CREDITS

Executive Producer: Mark Powell (Cappella Romana).

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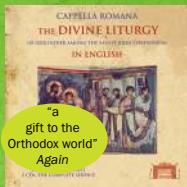
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The complete service on two CDs, featuring music drawn from the most authoritative traditions of Byzantine chanting. 40-page booklet with extensive essays on liturgy and Byzantine chant.



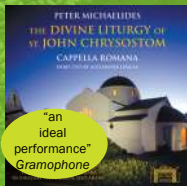
The Fall of Constantinople

Cappella Romana's critically acclaimed program of Byzantine chant and polyphony c. 1453 and motets by Guillaume Dufay explores the musical legacy of New Rome—caught between Latin West and Islamic East.



Voices of Byzantium: Medieval Byzantine Chant from Mt. Sinai

Byzantine musical treasures from cathedrals and monasteries preserved from destruction in the Egyptian desert at the Greek Orthodox Monastery of St. Catherine at Mt. Sinai.



Michaelides: Divine Liturgy

This outstanding choral setting combines elements of Byzantine chant combine with modern neo-classicism to create unaccompanied liturgical music of uncommon elegance and spiritual depth.



Tikey Zes: Divine Liturgy for Mixed Choir and Organ This highly original setting of the Liturgy by Tikey Zes achieves a balance of splendor with restraint that is, in an inculturated and dignified musical idiom, thoroughly Byzantine.

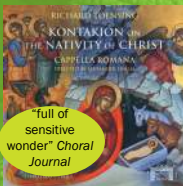


Live in Greece: From Constantinople to California Ancient Byzantine chants, encounters with Crusaders and Venetians, and music by Californians Frank Desby and his peers and Athenian composer Michael Adams (1929-2013).



Byzantium in Rome: Medieval Byzantine Chant

Led by Ioannis Arvanitis, this 2-CD set bears witness to Constantinopolitan music from before the Latin conquest of 1204, as recorded at Abbey of Grottaferrata near Rome (founded 1004).



Kontakion on the Nativity

American composer Richard Toensing creates a vibrant musical synthesis of East and West with new settings of ancient Orthodox Christmas texts, especially the dramatic words of St. Romanos the Melodist.