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VOCAL ENSEMBLE

ALEXANDER LINGAS, MUSIC DIRECTOR

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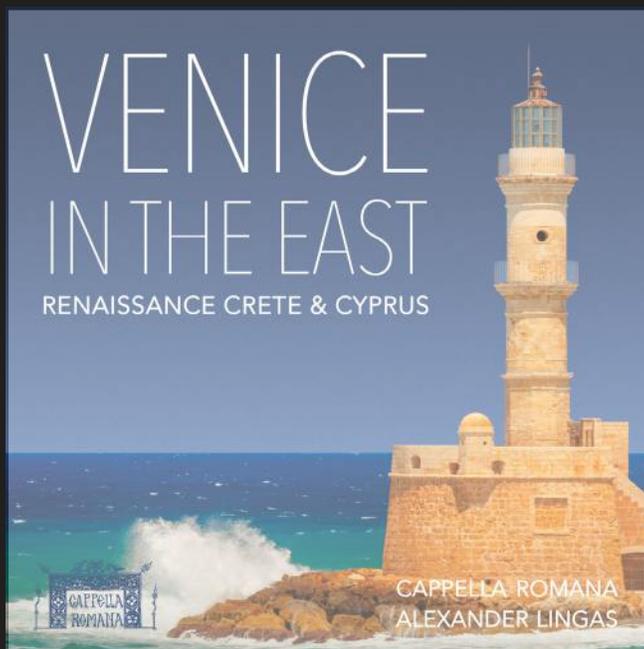
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MARY AND THE CROSS
JOHN MICHAEL BOYER, CONDUCTOR

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Alexander Lingas
Founder & Music Director

Cappella Romana presents Mary and the Cross

Friday, 13 September 2019 at 7:30 p.m.
St. Joseph Parish, Salem, Ore.

with support from the Greek Orthodox Community of Salem

Saturday, 14 September 2019 at 7:30 p.m.
St. Ignatius Parish, San Francisco, Calif.

Sunday, 15 September 2019 at 7:30 p.m.
Annunciation Greek Orthodox Church, Sacramento, Calif.

CONDUCTOR

ASSOCIATE MUSIC DIRECTOR

John Michael Boyer

MELODISTS

Kristen Buhler
Photini Downie Robinson
Nicholas Fine
Samuel Herron
Constantine Kokenes
Kerry McCarthy
Anya Thetford Seidel

ISOKRATES

Theodor Dumitrescu
David Krueger
David Stutz

PROGRAM

Kontakion «Τῆ Ὑπερμάχῳ Στρατηγῷ» “To you my Champion and Commander”	Traditional Edition by Ioannis Arvanitis (b. 1961)
Psalm 44, Troped: «Λόγον Ἀγαθόν» “A good word.” (Excerpt)	Chourmouziou Georgiou the Archivist (~1770 – 1840)
Canons of the Nativity of the Mother of God (September 8): Canon I, Mode II, Ode I; Canon II, Mode Plagal IV, Ode IX.	Petros Peloponnesios the Lambadarios (1735 – 1778) ed. Ioannis Vyzantios the Protopsaltis (1800 – 1866)
Prokeimenon of the Apostle for Feasts of the Most Holy Mother of God; Mode III.	John Michael Boyer (b. 1978)
Communion Verse for Feasts of the Mother of God; Mode IV.	Petros Peloponnesios
Canon I for August 1, Mode Pl. IV. Ode I with slow Katavasia	Petros Peloponnesios / Ioannis Vyzantios

Intermission

Doxastikon for Vespers for September 14, the Universal Exaltation of the Precious and Life-giving Cross	John Michael Boyer
Slow Great Doxology, Mode IV (Excerpt)	Petros Peloponnesios / John Michael Boyer
Asmatikon Trisagion of the Procession of the Cross	Georgios of Crete (d. 1816)
Aposticha of Matins of Great & Holy Friday; Modes I, II.	Petros Peloponnesios / John Michael Boyer
Idiomelon by George of the Holy City: «Τὸν Ἥλιον Κρύψαντα» “When Joseph saw.” Mode Pl. I	Germanos, Metropolitan of New Patras (17th c.) as abbreviated by Markos Vasileiou (1856 – 1919)

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Eirmos instead of “It is truly right” for Divine Liturgy on September 14	Ioannis Arvanitis
Kratima	Petros Peloponnesios

PROGRAM NOTE

“Mary & the Cross” brings together two great feast days celebrated this week on the Christian calendar: the Nativity of the Mother of God on September 8th, and the Universal Exaltation of the Cross on September 14th. These seemingly unrelated celebrations occur so close together that their respective corpora of hymnography dovetail one another, giving this season a paradoxical character. However, the juxtaposition of them regularly evokes the scene where the two come together: the Virgin standing at the Cross, weeping and lamenting the death of her Son.

This image inspired the genre of Orthodox hymnography known as the Σταυροθεοκίον (stavrotheotókion), or Cross-Theotokion (Theotókos meaning “Mother of God”), sung in daily worship on Wednesdays and Fridays and on certain special commemorations of the Cross. The literal “Crux” of the Christian narrative, these hymns vocalize not just Christ’s suffering, but that of his mother at seeing him crucified – in many cases exclaiming words of utter anguish, lamentation, and hope in her own voice. It is this image that inspired this evening’s program.

This program begins with purely Marian selections: first, the Kontakion to the Mother of God, “To you my Champion and Commander.” Originally composed out of thanksgiving for Constantinople being saved from invasion in 626, the piece is sung in the voice of the City herself. Cappella Romana has opened many programs with this text’s medieval melody; this evening we offer its popular melody as distilled over centuries of the living tradition of Byzantine Music, transcribed by Ioannis Arvanitis.

Troped psalmody—psalm verses intercalated with short hymns or phrases—takes on a curious form in the Byzantine tradition. Coming out of the early church’s practice of singing biblical Psalms with a repeating refrain (such as “Alleluia,”), this kind of troped psalmody inserts topical Christian content at the end of each psalm verse, creating a dialogue between the Old Testament and the New. In the case of “A Good Word,” each verse of Psalm 44 is troped with exclamations of praise to the Virgin Mary. Masterfully set by Chourmouzios the Archivist, the piece explores the mode Léghetos while creating a

dialogue of musical styles between the original Psalm verses and their Marian tropes.

Perhaps the most efficient form of hymnography (metrically identical stanzas sung to a set of fixed melodies with one-note-per-syllable), the Canon is a regular feature of contemporary Matins in the Byzantine rite. This form of hymnography is based on the nine Biblical Odes, or Canticles; seven from the Old Testament and two from the New: 1) The Ode of Moses in Exodus (Exodus 15:1-19); 2) The Ode of Moses in Deuteronomy (Deuteronomy 32:1-43) (sung only on Tuesdays in Lent); 3) The Prayer of Anna the mother of Samuel the Prophet (1 Samuel 2:1-10); 4) The Prayer of Habakkuk the Prophet (Habakkuk 3:2-19); 5) The Prayer of Isaiah the Prophet (Isaiah 26:9-20); 6) The Prayer of Jonah the Prophet (Jonah 2:3-10); 7) The Prayer of the Three Holy Children (Daniel 3:26-56); 8) The Song of the Three Holy Children (The *Benedicite*, Daniel 3:57-88); and 9) The Song of the Mother of God (The *Magnificat*, Luke 1:46-55) with the Prayer of Zacharias the father of the Forerunner (The *Benedictus*, Luke 1:68-79).

In its full monastic form, individual stanzas of the multi-ode Canon would each be introduced by a verse from the biblical Odes: another form of troped psalmody. On great feasts of the Lord or of the Mother of God, however, the Old Testament Odes fall away, leaving only the “sung sermons” of that particular Christian feast. This evening’s selection presents the very beginning and very end of the order of the Canons for the Nativity of the Mother of God: the first Ode of the first Canon, in the hard-chromatic Second Mode, and the ninth Ode of the second Canon, in the soft-diatonic Plagal Fourth Mode, both sung to the melodies of Petros Peloponnesios as transcribed by Ioannis Vyzantios.

On great feasts of the Mother of God, the Magnificat is chanted as the Prokeimenon (analogous to the Roman Gradual) during the Divine Liturgy. With sung Prokeimena today experiencing a slow revival in Greek practice, the current composition is one of my own, which I have set in its liturgically appointed Third Mode, in both Greek and English.

The last selection from the feast of the Nativity of the Mother of God is its Communion Verse, “I will take the cup of salvation,” composed in the Papadic Fourth Mode “Agia” by Petros Peloponnesios. Its melismatic texture

and expansive scale creates a musical meditation on a short, familiar text, while covering the liturgical action of the clergy's communion without need of repetition. Communion verses are often opportunities for composers to showcase their craft; this piece is no exception.

Leaving strictly Marian hymnography, we step into a feast of the Cross, its Procession on the first of August. The first ode of the first Canon of that feast hails the Cross itself as a source of grace and healing. In its last stanza we find the "Crux" of the first half of our program, a Cross-Theotokion, and finish with its slow Katavasia.

The second half of our program begins with the Doxastikon for the feast of the Universal Exaltation of the Precious Cross, sung in English in the soft-chromatic Second Mode, with frequent descents to its hard-chromatic "plagal." Not as efficient a vehicle for text delivery as the quick and syllabic Canon, the "Sticheraric" genre of the Doxastikon offers opportunities for meditation, text-painting, and storytelling: although it strictly follows the rules of its musical mode, it is through-composed (in this case one of my own compositions), and not restricted by a model melody.

One of the most anticipated moments of the year for cantors is the Great Doxology on feasts of the Cross: one traditionally sings the Slow Great Doxology by Petros Peloponnesios, and a melismatic Asmatikon Trisagion, while the Cross, decorated with flowers and basil leaves, is lifted on high and processed around the church. This evening, we offer an excerpt of the Doxology alternating in Greek and in English. The Asmatikon by Georgios of Crete – rarely heard in liturgical practice today – is the classic composition for the procession, giving ample time for the clergy to encircle a large church building.

Having begun with Mary and travelled to the Cross, we now find ourselves where the two meet: at the Crucifixion on Holy and Great Friday. The first of the Aposticha sets the scene: all creation trembling at the sight of the Crucifixion. As we move from the First Mode into the Second, the text becomes irate, interrogating the human race for its betrayal, yet marvelling at the redemption of Christ. In the third and fourth hymns of this set, we find the real "Crux" of our program: the Virgin Mary standing at the Cross of her Son crying out in grief. Petros

Peloponnesios's setting of these texts in the soft-chromatic Second Mode fully embodies and vocalizes the anguish of a mother for her dying son, which I can only imitate in my settings in English.

On Good Friday night, the Orthodox Church holds a service of lamentation at Christ's Tomb. Toward the end of this service, the "epitaph" tapestry depicting Jesus' burial is processed around the church neighborhood in a large carved wooden model representing the Tomb. As the community reenters the church building, the choir sings the Idiomel by George of the Holy City, telling the story of Joseph of Arimathea asking for the Body of Christ with the repeated refrain, "Give me this stranger..." Buried in this text, we again find the image of Mary at the Cross, quoted by Joseph. This setting, an abbreviation of that of Germanos of New Patras, is by early 20th-century composer and musicologist Markos Vasileiou.

We close our program with a joyful Cross-Theotokion, the Eirmos "Mystic Paradise are you." Set here by Ioannis Arvanitis in a kalophonic style, we follow it with the Kratima by Petros Peloponnesios, a rather sober composition as kratimata go, appropriate for the χαρμολύπη (harmolípi) — the "joyful sorrow" — of Mary at the Cross.

—John Michael Boyer

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TEXTS AND TRANSLATIONS

Κοντάκιον

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

Λόγον ἀγαθόν. Ἀλληλούϊα.

Ἐξηρεύετο ἡ καρδία μου λόγον ἀγαθόν.
Χαίρε Παντάνασσα Πανύμνητε, Μήτηρ Χριστοῦ τοῦ Θεοῦ.
Ἀλληλούϊα.

Λέγω ἐγὼ τὰ ἔργα μου τῷ βασιλεῖ. Χαίρε Βασίλισσα τῶν Ἀγγέλων, Δέσποινα τοῦ Κόσμου.
Ἀλληλούϊα.

Ἡ γλῶσσά μου κάλαμος γραμματέως ὀξυγράφου. Χαίρε τῶν Προφητῶν τὸ κύρηγμα, Πατριαρχῶν ἡ δόξα.
Ἀλληλούϊα.

Ἐξεχύθη χάρις ἐν χεῖλεσίν σου. Χαίρε ἄσπιλε, ἀμόλυντε, ἄφθορε Παναγία. Ἀλληλούϊα.

Ἄκουσον θύγατερ καὶ ἴδε καὶ κλῖνον τὸ οὖς Σου. Χαίρε Παράδεισε ἀγιώτατε, χαίρε Νύμφη ἀνύμφευτε.
Ἀλληλούϊα.

Καὶ ἐπιλάθου τοῦ λαοῦ Σου καὶ τοῦ οἴκου τοῦ πατρός Σου.
Χαίρε ἅγια, ἅγιων μείζων, χαίρε Νύμφη ἀνύμφευτε.
Ἀλληλούϊα.

Τὸ πρόσωπόν Σου λιτανεύουσιν οἱ πλοῦσιοι τοῦ λαοῦ.
Παναγία Παρθένη ἐπάκουσον, τῆς φωνῆς τοῦ ἀχρείου ἱκέτου Σου, στεναγμούς τῆς καρδίας προσφέρειν Σοι, ἀενάως εὐόδωσον Δέσποινα. Ἀλληλούϊα.

Μνησθήσομαι τοῦ ὀνόματός Σου ἐν πάσῃ γενεᾷ καὶ γενεᾷ.
Παναγία Παρθένη Θεόνυμφε, τὴν οἰκτρὰν λειτουργίαν μου πρόσδεξαι, καὶ Θεῷ τῷ εὐσπλάχνῳ προσάγαγε, ὅπως χαίρωμ δοξάζω Πανάμωμε. Ἀλληλούϊα.

Ὁ Κανὼν τοῦ Κυρίου Ἰωάννου Κανὼν α'

Ἦδὴ α'. Ὁ Εἰρμός.
«Δεῦτε λαοί, ἄσωμεν ἄσμα Χριστῷ τῷ Θεῷ, τῷ διελόντι θάλασσαν, καὶ ὀδηγήσαντι, τὸν λαὸν ὃν ἀνήκε, δουλείας Αἰγυπτίων, ὅτι δεδόξασται».

Δεῦτε πιστοί, Πνεύματι θείῳ γηθόμενοι, τὴν ἐξ ἀκάρπου σήμερον, ἐπιδημήσασαν, εἰς βροτῶν σωτηρίαν, ἀειπάρθενον Κόρη, ὕμνοις τιμήσωμεν.

Kontakion

To you my Champion and Commander I your city saved from disasters dedicate, O Mother of God, hymns of victory and thanksgiving; but as you have unassailable might from every kind of danger now deliver me, that I may cry to you: Hail, Bride without bridegroom!

A Good Word. Alleluia.

My heart has uttered a good Word.
Hail, all-praised Queen of all, Mother of our God.
Alleluia.

I tell my works to the King.
Hail, Queen of Angels, Sovereign of the world.
Alleluia.

My tongue is the pen of ready writer.
Hail, boast of the Prophets, glory of Patriarchs.
Alleluia.

Grace has poured from your lips.
Hail, spotless, undefiled, incorrupt, All-holy. Alleluia.

Listen my daughter and see, and incline your ear.
Hail, Paradise most holy. Hail, Bride without bridegroom.
Alleluia.

And forget your people and your father's house.
Hail, greater holy of holies. Hail, Bride without bridegroom.
Alleluia.

The richest of the people will entreat your favor.
All-holy Virgin, listen to the voice of your unprofitable servant.
Guide me to offer you without ceasing the groanings of my heart, Sovereign Lady. Alleluia.

I will remember your name throughout all generations. All-holy Virgin, Bride of God, accept my pitiable service and bring it to God the compassionate, that rejoicing I may give you glory, O All-blameless. Alleluia.

A Composition of Saint John of Damascus The First Canon

Ode I. Eirmos.
Come, O you people, let us sing a song to Christ God, who divided the sea and through it led His people, whom He had brought out of Egyptian bondage: for He has been glorified.

Come, O you faithful, rejoicing in the divine Spirit, and let us honor in hymns the ever-virgin Maid, who has come forth today from a barren woman, for the salvation of mortal men.

Χαίρε σεμνή, Μήτηρ και δούλη Χριστοῦ τοῦ Θεοῦ, ἡ τῆς ἀρχαίας πρόξενος, μακαριότητος, τῶν ἀνθρώπων τῷ γένει, σὲ πάντες ἐπαξίως, ὕμνοις δοξάζομεν.

Ἡ τῆς ζωῆς, τίκεται σήμερον γέφυρα, δι' ἧς βροτοὶ ἀνάκλησιν, τῆς καταπτώσεως, τῆς εἰς Ἄιδου εὐρόντες, Χριστὸν τὸν ζωοδότην, ὕμνοις δοξάζουσιν.

Κανὼν β', τοῦ Κυρίου Ἀνδρέου.

Ἦδὴ θ' Ἦχος πλ. δ'. Ὁ Εἰρμὸς.

«Ἀλλότριον τῶν μητέρων ἢ παρθενία, καὶ ξένον ταῖς παρθένοις ἢ παιδοποιΐα· ἐπὶ σοὶ Θεοτόκε ἀμφοτέρα ὠκονομήθη. Διὸ σε πᾶσαι αἱ φυλαὶ τῆς γῆς, ἀπαύστως μακαρίζομεν».

Ἐπάξιον Θεομήτορ τῆς σῆς ἀγνείας, τὸν τόκον ἐκληρώσω δι' ἐπαγγελίας· τῇ ποτὲ γὰρ ἀκάρπῳ, θεόβλαστος καρπὸς ἐδόθη· διὸ σε πᾶσαι αἱ φυλαὶ τῆς γῆς, ἀπαύστως μακαρίζομεν.

Πεπλήρωται τοῦ βοῶντος ἡ προφητεία, φησὶ γάρ· Ἀναστήσω σκηνὴν τὴν πεπτωκυῖαν, τοῦ ἱεροῦ Δαυὶδ, ἐν σοὶ, Ἄχραντε προτυπωθεῖσαν, δι' ἧς ὁ σύμπας τῶν ἀνθρώπων χοῦς, εἰς σῶμα ἀνεπλάσθη Θεῷ.

Τὰ σπάργανα προσκυνουμέν σου Θεοτόκε, δοξάζομεν τὸν δόντα καρπὸν τῇ πρώην στείρα, καὶ ἀνοίξαντα μήτραν, τὴν ἄγονον ἐκ παραδόξου· ποιεῖ γὰρ πάντα ὅσα βούλεται, Θεὸς ὢν παντεξούσιος.

Ἐβλάστησας νυμφοτόκε Ἄννα θεόφρον, ἐκ μήτρας παρ' ἐλπίδα, καὶ ἐξ ἐπαγγελίας, παρθενοφυτον ἄνθος, θεόβλαστον ἀγνείας κάλλος· διὸ σε πάντες μακαρίζομεν, ὡς ῥίζαν τῆς ζωῆς ἡμῶν.

Δόξα Πατρὶ καὶ Υἱῷ καὶ ἀγίῳ Πνεύματι.

Ἀλλότριον τοῖς ἀνόμοις ἐστὶ δοξάζειν, τὴν ἀναρχον Τριάδα, Πατέρα καὶ Υἱόν τε, καὶ τὸ Ἅγιον Πνεῦμα, τὴν ἄκτιστον παγκρατορίαν, δι' ἧς ὁ σύμπας κόσμος ἤδρασται, τῷ νεύματι τοῦ κράτους αὐτῆς.

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

Ἐχώρησας ἐν γαστρὶ σου Παρθενομήτορ, τὸν ἕνα τῆς Τριάδος Χριστὸν τὸν Βασιλέα, ὃν ὕμνεῖ πᾶσα κτίσις, καὶ τρέμουσιν οἱ ἄνω θρόνοι· αὐτὸν δυσώπει πανσεβάσμιε, σωθῆναι τὰς ψυχὰς ἡμῶν.

Προκείμενον. Ἦχος γ'.

Μεγαλύνει ἡ ψυχὴ μου τὸν Κύριον καὶ ἠγαλλίασε τὸ πνεῦμά μου ἐπὶ τῷ Θεῷ τῷ Σωτηρῇ μου.

Στίχος· Ὅτι ἐπέβλεψεν ἐπὶ τὴν ταπεινώσιν τῆς δούλης αὐτοῦ· ἰδοὺ γάρ, ἀπὸ τοῦ νῦν μακαριοῦσά με πᾶσαι αἱ γενεαί.

Hail, holy Mother and handmaid of Christ our God, who have restored to mankind its original blessedness. We all glorify you in song as is right.

Today the Bridge of Life is born. Through her mortal men, fallen into hell, find their way up again, and they glorify in song Christ the Giver of life.

The Second Canon, by St. Andrew of Crete.

Ode IX. Mode Pl. IV. Heirmos.

Virginité is alien to motherhood, and childbearing is a thing strange to virgins: yet in you, O Theotokos, both are to be found. Therefore, we and all the nations of the earth without ceasing call you blessed.

O Mother of God, you have inherited according to the promise a birth worthy of your purity. For as a God-given fruit you have been granted to her who before was fruitless. Therefore, we and all the nations of the earth without ceasing call you blessed.

Fulfilled is the prophecy of him that cried out, saying: "I will raise up the tabernacle of sacred David that is fallen," You, O Undeified, did his words prefigure, through whom the dust of man has been wholly refashioned into a body for God.

We venerate your swaddling clothes, O Theotokos: we glorify the Lord that gave you as fruit to her that before was childless. He has opened by a miracle the barren womb of Ann: for, as almighty God, He does whatsoever pleases Him.

O holy Ann, mother of the Virgin, you have put forth from your womb, against all hope, a virgin flower according to the promise, a divine bud pure and beautiful. Therefore as the root of our life do we call you blessed.

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

It is alien to evil-doers to glorify the Trinity that has no beginning, Father, Son, and Holy Spirit, the uncreated and sovereign Power that founded the whole world by an act of His might.

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

You have contained in your womb, O Virgin Mother, One of the Trinity, Christ the King, whose praises all creation sings and before whom the thrones on high tremble. O all-venerated Lady, entreat Him for the salvation of our souls.

Prokeimenon. Mode III.

My soul magnifies the Lord and my Spirit has rejoiced in God my Savior.

Verse: For he has regarded the lowliness of his handmaiden for behold from henceforth all generations will call me blessed.

Κοινωνικόν·

Ποτήριον σωτηρίου λήψομαι, καὶ τὸ ὄνομα Κυρίου ἐπικαλέσομαι. Ἀλληλουῖα.

Ὁ Κανὼν τοῦ Σταυροῦ· Ποίημα Ἰωσήφ.

Ἦδὴ α' ὁ Εἰρμός, Ἦχος πλ. δ'
«Ἀρματηλάτην Φαραὼ ἐβύθησε, τερατουργοῦσα ποτέ, Μωσαϊκῆ
ράβδος, σταυροτύπως πλήξασα, καὶ διελοῦσα θάλασσαν,
Ἰσραὴλ δὲ φυγάδα, πεζὸν ὀδίτην διέσωσεν, ἄσμα τῷ Θεῷ
ἀναμέλλοντα».

Στίχος· Σταυρὲ τοῦ Χριστοῦ, σῶσον ἡμᾶς τῇ δυνάμει σου.

Τὸν τοῦ Κυρίου ζωηφόρον σήμερον, Σταυρὸν νοῖ καθαρῶ,
καὶ εὐσεβεῖ γνώμη, πάντες προσκυνήσωμεν· πρόκειται γὰρ
δωρούμενος, τοῖς αὐτῷ προσιοῦσιν, ἀγιασμὸν καὶ σωτήριον,
ἔλλαμψιν καὶ δόξαν καὶ ἔλεος.

Στίχος· Σταυρὲ τοῦ Χριστοῦ, σῶσον ἡμᾶς τῇ δυνάμει σου.

Ὁ ζωοδώρητος Σταυρὸς προκειμένος, καὶ καθορώμενος,
φωτοειδῆ αἴγλην, ἀποπέμπει χάριτος, προσέλθωμεν καὶ
λάβωμεν, φωτισμὸν εὐφροσύνης, καὶ σωτηρίαν καὶ ἄφεσιν,
αἴνεσιν Κυρίῳ προσάγοντες.

Στίχος· Σταυρὲ τοῦ Χριστοῦ, σῶσον ἡμᾶς τῇ δυνάμει σου.

Πρόκειται ξένον τοῖς ὀρώσι θέαμα, Σταυρὸς ὁ τίμιος, καὶ ὡς
πηγὴ βρῦει, ψυχικὰ χαρίσματα, καὶ παύει ἁμαρτήματα, καὶ
νοσήματα λύει, καὶ τὰ φρονήματα ῥώννυσι, τῶν εἰλικρινῶς
προσκυνοῦντων αὐτόν.

Στίχος· Σταυρὲ τοῦ Χριστοῦ, σῶσον ἡμᾶς τῇ δυνάμει σου.

Ῥάβδος ἐτύπου τοῦ Σταυροῦ τὸ τρόπαιον, θάλασσαν τέμνουσα,
δι' οὗ ἡμεῖς πίστει, ἀποντίστως πλέομεν, τοῦ βίου ὕδωρ
ἄστατον, καὶ τὰ ρεύματα πάντα, τῆς ἁμαρτίας ἐκφεύγομεν, καὶ
θείας γαλήνης πληρούμεθα.

Σταυροθεοτοκίον.

Στίχος· Ὑπεραγία Θεοτόκε, σῶσον ἡμᾶς.

Ὅτε σε τέκνον ἀπορρήτως ἔτεκον, ὠδίνους ἔφυγον, καὶ πῶς
νυνὶ ὄλη, ὀδυνῶν πεπλήρωμαι; Ὅρῳ γὰρ σε κρεμάμενον, ὡς
κακοῦργον ἐν ξύλῳ, τὴν γῆν ἀσχέτως κρεμάσαντα, ἔλεγεν ἡ
Πάναγνος κλαίουσα.

Καταβασία·

Σταυρὸν χαράξας Μωσῆς, ἐπ' εὐθείας ῥάβδῳ, τὴν Ἐρυθρὰν
διέτεμε, τῷ Ἰσραὴλ πεζεύσαντι, τὴν δὲ ἐπιστρεπτικῶς, Φαραὼ
τοῖς ἄρμασι κροτήσας ἦνωσεν· ἐπ' εὐρους διαγράψας, τὸ
ἀήττητον ὄπλον, διὸ Χριστῷ ἕσωμεν· τῷ Θεῷ ἡμῶν, ὅτι
δεδόξασται.

Communion Verse

I will take the cup of salvation, and call upon the name of the Lord. Alleluia.

The Canon of the Cross, a composition by Joseph (the Hymnographer).

Ode 1. Eirmos. Mode Pl. IV.

Moses' wonderworking staff, striking and dividing the sea in the figure of a cross, once drowned Pharaoh the charioteer, while it saved Israel the fugitive as he marched on foot, singing a song to God.

Verse: O Cross of Christ, save us by your power.

Let us today with pure mind and devout intent worship the life-bearing Cross of the Lord; for it is set forth granting to those who approach it sanctification and salvation, illumination, glory and mercy.

Verse: O Cross of Christ, save us by your power.

The life-giving Cross set forth and contemplated sends out a beam of grace formed of light. Let us draw near and receive enlightenment of joy, salvation and forgiveness, as we bring praise to the Lord.

Verse: O Cross of Christ, save us by your power.

A strange sight is set forth for those who watch, the precious Cross; and like a source it pours out spiritual gifts of grace, brings sins to an end, abolishes diseases and strengthens the thoughts of those worship it sincerely.

Verse: O Cross of Christ, save us by your power.

A rod which parted the sea prefigured the trophy of the Cross, through which we by faith sail the troubled water of life undrowned, escape all the streams of sin and are filled with divine calm.

Cross-Theotokion.

Verse: Most holy Mother of God, save us.

“When I gave birth to you ineffably, my Child, I escaped the pangs of labor; how then am I now all filled with griefs? For I see you, who hung the earth without restraint, hanged like a malefactor on a Tree,” said the All-Pure One, as she cried.

Katavasia:

A Cross Moses traced out as he cut the Red Sea in a straight line with his rod for Israel as they marched on foot; and then united it again, overwhelming Pharaoh with his chariots, as with another line he marked out the invincible weapon. Therefore let us sing to Christ our God, for he has been glorified.

INTERMISSION

Doxastikon. Mode II.

Come, all you nations, let us worship the blessed Wood, through which the everlasting justice came to pass. For he who by a tree deceived our forefather Adam, is deceived himself by the Cross; and he who by tyranny gained dominion over the royal creation, by faith is utterly overthrown. By the Blood of God, the serpent's poison is washed away; and the curse of just condemnation is loosed by the unjust judgement passed against the Just One. For it was fitting that the wood should be healed by wood; and that the sufferings of him who was condemned because of the tree should be put to an end through the Passion of him who is passionless. But, O Christ our King, glory to your dread dispensation toward us, through which you have saved us all, as you are good and the lover of humankind.

Μεγάλη Δοξολογία Ἦχος δ΄.

Δόξα σοι τῷ δειξαντι τὸ φῶς, Δόξα ἐν ὑψίστοις Θεῷ, καὶ ἐπὶ γῆς εἰρήνη, ἐν ἀνθρώποις εὐδοκία.

Κύριε βασιλεῦ, ἐπουράνιε Θεέ, Πάτερ παντοκράτορ, Κύριε Υἱὲ μονογενές, Ἰησοῦ Χριστέ, καὶ Ἅγιον Πνεῦμα,

Εὐλογητὸς εἶ, Κύριε, ὁ Θεὸς τῶν Πατέρων ἡμῶν, καὶ αἰνετὸν καὶ δεδοξασμένον τὸ ὄνομά σου εἰς τοὺς αἰῶνας. Ἀμήν.

Παράτεινον τὸ ἔλεός σου τοῖς γινώσκουσί σε.
Ἅγιος ὁ Θεός, Ἅγιος Ἰσχυρός, Ἅγιος Ἀθάνατος, ἐλέησον ἡμᾶς.

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

Great Doxology Mode IV.

Glory to you have shown us the light. Glory to God in the highest, and on earth peace, good will among men.

We praise you, we bless you, we worship you, we glorify you, we give you thanks for your great glory.

Lord, King, God of heaven, Father almighty: Lord, only-begotten Son, Jesus Christ and Holy Spirit.

Lord God, Lamb of God, Son of the Father, who take away the sin of the world, have mercy on us; you take away the sins of the world.

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 Mighty, Holy Immortal, have mercy upon us.

Holy God, Holy Mighty, Holy Immortal, have mercy upon us.

Asmatikon
Holy God, Holy Mighty, Holy Immortal, have mercy on us.

Ἀπόστιχα·

Ἦχος β΄.

Στίχος· Διεμερίσαντο τὰ ἱμάτιά μου ἑαυτοῖς, καὶ ἐπὶ τὸν ἱματισμὸν μου ἔβαλον κληρὸν.

Λαὸς δυσσεβῆς καὶ παράνομος, ἵνα τί μελετᾷ κενὰ; ἵνα τί τὴν ζωὴν τῶν ἀπάντων, θανάτῳ κατεδίκασε; Μέγα θαῦμα! ὅτι ὁ Κτίστης τοῦ Κόσμου, εἰς χεῖρας ἀνόμων παραδίδοται, καὶ ἐπὶ ξύλου ἀνυψοῦται ὁ φιλόανθρωπος, ἵνα τοὺς ἐν Ἄιδῃ δεσμώτας ἐλευθερώσῃ, κρίζοντας· Μακρόθυμε Κύριε δόξα σοι.

Στίχ. Ὁ δὲ Θεὸς Βασιλεὺς ἡμῶν, πρὸ αἰώνων εἰργάσατο σωτηρίαν ἐν μέσῳ τῆς γῆς.

Ἐπὶ ξύλου βλέπουσα, κρεμάμενον Χριστέ, σὲ τὸν πάντων Κτίστην καὶ Θεόν, ἢ σὲ ἀσπόρως τεκοῦσα, ἐβόα, πικρῶς· Υἱέ μου, ποῦ τὸ κάλλος ἔδω τῆς μορφῆς σου; οὐ φέρω καθορᾶν σε, ἀδίκως σταυρούμενον· σπεῦσον οὖν ἀνάστηθι, ὅπως ἴδω κἀγάῳ, σοῦ τὴν ἐκ νεκρῶν, τριήμερον ἐξανάστασιν.

Ἰδιόμελον Γεωργίου Ἀκροπολίτου.

Ἦχος πλ. α΄.

Τὸν ἥλιον κρύψαντα τὰς ἰδίας ἀκτίνας καὶ τὸ καταπέτασμα τοῦ ναοῦ διαρραγέν, τῷ τοῦ Σωτῆρος θανάτῳ, ὁ Ἰωσήφ θεασάμενος, προσῆλθε τῷ Πιλάτῳ καὶ καθικετεύει λέγων· δός μοι τοῦτον τὸν ξένον, τὸν ἐκ βρέφους ὡς ξένον ξενωθέντα ἐν κόσμῳ· δός μοι τοῦτον τὸν ξένον, ὃν ὁμόφυλοι μισοῦντες θανατοῦσιν ὡς ξένον· δός μοι τοῦτον τὸν ξένον, ὃν ξενίζομαι βλέπειν τοῦ θανάτου τὸ ξένον· δός μοι τοῦτον τὸν ξένον, ὅστις οἶδεν ξενίζειν τοὺς πτωχοὺς τε καὶ ξένους· δός μοι τοῦτον τὸν ξένον, ὃν Ἑβραῖοι τῷ φθόνῳ ἀπεξένωσαν κόσμῳ· δός μοι τοῦτον τὸν ξένον, ἵνα κρύψω ἐν τάφῳ, ὃς ὡς ξένος οὐκ ἔχει τὴν κεφαλὴν ποῦ κλίνει· δός μοι τοῦτον τὸν ξένον, ὃν ἡ Μήτηρ

Aposticha: Mode I

All creation was changed by fear when it saw you hanging on the Cross, O Christ; the sun was darkened and the foundations of the earth were shaken; all things were suffering with you, the Creator of them all. You endured willingly for us. Lord, glory to you!

Mode II

Verse: They parted my garments among them and cast lots for my clothing.

Impious and lawless people, why do you meditate vain things? Why have you condemned the life of all to death? O great marvel! That the Creator of the world, who loves humankind, is betrayed into the hand of transgressors and lifted up on a tree, that he may free the prisoners in Hell. Long-suffering Lord, glory to you!

Verse: They gave me gall for food; and for my thirst they gave me vinegar to drink.

Today the blameless Virgin, when she saw you hanging on the Cross, with a mother's love lamented, bitterly wounded in her heart, groaning in lamentation from the depth of her soul, she struck her cheeks and tore her hair; and so beating her breast she cried out with grief, 'Woe is me, my divine child! Woe is me, light of the world! Why have you left my sight, Lamb of God?' Therefore the armies of the Bodiless Powers were seized with terror as they said, 'Lord, beyond understanding, glory to you!

Verse: God is our king, he has wrought salvation in the midst of the earth.

When she saw you, O Christ, the Creator and God of all, hanging on the Cross, she who bore you without seed, cried bitterly: My Son, where has the beauty of your form departed? I cannot bear to see you unjustly crucified; hasten then, arise, that I too may see your resurrection from the dead on the third day.

Idiomel by George of the Holy City

Mode Plagal I:

When Joseph saw that the sun had hidden its rays and the veil of the temple had been rent in two at the death of the Savior, he approached Pilate and entreated him, saying, 'Give me this stranger, who since infancy has been a stranger in the world. Give me this stranger, whom members of his own race hated and slew as a stranger. Give me this stranger, whom I welcome as a stranger as I see the strangeness of his death. Give me this stranger, who knew how to welcome as strangers the poor and those who were strangers. Give me this stranger, whom Hebrews out of envy have made a stranger to the world. Give me this stranger, that I may hide in a tomb one who as

καθωρῶσα νεκρωθέντα ἔβρα· Ὡ γίε καὶ Θεέ μου, εἰ καὶ τὰ σπλάγγνα τιτρώσκομαι, καὶ καρδίαν σπαράττομαι, νεκρόν σε καθωρῶσα, ἀλλὰ τῆ σῆ ἀναστάσει θαρροῦσα μεγαλύνω. Καὶ τούτοις τοίνυν τοῖς λόγοις δυσωπῶν τὸν Πιλάτον ὁ εὐσχήμων λαμβάνει τοῦ Σωτήρος τὸ σῶμα, ὃ καὶ φόβῳ ἐν σινδόνι ἐνειλήσας καὶ σμύρνη, κατέθετο ἐν τάφῳ τὸν παρέχοντα πᾶσι ζωὴν αἰώνιον καὶ τὸ μέγα ἔλεος.

Εἰρμός, Ἦχος πλ. δ'.

Μυστικῶς εἰ Θεοτόκε Παράδεισος, ἀγεωργήτως βλαστήσασα Χριστόν, ὑφ' οὗ τὸ τοῦ Σταυροῦ, ζωηφόρον ἐν γῆ, πεφυτούργηται δένδρον· δι' οὗ νῦν ὑψουμένον, προσκυνοῦντες αὐτὸν σέ μεγαλύνομεν.

Κράτημα

a stranger has no place to lay his head. Give me this stranger, whose mother when she saw him slain cried out, 'O my Son and my God, though I am wounded to the core and torn to the heart as I see you dead, yet confident in your resurrection, I magnify you.' When he had with words like this entreated Pilate, the noble Joseph takes the Savior's body, and having in fear wrapped it in a winding sheet with myrrh, he placed in a tomb the One who grants the world eternal life and his great mercy.

Eirmos. Mode Pl. IV:

Mystic Paradise are you, O Mother of God, who untitled brought forth Christ, who planted on the earth the life-giving Tree of the Cross. And so as it is raised today, we worship it and magnify you.

Kratima

CAPPELLA ROMANA

Its performances “like jeweled light flooding the space” (Los Angeles Times), Cappella Romana is a professional vocal 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. The ensemble is known especially for its presentations and recordings of medieval Byzantine chant, Greek and Russian Orthodox choral works, and other sacred music that expresses the historic traditions of a unified Christian inheritance. Founded in 1991, Cappella Romana has a special commitment to mastering the Slavic and Byzantine musical repertoires in their original languages, thereby making accessible to the general public two great musical traditions that are little known in the West. The ensemble presents annual concert series in Portland, Oregon, Seattle, Washington, and San Francisco, California, in addition to touring nationally and internationally, most recently to Hungary, Serbia, and the UK. Critics have consistently praised Cappella Romana for their unusual and innovative programming, including numerous world and American premieres. Cappella Romana has released more than 20 recordings.

cappellaromana.org

CONDUCTOR

Associate music director **John Michael Boyer** has been a professional singer and conductor since 1997. He began an apprenticeship in Byzantine Music at age 14 under Cappella Romana founder and music Director Alexander Lingas, and later studied formally in Athens with the late *Archon Protopsaltis* Lycourgos Angelopoulos (+2014) and with renowned cantor, composer, and musicologist Dr. Ioannis Arvanitis. Now an expert Byzantine cantor, John lectures on liturgical music across the United States and abroad. Performing with Cappella Romana since 1999, he was appointed its Associate Music Director in 2017. In 2006, John was appointed *Protopsaltis* of the Greek Orthodox Metropolis of San Francisco by His Eminence Metropolitan Gerasimos, and continues to serve the Metropolis in developing resources in the disciplines of Orthodox liturgical music, rubrics and theology. John is founder and Artistic Director of *Próto*, a collaborative duet with the esteemed Lebanese-American cantor Deacon John (Rassem) El Massih; their seminal recording, *Sun of Justice: Byzantine Chant for Christmas*, was released in December, 2017 to critical acclaim. John is an active composer, having produced new music for CD recordings *Divine Liturgy in English* (Cappella Romana), *All Creation Trembled* (Holy Cross Greek Orthodox School of Theology), and *Sun of Justice*. In 2013, John set the English liturgical

texts to traditional Byzantine melodies for the funeral of Sir John Tavener. From 2013 to 2018, he collaborated on the new composition *Heaven & Earth: A Song of Creation*, for the St. John of Damascus Society, and conducted its premiere in 2018 with Cappella Romana. John has written several articles in the discipline of liturgical music, published in *Praxis*, the ASBMH, and several online sources. A 2020 publication is projected for his book, *Byzantine Chant: the Received Tradition – A Lesson Book*, as well as his *Resurrectionary*, an English *Anastasimatarion* using the translations of the late Archimandrite Ephrem (Lash) (+2016). In 2018 John married renowned Greek philologist and modern historian, Evangelia Boubougiatzi. Their vision is to create an Institute of Liturgical Arts and Hellenic Culture, based on the West Coast.

THE SINGERS

Kristen Buhler is a native Oregonian, and has sung with Cappella Romana since 2006. Praised for her “smooth and heartfelt” singing (Artslandia), she has performed professionally with many local ensembles. She earned B.A. degrees from George Fox University in Newberg in both Vocal Music Performance and Writing/Literature, then went on to Portland State University where she garnered a M.M. degree in Choral Conducting and a M.S. degree in Special Education. By day, Kristen teaches braille to visually impaired students. She has been a co-author of a national braille curriculum entitled *Building on Patterns* for the last ten years. In her spare time, she is always up for pub quiz, or a spur of the moment trip to anywhere.

Photini Downie Robinson has performed with Cappella Romana since 2007 and has served on the Board of Directors since 2016. A native of the Midwest, she earned her bachelor’s degree from DePauw University in Indiana with a double major in Vocal Performance and Computer Science. Since then, she has maintained a dual career in both technology and the arts. Photini runs a private voice studio, YPHOS Music, and is also a part-time programmer in the field of Electronic Data Interchange for the insurance industry. She leads the chant team at Holy Trinity Greek Orthodox Cathedral and is one of the country’s leading advocates for integrating women into the Psaltic Art. In August, Photini attended the Liturgical Arts Academy where she was a student in the Advanced Byzantine

Chant section taught by our own John Michael Boyer. She lives in Southeast Portland with her husband Roger and teenage son Paul.

Theodor Dumitrescu is a software engineer and musicologist based in the Bay Area. He holds a B.A. in Computer Science from Princeton University and a D.Phil. in Musicology from the University of Oxford, and was formerly assistant professor of musicology at Utrecht University. His research centers on the history, analysis, and theory of European music c. 1500. He is the author and editor of numerous early music publications, including *The Early Tudor Court and International Musical Relations* (2007), *The York Masses* (2010), and *Early Music Editing: Principles, Historiography, Future Directions* (2013).

Nicholas Fine is protopsaltis of St. George Antiochian Orthodox Church in Portland. He is also an avid singer of music of the Slavic traditions and is a regular tenor with Kliros Ensemble. Degreed in Theology and New Testament Greek, he is married to Liana and they recently welcomed their first child into the world.

Sam Herron first studied Byzantine Chant with Leonidas Kotsiris, then in 2006 lived in Athens to study with Lycourgos Angelopoulos (d. 2014) and performed with the Greek Byzantine Choir while there. Having served as cantor in a number of Greek Orthodox parishes nationwide, he earned the Certificate in Byzantine Music from Holy Cross School of Theology in Brookline, Massachusetts, and now serves as the Protopsaltis of Assumption Greek Orthodox Church, Scottsdale, Arizona. He also performs with Psaltikon (Boston), and the Archdiocesan Byzantine Choir (New York), and is the founder and director of the Dynamis Byzantine Ensemble, an initiative and performance ensemble that focusses on producing high-quality English language translations, compositions, and recordings. He is also a teacher of Byzantine music (samuelherron.com).

Constantine Kokenes is a physician in his 13th season with Cappella Romana. He formerly performed Byzantine Chant throughout the US and Europe with the Romeiko Ensemble and the Axion Estin singers, and is a co-founder of The Liturgical Arts Academy of the Greek Orthodox Metropolis of Atlanta. When not singing, he can be found in Honduras or Guatemala on medical missions.

David Krueger is grateful to have been performing, touring, and recording with Cappella Romana since 1997, as a bass II and isokrat. His experience includes theater, jazz, folk, world, and sacred music, and he has worked with a number of fine ensembles throughout the Northwest. He loves traveling and being a dad.

Kerry McCarthy has sung with Cappella Romana since 1994. She is a musician and author known for her work on the English Renaissance. She sings in the Gregorian chant group at Holy Rosary in Portland and is a regular collaborator with many local ensembles. Her current research project is a book about Thomas Tallis for Oxford University Press, a companion volume to her recent book about William Byrd, which was given the 2014 ASCAP Slonimsky Award for composer biography of the year. She also enjoys cooking, bicycling, and her multilingual duties as Cappella's music librarian.

David Stutz is a singer who has enjoyed over fifty years of performing early music professionally, both as a soloist and as a member of numerous ensembles. He is also a composer who continues to explore the intersections between computers, music, theater, and the abstract world of pure mathematics. When not holding drones or reading proofs, he has collaborated on full-length biographical intermedia theater pieces about Alan Turing and Douglas Hofstadter, incidental music for plays, ballets, and films, as well as experimental vocal music to accompany Neal Stephenson's book *Anathem*. David also enjoys live improvisation, which for him often takes the form of creating ambient soundscapes by using computers, modular synthesizers, and algorithms to alter and enhance field recordings and sampled sounds.

Anya Thetford Seidel comes to Cappella Romana with experience in both Byzantine and Slavic liturgical music. As a founding member of the Chicago-based Panagia Koukouzelissa Choir, Anya is a dedicated advocate for the performance of traditional Byzantine chant in English. Anya graduated from the University of Chicago, where she performed with the Motet Choir and earned degrees in psychology and social work. She spends her days working as a behavioral health consultant in the Portland area and is grateful to be raising three sons together with her husband Robert.

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Kaye Van Valkenburg &
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Susan Armitage
Georgianna Askoff
David Berkey
Tom Bird
Elise Bodtke
Marilyn Bruya
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James Buskirk
Barbara Canada
Glenn Chinn
Christine Colasurdo
Rev. Dn. David and Barbara Cole
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Stephen Freimuth & William
Evans
Aron Faegre
Jennifer Rauch & Michael
Fanuzzi
Angela Fyri
Katherine Asbury Giachetti
Richard W Goepfert
Lydia Grimm
Sue Ellen Hays
Paul Hopp
Gayle Hughes
Charles Isaacson
Jessica Israels
Wendy Jackson
Carl Johansen
Patricia Johnson
Carol & Barry Kast
Julia Kovalev
Aristide LaVey
Merrilyn & Wesely Lingren
Barbara A Manildi
Jerry Mayer
John French and Lauren
McNaughton

Steven Mempa
Rod & Meg Merrick
Stephen & Sandra Norcross
John O'Farrell
Eileen Odum
Daniel Page
Deborah Redman
Cynthia Richardson
Teri Rowan
Audrey Schindler
Leslie Schockner
Stephanie Scripps
Vicki Seller
Gwen and Alan Shusterman
Kyle Sims
Drs. Justin Smith & Christine Liu
David Streatfield &
Madeline E Wilde
Jerome Tagger
Elena Tolstova
Cynthia Trumpower
Chrysanthe Voreas
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Steve Bilow
Maria Boyer
Gracie Campbell
Diane Cherry
Robert Clark
Rebecca Clodfelter
Pam Cogswell
Trilby Coolidge
Marilee Davies
Beth Davis
Juanita Doerksen
Photini Downie Robinson
& Roger Robinson
Anne Draper
John Eismann
Renée Favand-See

Laura Fay
Paul Fischbach
Sue Fischer
Mary Forst
Ann Gaffke
Ann Glusker
Laura Graser
Julia & Seymour Hanfling
Tarky Hart
Fran Head
Carol Herzberg
Andrea Hess
Tom & Carol Hull
Don & Lila Isaacson
Wendy Jackson
Dorothy Jones
Thomas LaBarge
Emily Lau
Brian Lew
Michelle & Haynes Lund
Cynthia Markum
Kerry McCarthy
Linda Mendez
Shanti Michael
Jean Murray
Kevin O'Connor
Wendy Beth Oliver
Ann Osterberg
Anna Quinn-Smith

Nancy Retsinas
Linda Rickert
Michelle Ritchie
Judy Robertson
Charles & Catherine Schiedler
Andy Schreer
Art Segal
Ellen Seibert
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