

BENEDICT
SHEEHAN
LITURGY
OF SAINT JOHN
CHRYSOSTOM

THE SAINT TIKHON CHOIR



BENEDICT SHEEHAN: *LITURGY OF ST. JOHN CHRYSOSTOM* (2018)

THE SAINT TIKHON CHOIR

Benedict Sheehan, CONDUCTOR

Timothy Parsons, COUNTERTENOR · Michael Hawes, BARITONE · Jason Thoms, BASS

1	Great Litany	5:16	16	Liturgy Ending	5:20
2	First Antiphon – Psalm 102	6:06	17	Blessed be the Name of the Lord	2:00
3	Second Antiphon – Psalm 145	3:48		TOTAL	75:33
4	Only-Begotten Son The Hymn of Justinian	2:54		Also on the Blu-ray™ disc	
5	Third Antiphon The Beatitudes (Matt. 5:3-12)	3:31	1	Cherubic Hymn (World premiere performance, 26 May 2019)	8:05
6	O Come, Let Us Worship	1:14	2	Communion Hymn Psalm 148 (as above)	7:14
7	Holy God	4:27	3	Complete Liturgy (Liturgical premiere, 20 October 2019)	2:08:12
8	Alleluia (Based on Znamenny Chant)	1:32		TOTAL	2:23:31
9	Cherubic Hymn	8:05		<i>Music commissioned by the Patriarch Tikhon Russian-American Music Institute™ (PaTRAM Institute™)</i>	
10	Litany of Supplication	5:01			
11	Anaphora	10:11			
12	It Is Truly Meet	4:56			
13	Our Father	2:52			
14	One is Holy	1:36			
15	Communion Hymn Psalm 148 (Based on Valaam Chant)	6:38			

BUILDING UPON A RESISTANT FOUNDATION

The beloved 19th-century Russian priest St. John of Kronstadt once wrote in his diary that if one were to place the Liturgy on one side of a scale, and the entire cosmos on the other, the Liturgy would easily outweigh all. For Orthodox believers, the Liturgy is the consummation of all created things and the expression of their purpose, meaning, and direction. In the Liturgy is contained the whole drama of God's relationship to His creation, His entering into it as Man, and His ultimate restoration and transfiguration of it at the end of all things. It is not simply "worship," per se, but it is, in a sense, a recapitulation of existence itself in order to bring it into contact with eternity. When Orthodox Christians attend the Liturgy, therefore, they do so with the sense (or perhaps the fear!) that maybe, just maybe, eternity might "break through" the stuff of everyday worldly life; that they might enter into what philosopher Robert Musil called "the other condition." The Orthodox tradition of sacred art, architecture, and music is aimed precisely at just such a phenomenon—that created temporal nature might be experienced as permeable to what is uncreated and outside time.

Knowing all this (at least in theory), when the Patriarch Tikhon Russian-American Music Institute™ (PaTRAM Institute™) commissioned me at the end of 2015 to compose an entirely new musical score for the Liturgy, I understandably

blanched a little, at least initially. What do I know about eternity? Thankfully, though, I have a great deal of unearned confidence—I'm a composer and a conductor after all—so I accepted the commission and began work in early 2016. Though I was daunted by the task that had been assigned to me, I took comfort in the fact that I was treading on ground that others had trod before me. The "tradition," in a broad sense, contains ample evidence of the aforementioned kind of permeability arrived at through musical means. In a more narrow sense, I also had my own experience of how liturgical music is able to achieve transcendence with even the simplest and most seemingly mundane of musical materials. And finally, as a believer, I took further comfort in the fact that if we're talking about God entering into His creation, we are speaking about a rapprochement that is not entirely up to me.

The terms of the commission stipulated that I compose a Liturgy in English, but in the "Russian style," allowing myself to be informed by the great Liturgy settings of Rachmaninoff, Gretchaninoff, Tchaikovsky, and others. I love this music deeply, and I work with it and study it regularly, both as a church musician and as a concert performer. However, I'm not Russian (my Western European-American parents converted to Orthodoxy when I was five), and while I have certainly been steeped in the Russian Orthodox tradition over the last thirty-odd years, I'm also acutely aware of the ways in which English-language Orthodox worship—and modern-day American people—are quite distinct from the context and culture that created those great musical works of the past. My aim, therefore, was to

build on this tradition by imagining how it might evolve within the language, culture, and experience of today's English-speaking American believer, while at the same time maintaining a connection to the past and to those examples of "permeability to the transcendent" that I mentioned earlier. In other words, I would try to genuinely *enter* the tradition, as best I could.

As recorded in his Harvard lectures, Stravinsky said that "a real tradition is not the relic of a past that is irretrievably gone; it is a living force that animates and informs the present" [*Poetics of Music*, 56]. As a composer, I can wholly affirm the truth of this assertion. Far from feeling tradition as a set of strictures on creativity, I find it to be a liberating and empowering phenomenon. There is the possibility—one that I think may be increasingly rare for composers today—of communicating with both past and present in a totally organic way. In a true musical tradition, you're writing for an audience that in many respects shares and understands your aesthetic goals, and, moreover, an audience that is on some level familiar with your artistic antecedents and can therefore appreciate your originality. Orthodox musical tradition offers such a framework. Even more than this, though, it offers a context in which one finds a clear purpose for musical expression: no less than the transcendence of earthly time and space, the "lay[ing] aside of all earthly cares," as it says in the Cherubic Hymn. I can't think of a more noble purpose for creative work.

It is true that Orthodox liturgical structure and traditional norms impose numerous constraints

on the composer. One notable example (among myriad others) is that musical instruments are effectively prohibited from Orthodox worship, according to longstanding tradition. However, my own experience is that constraints actually *enhance* creativity rather than stifling it. Leonardo da Vinci's famous adage comes to mind: "Strength is born of constraint and dies in freedom." Stravinsky echoes this thought, saying "one can only build upon a resistant foundation: whatever constantly gives way to pressure, constantly renders movement impossible. My freedom thus consists in my moving about within the narrow frame that I have assigned myself for each one of my undertakings" [*Poetics of Music*, 65]. For me, and I suspect for others, the constraints of traditional norms have provided just such a resistant foundation.

In the present score, therefore, I have endeavored to build a 21st-century American Orthodox Liturgy upon the resistant foundation of the Russian Orthodox musical tradition. While I kept the musical language rooted in the Russian style, I allowed myself to reach out into musical vocabularies not necessarily found in Russian sacred music. Drawing on my own interests and experience, I ventured into sounds at once reminiscent of medieval Eastern chant and of 20th-century minimalism, of American folk singing, and of the high tradition of Western church music. Orthodoxy in America is an extremely diverse landscape today, just as the American people are diverse, and I felt that my Liturgy should reflect some of that diversity.

However diversity for its own sake, in my experience, is at best a questionable artistic goal. I've always tended to find that real strength, artistically speaking, lies in seeking the thread of unity in the midst of variety. To quote Stravinsky once again,

Variety surrounds me on every hand. So I need not fear that I shall be lacking in it, since I am constantly confronted by it. Contrast is everywhere. One has only to take note of it. Similarity is hidden; it must be sought out, and it is found only after the most exhaustive efforts. When variety tempts me, I am uneasy about the facile solutions it offers me. Similarity, on the other hand, poses more difficult problems but also offers results that are more solid and hence more valuable to me [*Poetics of Music*, 33].

In an effort to avoid the temptations of mere variety, therefore—and to set myself some additional technical challenges as a way of focusing my creative energies—I constructed the entire score around a single pentatonic motif. (I believe that my friend, novelist and singer Nicholas Kotar, actually first suggested the idea of building the piece around a single theme.) The motif is introduced in the opening “Amen” of the *Liturgy*, and it works its way through every succeeding movement, sometimes as a clear melodic element (perhaps inverted or otherwise altered), sometimes as a harmonic progression, and sometimes as just the faintest echo, but recurring again and again in some form throughout the entire work. Practically, this device allowed me to experiment with different melodic approaches without losing a sense of unity and

continuity between the various movements. But in a deeper sense, I feel that it gives the piece a kind of “sonic catholicity.” Virtually every culture in the world uses pentatonic elements in their traditional music: it seems to be a near-universal human phenomenon. By working it deeply into the fabric of my *Liturgy* I was endeavoring, if only in a small way, to create a sense of unity in the midst of variety, a kind of musical *e pluribus unum*.



Of course, I have no idea if my *Liturgy* will actually achieve any of these lofty goals. Whether it does or not, though, I'm deeply grateful to have had the opportunity to write it. Composers are lucky to get to create music they want to listen to, and while I can't say that of every piece I've ever written, I can honestly say that of this one. Whatever its ultimate artistic value may be, I offer this music for the building up of the Orthodox musical tradition, for the enjoyment and consolation of every soul, and for the glory of our merciful and loving God. May it stand as a token of gratitude to Him for the countless gifts I have received, unworthy as I am, and as an expression of hope for that life of which none of us is worthy.

—Benedict Sheehan
July 2, 2019
St. John of San Francisco



THE
SAINT
TIKHON
CHOIR

THE SAINT TIKHON CHOIR

The Saint Tikhon Choir was founded in 2015 by Benedict Sheehan, the group's artistic director, and Abbot Sergius of St. Tikhon's Monastery. It is the first professional vocal ensemble connected with an Orthodox monastery in America, founded with a mission to foster and build up the American Orthodox choral tradition at the highest artistic level. Its debut recording, *Till Morn Eternal Breaks: Sacred Choral Music of Benedict Sheehan* (2015), was heralded as "delicate and subtle... at other times powerful and opulent... [a] cause for joy and hope" (*Orthodox Arts Journal*). In 2018, the Saint Tikhon Choir took part in a monumental world premiere of Alexander Kastalsky's *Requiem for Fallen Brothers* (1917) at the Washington National Cathedral, performing in collaboration with the Clarion Choir, the Kansas City Chorale, the Cathedral Choral Society, and the Orchestra of St. Luke's under the baton of Leonard Slatkin. The project was heralded as one of the "Top Ten Performances of 2018" (*Washington Classical Review*) and "an unforgettable performance" (*Washington Post*). A recording of this historic project was released in 2020 on the Naxos label. Benedict Sheehan's *Liturgy of St. John Chrysostom* is the Saint Tikhon Choir's third recording.

SOPRANOS

Sarah Anderson †
Photini Downie-
Robinson ‡
Kaitlin Foley †
Elizabeth Frase
Fiona Gillespie †
Ashley Joyner
Christine McDonald †
Genevieve Morrison ‡
Sarah Moyer ‡
Fotina Naumenko
Alexandra Olsavsky †
Melanie Russell
Miriam Sheehan

ALTOS

Eric S. Brenner
Kristen Buhler
Laryssa Doohovskoy ‡
Kit Emory
Catherine Hedberg
Olivia Insignares
Alison Latimer
Timothy Parsons †
Alexa Pavuk
Anastasia Serdsev
Irene Sheehan
Talia Maria Sheehan

TENORS

Sam Anderson
Richard Barrett
Paul D'Arcy ‡
Thomas Gregg †
David Hendrix
Mikel Hill
Nicholas Kotar
John Parker
Michael Steinberger

BASSES

Michael Abrahamson †
Elias Dubelsten
Michael Hawes
Steve Jacobs
James Latimer
Christopher Mallory †
Zachariah Mandell
Glenn Miller †
David Morrison
Mark Powell
Jason Thoms
Thou Yang ‡

† Concert/recording premiere only ‡ Liturgical premiere only



Timothy Parsons, countertenor and conductor, is active internationally as both soloist and ensemble singer. He has performed with the Grammy-nominated Clarion Music Society

and for five years was a member of the Grammy-nominated Choir of Trinity Wall Street. Timothy is currently serving as Alto Lay Clerk with the Choir of Christ Church Cathedral, Oxford.

A devoted performer of new music, Timothy premiered the 2017 Pulitzer Prize-winning *Angel's Bone* with the Prototype Festival and 2019 Pulitzer Prize-winner *p r i s m* with LA Opera and the Prototype Festival.

Timothy has performed as a soloist with the Bach Society of Charleston, the Charlotte Master Chorale, The Saint Tikhon Choir, and has toured internationally with the English Concert.

Timothy has been hailed as a “most dazzling contributor...whose magnificently muscular singing...made one want to coin a new vocal category just for him — the heldencountertenor, ready to sing Wagnerian roles in his powerful falsetto.” (*San Francisco Chronicle*)

International appearances include the Montreal Bach Festival, The Festival Musica Sacra Quito, the Stavanger Kammermusikfestival, and the Utrecht Early Music Festival. He spent his formative years

in New England, and currently resides in Brooklyn, New York and Oxford, United Kingdom.



Michael Hawes is a Bass-Baritone Singer and Trumpet player living in Chicago, Illinois. Michael is the Music Director at St. Cornelius Church in Chicago, where he leads Music from the keys as Cantor, Choir Director

and Trumpeter. He is a member of Axiom Brass; an award winning touring Brass Quintet based in Chicago, recent performances have taken them across the country, to the Dominican Republic, Canada and Mexico. He sings frequently with Grammy-nominated Clarion Choir of New York City, Crossing Choir in Philadelphia, and Seraphic Fire of Miami. As a trumpet player, he has also performed with the Detroit Symphony Orchestra, the Music of the Baroque Orchestra in Chicago, and the National Symphony of Taiwan. Recent performances have taken him to Taiwan, Russia, the Dominican Republic, France, England, Canada and all across the United States. In 2019 he was honored to sing the role of Priest in the premiere of Benedict Sheehan's astonishingly beautiful *Liturgy of St. John Chrysostom*. Find out more about Michael Hawes at michaelhawesmusic.com.

Dr. Jason Thoms is a conductor, soloist, and chorister, and frequently sings with professional ensembles across the US, focusing especially on



music of the Christian Orthodox tradition. In the past year, he has been a part of three commercial recordings of Russian and American Orthodox music. Jason is a graduate of St. Olaf College and Michigan State University. Since 2007

he has served as the Director of Choral Activities and Professor of Music at Concordia College, New York, and is currently on sabbatical. Dr. Thoms also serves as Interim Director of Music and Liturgy at the Reformed Church of Bronxville, in Bronxville, New York, an Adjunct Associate Professor of Music, at Long Island University-Post, and as the Music Director of the Danbury Concert Chorus in Danbury, Connecticut.



Described as “an up-and-coming conductor” (*The Oregonian*), “a rising star in the choral world” (*Catholic Sentinel*), and as having “set the bar for Orthodox liturgical music in the English-speaking world” (*Orthodox Arts Journal*),

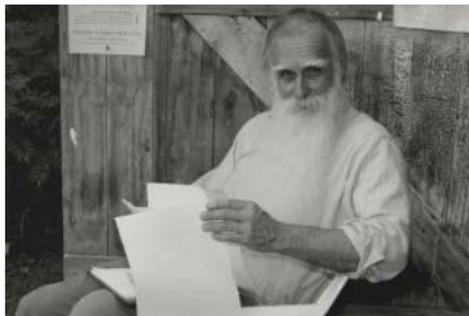
composer and conductor **Benedict Sheehan** is Director of Music at St. Tikhon’s Seminary and Monastery in Pennsylvania, Artistic Director of professional vocal ensemble The Saint Tikhon Choir, and CEO and co-founder of the Artefact Institute, a collective of “culture creators.”

Working closely with his wife Talia Maria Sheehan, a professional vocalist and visionary music educator, the Sheehans have become two of the most sought-after clinicians in Orthodox sacred music in America. Benedict has appeared frequently as a guest conductor with the professional vocal ensemble Cappella Romana, where his recent performances of Rachmaninoff’s *All-Night Vigil* had one reviewer so “emotionally overwhelmed” that she was “attempting to hold back tears” (*Oregon ArtsWatch*). In 2018 he was instrumental in producing the monumental world premiere of Alexander Kastalsky’s *Requiem for Fallen Brothers* (1917) at the Washington National Cathedral. The historic performance was a collaboration between the Clarion Choir, the Kansas City Chorale, the Cathedral Choral Society, the Saint Tikhon Choir, and the Orchestra of St. Luke’s under the baton of Leonard Slatkin. The project was heralded as one of the “Top Ten Performances of 2018” (*Washington Classical Review*) and “an unforgettable performance” (*Washington Post*). The project culminated in a 2020 Naxos recording on which Sheehan served as a Chorus Master and an Executive Producer. Benedict is in high demand as a composer. His works have been performed by the Grammy-nominated Skylark Vocal Ensemble, the Grammy-nominated PaTRAM Institute Singers, Cappella Romana, the William Jewell Choral Scholars, Te Deum, the Pacific Youth Choir, and many others. His new work *Gabriel’s Message* was recorded and released in 2020 by John Rutter, Bob Chilcott, and The Oxford Choir. Skylark’s

recent recording *Once Upon A Time* (2020) features a “story score” by Benedict which has been called “evocative” (*Gramophone*), “quite extraordinary” (*Limelight*), “brilliant” (*MetroWest Daily News*), and “otherworldly” (*Boston Musical Intelligencer*). His music is published by Oxford University Press, Artefact Publications, Musica

Russica, MusicSpoke, and St. Tikhon’s Monastery Press. Benedict lives in Pennsylvania with his wife and seven daughters.

Benedict Sheehan’s *Liturgy of St. John Chrysostom* was first performed on May 26, 2019, at St. Stephen’s Pro-Cathedral, Wilkes-Barre, Pennsylvania, by the Saint Tikhon Choir and members of the PaTRAM Institute™ Choir, under the direction of the composer. The concert—and the work as a whole—is dedicated to the memory of the composer’s father, Dr. Donald Sheehan (April 2, 1940 – May 26, 2010).



IN MEMORIAM

Donald Sheehan (1940-2010)

Donald Sheehan received a Ph.D. in English Literature from the University of Wisconsin, Madison. He began his long and active teaching career at the University of Chicago in 1967 and concluded it at Dartmouth College, from which he retired in 2004. From 1978 to 2005 he served as Executive Director of The Frost Place in Franconia, New Hampshire, where he created internationally acclaimed poetry writing programs and inspired many contemporary poets. He authored numerous lectures and essays; edited *Mountain Intervals: Poems from The Frost Place* (1987); co-translated Fr. Pavel Florensky's *Iconostasis* (1996); and translated the Septuagint Greek Psalter as *The Psalms of David* (2013). His wife, Carol Xenia Sheehan, also authored two posthumous collections of his essays and journals: *The Grace of Incorruption* (2015), and *The Shield of Psalmic Prayer* (2020). He valued most highly, however, the rich fruit of enabling others to develop and multiply their talents. Received into the Orthodox Church in 1984, he was ordained a Subdeacon in the Orthodox Church in America (OCA) and turned much of his attention to praying, teaching, and writing about the Psalms, until his repose May 26, 2010. He passed away peacefully at home, surrounded by family and friends.





1. The Great Litany

Deacon: Bless, Master.

Priest: Blessed is the Kingdom of the Father and of the Son and of the Holy Spirit, now and ever and unto ages of ages.

Singers: Amen.

Deacon: In peace let us pray to the Lord.

Singers: Lord, have mercy. (*after each petition*)

For the peace from above and for the salvation of our souls, let us pray to the Lord.

For the peace of the whole world, for the welfare of the holy Churches of God, and for the union of all, let us pray to the Lord.

For this holy house and for those who enter it with faith, reverence, and the fear of God, let us pray to the Lord.

For our Metropolitan *N.*, (for our Bishop [or Archbishop] *N.*) for the honorable priesthood, the diaconate in Christ, and for all the clergy and the people, let us pray to the Lord.

For this country, its President [*or the title of the highest civil authority*], for all civil authorities, and for the armed forces, let us pray to the Lord.

For this city, for every city and countryside, and for the faithful dwelling in them, let us pray to the Lord.

For reasonable weather, for abundance of the fruits of the earth, and for peaceful times, let us pray to the Lord.

For travelers by land, by sea, and by air; for the sick and the suffering; for captives and their salvation, let us pray to the Lord.

That we may be delivered from all affliction, wrath, danger, and necessity, let us pray to the Lord.

Help us, save us, have mercy on us, and keep us, O God, by thy grace.

Commemorating our most holy, most pure, most blessed and glorious Lady Theotokos and Ever-virgin Mary with all the saints, let us commend ourselves and each other and all our life unto Christ our God.

Singers: To thee, O Lord.

Priest: For unto thee are due all glory, honor, and worship: to the Father and to the Son and to the Holy Spirit, now and ever and unto ages of ages.

Singers: Amen.

2. First Antiphon

Psalm 102 (*Translated by Donald Sheehan*)

Bless the Lord, O my soul. Blessed art thou, O Lord.

Bless the Lord, O my soul; all that is within me, bless his holy name.

Bless the Lord, O my soul, and forget not all he has given,

Who forgives all thine iniquities, who heals all thy diseases,

Who redeems thy life from corruption, who crowns thee with mercy and compassion,

Who satisfies thy desire with good things, and thy youth is renewed like the eagle's.

The Lord performs great works of mercy and justice for all the oppressed.

He made known his ways to Moses, and his will to Israel's sons.

The Lord is merciful and gracious, slow to anger and abounding in mercy.

He will never be fully enraged, nor will he keep his anger forever.

He did not deal our sins back to us, nor give us what our evils deserved.

As far as heaven extends over earth, so the Lord has made his mercy extend over those who fear him.

As far as the east stands from the west, so far has he taken our sins from us.

As a father has compassion for sons, so will the Lord have compassion upon those who fear him,

For he well knows our fashioning, he has remembered that we are dust.

As for man, his days are like grass; as a flower of the field so he flourishes.

Then the wind has passed over and he shall be gone, he shall no longer know the place.

But the Lord's mercy is for all eternity upon all those who fear him, and his righteousness upon sons of sons,

To such as shall keep his covenant and remember to do his commandments.

The Lord prepared his throne in heaven, his kingdom rules over all.

Bless the Lord, all you his angels, mighty in strength to do his word, in hearing the sound of his words.

Bless the Lord, all you his hosts, his ministers that obey his will.

Bless the Lord, all his works, in all places of his dominion. Bless the Lord, O my soul. *Blessed art thou, O Lord.*

3. Second Antiphon

Psalm 145 (Translated by Donald Sheehan)

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

Praise the Lord, O my soul.

I shall praise the Lord in my life, I shall sing to my God my whole life.

Put not your trust in princes in whom there is no salvation.

His breath shall depart, he shall return to the earth; on that day all his thoughts shall crumble.

Blessed is the one whose help is in the God of Jacob,
whose hope is in the Lord his God,

In him who made heaven and earth, the sea and
everything in them, who preserves forever the truth,

Who provides justice for the wronged, who provides
food for the starving. The Lord sets every prisoner
free,

The Lord uplifts the afflicted, the Lord gives wisdom
to the blind, the Lord loves greatly the righteous.

The Lord keeps watch over strangers, he shall adopt
the orphan and widow, but he shall unmake every
sinner's way.

The Lord shall forever be King, thy God, O Zion, to
all generations.

4. Only-Begotten Son

The Hymn of Justinian

Both now and ever and unto ages of ages. Amen.

Only-begotten Son and immortal Word of God, who
for our salvation didst will to be incarnate of the
holy Theotokos and Ever-virgin Mary, who without
change didst become man and wast crucified, O
Christ our God, trampling down death by death,
who art one of the Holy Trinity, glorified with the
Father and the Holy Spirit: save us.

5. Third Antiphon

The Beatitudes (Mt. 5:3-12)

*In thy kingdom, remember us, O Lord, when thou
comest in thy kingdom.*

Blessed are the poor in spirit, for theirs is the
kingdom of heaven.

Blessed are those who mourn, for they shall be
comforted.

Blessed are the meek, for they shall inherit the earth.

Blessed are those who hunger and thirst after
righteousness, for they shall be filled.

Blessed are the merciful, for they shall obtain mercy.

Blessed are the pure in heart, for they shall see God.

Blessed are the peacemakers, for they shall be called
the sons of God.

Blessed are those who are persecuted for
righteousness' sake, for theirs is the kingdom of
heaven.

Blessed are you when men shall revile you and
persecute you, and shall say all manner of evil
against you falsely for my sake.

Rejoice and be exceedingly glad, for great is your
reward in heaven.

6. O Come, Let Us Worship

The Small Entrance

Deacon: Wisdom. Stand upright.

Singers: O come, let us worship and fall down before Christ. O Son of God, who art risen from the dead, save us who sing to thee: Alleluia.

7. Holy God

The Trisagion

Holy God, Holy Mighty, Holy Immortal, have mercy on us. (*Thrice*)

Glory to the Father and to the Son and to the Holy Spirit, now and ever and unto ages of ages. Amen.

Holy Immortal, have mercy on us.

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

8. Alleluia

Based on Znamenny Chant

Alleluia, Alleluia, Alleluia (*Thrice*).

9. Cherubic Hymn

The Great Entrance

Let us who mystically represent the cherubim, and who sing the thrice-holy hymn to the life-creating

Trinity, now lay aside all earthly cares, that we may receive the King of all, who comes invisibly upborne by the angelic hosts. Alleluia. Alleluia. Alleluia.

10. Litany of Supplication

Deacon: Let us complete our prayer unto the Lord.

Singers: Lord, have mercy (*after each petition*).

For the precious Gifts now offered, let us pray to the Lord.

For this holy house, and for those who enter it with faith, reverence, and the fear of God, let us pray to the Lord.

That we may be delivered from all affliction, wrath, danger, and necessity, let us pray to the Lord.

Help us, save us, have mercy on us, and keep us, O God, by thy grace.

That the whole day may be perfect, holy, peaceful, and sinless, let us ask of the Lord.

Singers: Grant this, O Lord (*after each petition*).

An angel of peace, a faithful guide, a guardian of our souls and bodies, let us ask of the Lord.

Pardon and remission of our sins and transgressions, let us ask of the Lord.

All things that are good and profitable for our souls, and peace for the world, let us ask of the Lord.

That we may complete the remaining time of our life in peace and repentance, let us ask of the Lord.

A Christian ending to our life, painless, blameless, and peaceful, and a good defense before the dread Judgment Seat of Christ, let us ask.

Commemorating our most holy, most pure, most blessed and glorious Lady Theotokos and Ever-virgin Mary with all the saints, let us commend ourselves and each other and all our life unto Christ our God.

Singers: To thee, O Lord.

Priest: Through the compassions of thine Only-begotten Son with whom thou art blessed, together with thine all-holy, good, and life-giving Spirit, now and ever and unto ages of ages.

Singers: Amen.

Priest: Peace be unto all.

Singers: And to thy spirit.

Deacon: Let us love one another, that with one mind we may confess:

Singers: Father, Son, and Holy Spirit: the Trinity, one in essence and undivided.

11. Anaphora

Deacon: Let us stand aright. Let us stand with fear. Let us attend, that we may offer the holy Oblation in peace.

Singers: Mercy and peace: a sacrifice of praise.

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

Singers: And with thy spirit.

Priest: Let us lift up our hearts.

Singers: We lift them up unto the Lord.

Priest: Let us give thanks unto the Lord.

Singers: It is meet and right to worship the Father, and the Son, and the Holy Spirit; the Trinity, one in essence, and undivided.

Priest: ...and we thank thee for this Liturgy which thou hast deigned to accept at our hands, though there stand by thee thousands of archangels and hosts of angels, the cherubim and the seraphim, six-winged, many-eyed, who soar aloft, borne on their pinions [*Exclamation:*] Singing the triumphant hymn, shouting, proclaiming, and saying:

Singers: Holy, holy, holy, Lord of Sabaoth. Heaven and earth are full of thy glory: Hosanna in the highest. Blessed is he that 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 remission of sins.

Singers: Amen.

Priest: Drink of it, all of you: This is my Blood of the New Covenant, which is shed for you and for many, for the remission of sins.

Singers: Amen.

Priest: Offering unto thee thine own of thine own,
on behalf of all and for all...

Singers: ...we praise thee, we bless thee, we give
thanks unto thee, O Lord; and we pray unto thee,
O our God.

12. It is Truly Meet

Megalyrnarion: A Hymn to the Mother of God

Priest: Again we offer unto thee this rational
worship for those who have fallen asleep in the faith:
ancestors, fathers, patriarchs, prophets, apostles,
preachers, evangelists, martyrs, confessors, ascetics,
and every righteous spirit made perfect in faith:
[Exclamation:] Especially for our most holy, most
pure, most blessed and glorious Lady Theotokos and
Ever-virgin Mary...

Singers: It is truly meet to bless thee, O Theotokos,
ever-blessed and most pure, and the Mother of
our God. More honorable than the cherubim, and
more glorious beyond compare than the seraphim:
without corruption thou gavest birth to God the
Word: true Theotokos, we magnify thee.

13. Our Father

The Lord's Prayer (Matt. 6:9-13)

Our Father, who art in heaven, hallowed be thy
name. Thy kingdom come. Thy will be done on

earth as it is in heaven. Give us this day our daily
bread; and forgive us our trespasses, as we forgive
those who trespass against us; and lead us not into
temptation, but deliver us from the evil one.

Priest: For thine is the kingdom and the power and
the glory: of the Father and of the Son and of the
Holy Spirit, now and ever and unto ages of ages.

Singers: Amen.

Priest: Peace be unto all.

Singers: And to thy spirit.

Deacon: Bow your heads unto the Lord.

Singers: To thee, O Lord.

Priest: Through the grace and compassion and love
toward mankind of thine Only-begotten Son with
whom thou art blessed, together with thine all-holy,
good, and life-giving Spirit, now and ever and unto
ages of ages.

Singers: Amen.

14. One is Holy

Deacon: Let us attend.

Priest: The Holy Things are for the holy.

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

15. Communion Hymn

Psalm 148 (Translated by Donald Sheehan)

Based on Valaam Chant

Praise the Lord from the heavens, praise him in the highest,

Praise him, all you his angels, praise him, all you his hosts,

Praise him, sun and moon, praise him, all you shining stars,

Praise him, you heavens of heavens, and you waters above the heavens.

Let them praise the Lord's name, for he spoke and they came to be, he commanded and they were created.

He has established them forever and unto ages of ages; he has set forth his ordinance and it shall never pass away.

Praise the Lord from under the earth, you serpents and all the deeps,

Fire and hail, snow and ice, stormy wind fulfilling his word, Mountains and all the hills, fruitful trees and all cedars,

Wild beasts and all cattle, creeping things and wild birds,

Kings of the earth and all peoples, princes and all judges of the earth,

Both young men and maidens, elders together with children:

Let them praise the Lord's name, for his name alone is exalted, his splendor is over earth and heaven.

He shall exalt the horn of his people, a hymn to his holy people, to the sons of Israel, to all people who draw near unto him.

Alleluia.

16. Liturgy Ending

Priest: O God, save thy people, and bless thine inheritance.

Singers: We have seen the true Light. We have received the heavenly Spirit. We have found the true Faith, worshiping the undivided Trinity, who has saved us.

Priest: Always, now and ever and unto ages of ages.

Singers: Amen. Let our mouths be filled with thy praise, O Lord, that we may sing of thy glory; for thou hast made us worthy to partake of thy holy, divine, immortal, and life-creating Mysteries. Keep us in thy holiness, that all the day we may meditate upon thy righteousness. Alleluia. Alleluia. Alleluia.

Litany of Thanksgiving

Deacon: Stand upright! Having partaken of the divine, holy, most pure, immortal, heavenly, life-giving, and dread Mysteries of Christ, let us worthily give thanks unto the Lord.

Singers: Lord, have mercy.

Deacon: Help us, save us, have mercy on us, and keep us, O God, by thy grace.

Singers: Lord, have mercy.

Deacon: Asking that the whole day may be perfect, holy, peaceful, and sinless, let us commend ourselves and each other and all our life unto Christ our God.

Singers: To thee, O Lord.

Priest: For thou art our sanctification, and unto thee do we send up glory, to the Father and to the Son and to the Holy Spirit, now and ever and unto ages of ages.

Singers: Amen.

Constantinopolitan Dismissal

Priest: Let us depart in peace.

Singers: In the name of the Lord.

Deacon: Let us pray to the Lord.

Singers: Lord, have mercy.

Prayer Behind the Ambo

Priest: O Lord, who blessest those who bless thee and sanctifiest those who trust in thee: Save thy people and bless thine inheritance. Preserve the fullness of thy Church. Sanctify those who love the beauty of thy house; glorify them in return by thy divine power, and forsake us not who put our hope in thee. Give peace to thy world, to thy churches, to thy priests, to all those in civil authority, to the armed forces, and to all thy people. For every good gift and every perfect gift is from above, coming

down from thee, the Father of Lights, and unto thee do we send up glory, thanksgiving, and worship: to the Father and to the Son and to the Holy Spirit, now and ever and unto ages of ages.

Singers: Amen.

17. Blessed be the Name of the Lord

Monastic Dismissal

Blessed be the name of the Lord, henceforth and for evermore (*Thrice*).

Priest: The blessing of the Lord be upon you through his grace and love for mankind, always, now and ever and unto ages of ages.

Singers: Amen.

PRODUCTION CREDITS

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His Eminence Metropolitan Tikhon, Primate of the Orthodox Church of America, celebrating the Divine Liturgy, with the Saint Tikhon Choir singing in the gallery above, at St. Nicholas Orthodox Cathedral, Washington, D.C.. From the Liturgical premiere, 20 October 2019, included on the enclosed Blu-Ray™ disc.

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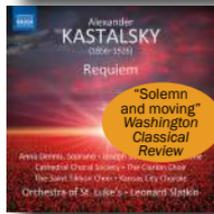
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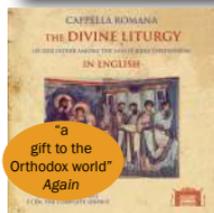
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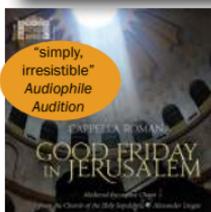
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