CAPPELLA ROMANA

VOCAL ENSEMBLE

ALEXANDER LINGAS, MUSIC DIRECTOR

TRANSFORMATIONS

ANNUNCIATION: CHAMBER MUSIC BASED ON BYZANTINE CHANT

2022-23

31ST ANNUAL SEASON

CAPPELLA ROMANA IN LIMERICK, IRELAND (RECORDING SESSIONS)
TRIO MEDIÆVAL
Saturday
April 22, 2023 | 7:30 pm
St. Philip Neri Church

Program: Lumen de Lumine
Medieval motets from England, Scandinavian traditional hymns and contemporary works written for Trio Mediæval.

“Few vocal ensembles produce quite as beautiful and finely blended a sound as this Norwegian trio.” The New York Times

Friends of Chamber Music
Vocal Arts Series 2022 | 2023

Because I Will Not Despair
World Premiere

A hugely ambitious presentation of new music for women's voices and string orchestra will be a highlight of 2023. Jessica Meyer's new composition jointly commissioned by IM and Portland Youth Philharmonic—Because I Will Not Despair—will be performed alongside the West Coast premiere of Kareem Roustom's Hurry to the Light. Don't miss it!

Friday, May 12, 2023 at 7:30pm
St. Philip Neri Church
2408 SE 16th Avenue Portland, OR

Saturday, May 13, 2023 at 7:30pm
Evans Auditorium, Lewis & Clark College
615 SW Palatine Hill Road Portland, OR

Tickets: portlandyouthphil.org/concerts
Thank you for joining us for this program.

Cappella Romana is committed to adhering to all local, state, and industry health and safety guidelines. Protocols and precautions may change, and we will keep you informed via email communications and on our website. All of our artists are fully vaccinated, and were tested prior to rehearsals and performances. We are grateful for your patience and understanding.

Please ensure all electronic devices are switched off. Kindly return any extra concert programs for reuse or recycling.

ANNUNCIATION
Chamber Music Based on Byzantine Chant

Paul Barnes, guest director and pianist
Pyxis String Quartet of 45th Parallel Universe
Cappella Romana

Friday, 17 March 2023, 7:30 pm
The Madeleine Parish, Portland
Sunday, 19 March 2023, 4:00 pm
St. Demetrios Greek Orthodox Church, Seattle

Communion verse for feasts of the Mother of God

«Ποτήριον σωτηρίου» ("Potirion sotiriou")
Cappella Romana

“Potirion sotiriou,” Illuminations on Byzantine Chant (2021)
Paul Barnes, solo piano

Antiphon 15 of the Passion Service of Orthodox Holy Friday

«Σήμερον κρεμάται» ("Simeron kremate")
Cappella Romana

Communion verse for Sundays

«Αἰνεῖτε τὸν Κύριον» ("Enite ton Kyron")
Cappella Romana

Communion verse for the feast of the Annunciation

«Εὐφραινέσθω τὰ οὐράνια» ("Evfraineste ta ourania")
Cappella Romana

Piano Quintet "Annunciation" (2018)
Part One
Paul Barnes, piano
Pyxis String Quartet

Apolytikion of the Resurrection, Mode 3

«Εὐφραινέσθω τὰ οὐράνια» ("Evfraineste ta ourania")
Cappella Romana

Apolytikion of the Resurrection, Mode 3

«Εὐφραινέσθω τὰ οὐράνια» ("Evfraineste ta ourania")
Cappella Romana

Spiegel im Spiegel

RON BLESSINGER, VIOLIN & PAUL BARNES, PIANO

Arvo Pärt (1935–)

Spiegel im Spiegel

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Arvo Pärt (1935–)

Spiegel im Spiegel

RON BLESSINGER, VIOLIN & PAUL BARNES, PIANO

Arvo Pärt (1935–)
The texts of the sung works appear within the following program notes.

About the program

By Mark Powell

Today’s program is a natural outcome of Cappella Romana’s first collaboration with virtuoso pianist and Byzantine cantor Paul Barnes. For the world premiere of the piano quintet “Annunciation” by Philip Glass in 2018, Paul invited Cappella Romana to Lincoln, Nebraska to perform the original chant on which Glass based his quintet in the presence of the composer, along with other Byzantine chants related to the occasion.

The principal instrumental works on today’s program, Piano Quintet “Annunciation” (2018) by Philip Glass and the triptych for solo piano Illuminations on Byzantine Chant by Victoria Bond, were each written by commission for Paul Barnes. Both works draw directly from Greek Orthodox chants by John Sakellarides, the Athenian composer and chanter active at the end of the 19th and beginning of the 20th century. Following the Greek War of Independence (1821-29), some in the new Greek state sought to align Greece more with the culture of Western Europe than with the cultural framework of the prior centuries of Ottoman rule. Following this desire, John Sakellarides sought to purge Byzantine chant from supposed Oriental (Ottoman or Turkish) contamination. What resulted was a new repertoire of his own fashioning, radically simplified “Neo-Byzantine” chants in both Western staff notation and Byzantine neumes, the latter from which Cappella Romana will perform on this program.

Following the economic, political, and social destruction of the Great War of 1914-18 and the Asia Minor Disaster of 1922-23, many Greek-speaking Orthodox from both mainland Greece and Anatolia sought new opportunities abroad, including in the United States. They brought with them the fashionable “westernized” chants by Sakellarides, which became the standard repertoire in Greek Orthodox parishes in America for most of the 20th century.

By the middle of the century, these melodies were beginning to be arranged and recomposed into elegant discrete choral works and complete liturgical services, especially the Divine Liturgy, by conservatory-trained Greek American composers. Frank Desby, Tikey Zes, Theodore Bogdanos, Anna Gallos, and Peter Michaelides are among these who produced significant numbers of liturgical works based on the melodies of Sakellarides, and whose music with others Cappella Romana has championed. Like the Greek American composers before them, Philip Glass and Victoria Bond have taken Sakellarides’s simplified “Neo-Byzantine” melodies as the basis for building complex and spiritually enrapturing structures in their music that Paul Barnes describes below.

The three communion chants by Sakellarides that form the basis for Glass’s quintet and two movements of Bond’s piano work are incredibly short in light of traditional (pre-Sakellarides) Byzantine communion verse compositions. In order to evoke the heavenly singing of the angels and to cover the time for the clergy to receive holy communion, a typical received-tradition communion chant will extend the text of the verse through expansive melismas (many notes) on single syllables, creating a work of significant liturgical length (5-10 minutes or longer). Sakellarides’s compositions stand in stark contrast to this expansive method, rendering the communion psalm verse in a minute or less, with on average two notes per syllable. In order to cover the liturgical time, these largely declamatory settings of the text could be sung by cantors more than once in succession, or in some cases the priest might just be very quick in completing his duties.

Paul Barnes used staff-notation transcriptions of the chants by his friend and cantor Nancy Takis, whose work with her husband Stan has aimed to preserve the legacy of Sakellarides, especially through their website newbyz.org. They have published materials in both staff and Byzantine notation for English chant adaptations, and in staff notation only for the Greek items, since the originals in Byzantine notation are already available in other publications,
especially the popular collection *Mouskós Pandéktes* (The Theological Brotherhood "Zoë", Athens, 1936).

Phrase by phrase, Sakellarides largely recomposed “Símeron kremáte” from Holy Friday Matins relative to its classical Byzantine antecedent, yet overall he retains its length and style. Like its classical chant predecessor, Sakellarides's version preserves characteristic melodic leaps of a fifth at dramatic moments and moves in and out of the hard chromatic mode as a means to highlight particular phrases. This chant is the basis for Victoria Bond’s second movement of her *Illuminations*.

**On Victoria Bond’s *Illuminations on Byzantine Chant* and Philip Glass’s *Piano Quintet “Annunciation”***

**By Paul Barnes**

**Victoria Bond: *Illuminations on Byzantine Chant*** *(2021)*

This work represents over twenty years of creative collaboration with my dear friend Victoria Bond. Chanting in Orthodox churches for the last quarter of a century, I wanted to select Byzantine hymns that reflected the wide emotional range and spiritual message of Orthodox Christianity.

**Potírion Sotiríu (1999)**

The idea for the *Potírion Sotiríu* began as a fragile melody I sung for Victoria, on a foggy hillside in the Czech city of Zlin. I was recording Victoria’s first piano concerto *Black Light* and we were on our way to a recording session where I related my ecstatic experiences chanting in the Greek Orthodox Church. She asked me to sing one of my favorite melodies and I sang the communion hymn *Potírion Sotiríu*, “The Cup of Salvation,” which is sung on the feasts of the Mother of God. Victoria was moved by the hymn and thus began her exploration into the mystical world of Byzantine chant.

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**Κοινωνικόν**

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

**Communion verse for feasts of the Mother of God**

*I will lift the cup of salvation and call upon the name of the Lord. Alleluia.*

**Ps. 115 (LXX) v. 13**

The work begins with a beautifully voiced statement of the original melody in its entirety and then goes through a fascinating journey and discovery of the various components of the chant. In a loosely constructed set of variations, the work concludes with an exciting coda revealing the innate power of the chant itself. *Potírion* was eventually transformed by Victoria into the piano concerto “Ancient Keys” which I recorded on my second volume of *American Piano Concertos* released on the Albany label in 2006.
Símeron Kremáte (2019)

*Símeron Kremáte* was written in the fall of 2018/spring of 2019 and is based on the Greek Orthodox crucifixion chant from the matins service of Holy Friday (chanted on Holy Thursday night) during Orthodox Holy Week. Its opening five-note melody in the plagal of the second mode features the augmented seconds that are characteristic of this musically compelling mode. The text “Símeron kremáte” opens the hymn emphasizing the liturgical truth that “today” (*símeron*), we mystically participate in this great act of love from the past thereby making the past eternally present. Victoria also decided to incorporate a Jewish Passover chant “Tal” (dew) whose opening melody bears an uncanny similarity to the opening of the Greek chant. This Jewish prayer for the blessing of dew is sung on the first day of Passover/Pesach מְצֹאֵת, which is also the name for Easter in Greek and Latin (Πάσχα/Pascha) and most languages apart from those related to English and German. Just as the Jewish community liturgically asks God for the gift of dew, so the Greek Orthodox community contemplates the gift of God in Christ, who today is suspended on a cross. The work opens with the traditional apichima (intonation) of the plagal of the second mode which aurally establishes the musical atmosphere of the mode. Victoria follows this with a Jewish style cantillation (based on the cantillation of the great cantor Yosele Rosenblatt) which leads to the first statement of the “Símeron” chant. These opening notes are then developed in multiple ways before the intimate entry of the “Tal” melody. The work concludes with a “tranquillo” passage of rare beauty ingeniously combining both themes. The work ends tentatively and unresolved as the opening notes of the chant dissipate into eternity. The work was jointly commissioned by the Hixson-Lied College of Fine and Performing Arts at the University of Nebraska and the Soli Deo Gloria Music Foundation in Chicago.

Σήμερον Κρεμάται

Ἀντίφωνον ΙΕ’ Ἡχος πλ. β’

“Today, He who suspended”

Antiphone 15 Mode Plagal 2 from the Matins Service of Holy Friday (celebrated on Thursday evening)

Σήμερον κρεμάται ἐπὶ ξύλου, ὁ ἐν ὕδασι τὴν γῆν κρεμάσας. (ἐκ γ’).

Today, He who suspended the earth on the waters is suspended on a cross. 3x

Στέφανον ἐξ ἀκανθῶν περιτίθεται, ὁ τῶν Ἀγγέλων Βασιλεύς.

The King of the Angels wears a crown of thorns.

Ψευδῆ πορφύραν περιβάλλεται, ὁ περιβάλλων τὸν οὐρανὸν ἐν νεφέλαις.

He who wraps the sky in clouds is wrapped in a fake purple robe.

Ῥάπισμα κατεδέξατο, ὁ ἐν Ἰορδάνῃ ἐλευθερώσας τὸν Ἀδάμ.

He who freed Adam in the Jordan accepts to be slapped.

Ἡλοῖς προσηλώθη, ὁ Νυμφίος τῆς Ἐκκλησίας.

The Bridegroom of the Church is fixed with nails to the cross.

Λόγχῃ ἐκεντήθη, ὁ Υἱὸς τῆς Παρθένου.

The Son of the virgin is pierced with a spear.

Προσκυνοῦμέν σου τὰ Πάθη Χριστέ. (ἐκ γ’).

We worship Your Passion, O Christ. 3x

Δεῖξον ἡμῖν, καὶ τὴν ἑνδοξήν σου Ἀνάστασιν.

Show us also Your glorious Resurrection.

Eníte ton Kýrion (2021)

*Eníte ton Kýrion* was written in 2021 as the final movement of Victoria’s byzantine trilogy *Three Illuminations on Byzantine Chant*. When I
commissioned the work which was funded by the Hixson Lied College of Fine and Performing Arts at the University of Nebraska-Lincoln, I wanted this final movement to be a musical expression of divine love. I selected the Sunday communion hymn *Enite ton Kyrion*, “Praise the Lord” from Psalm 148.

**Communion verse for Sundays**

**Praise the Lord from the heavens. Praise Him in the highest. Alleluia.**

Sung in the plagal of the fourth mode, the melody is a simple diatonic expression of love sung in the Divine Liturgy just before the faithful come forward to receive holy communion, the mystical joining of humanity with God, the ultimate expression of divine love. I told Victoria early in the process that I envisioned this final movement to be similar to the final movement of Schumann’s glorious *Fantasie* which after the emotional intensity of the first and second movements begins slowly as various keys are beautifully and meditatively explored. Victoria’s work did not disappoint! *Enite* begins actually as the resolution of the previous work *Simeron Kremate* which left the final e-flat of the *Simeron* chant unresolved until the first note of *Enite*! Fragments of the melody emerge as she explores several different keys and colors before a complete statement in C major is presented in canon. In a beautiful expression of musical cyclicism, both *Potiron* and *Simeron* return effectively preparing the final statement of the *Enite* theme. Preceded by a most exciting dominant prolongation, the *Enite* theme returns with an exultant and ecstatic tintinnabulation with giant bells booming in the bass. The entire melody is presented in canon and then slowly dissipates into an ineffable expression of love.

My world premiere recording of *Illuminations on Byzantine Chant* was released on Albany Records in October of 2021. American Record Guide wrote of *Illuminations* that “he sings with haunting musicality... and plays with fervid virtuosity...the music is calm and meditative, perfect for these troubled times.”

**Philip Glass: Piano Quintet “Annunciation” (2018)**

One of my very first conversations with Philip Glass soon after we met in the mid 90s explored the musical and spiritual intersection of Buddhist and Eastern Christian Byzantine chant. This mutual interest has culminated in Glass’s composition, the Piano Quintet “Annunciation.”

I also serve as head chanter of Annunciation Greek Orthodox Church in Lincoln, Nebraska and sang the beautiful Byzantine communion hymn of the Annunciation for Glass in January of 2017. Glass then agreed to base his first piano quintet on this melody and to title the work “Annunciation.” The text of the hymn comes from Psalm 133:13:
The Lord has chosen Zion, he has desired her for his dwelling place. Alleluia.

The work is in two parts. The Part One opens with a meditative chromatic chord progression which eventually leads to the first entrance of the chant first stated in the piano. Glass develops this beautiful theme as it is shared by the various members of the quintet culminating in an opulent neo-romantic closing section recapping the introductory chromatic chord progression. A partial restatement of the theme ends the movement with a brooding D minor coda. Part Two is a poignant musical meditation on Part One revealing Glass’s innate ability to connect the transcendental ethos of the original chant with his own spacious approach to musical time. A particularly expressive section features the piano in soaring sparse octave melody over undulating eighth notes in the violin and cello. The work ends with an increasingly energetic and ecstatic 7/8 coda based on the opening chant transformed into scale passages that ascend and dissipate into a pianissimo chromatic flourish evocative of incense rising.

I gave the world premiere performance with the Chiara Quartet at the Lied Center for Performing Arts on April 17, 2018. The Journal Star described the performance as “meditative…striking…touchingly played by Barnes and the Chiara Quartet, “Annunciation” is a romantic, late-period Glass masterwork.” Fred Child, host of APR’s Performance Today was present for the premiere and wrote: “Pianist Paul Barnes put together and performed a thrilling evening of music!” Barnes’ interview with Glass and Fred Child was featured on Performance Today in late June along with the broadcast of the world premiere performance. The New York premiere took place on May 12, 2018 in the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art. New York Classical Review called the quintet a “fascinating mosaic of Glass’s late style…with a warm inner expression that seemed to echo Brahms.” And New York Music Daily labeled the quintet “magically direct…lushly glittering.” Barnes recording of the quintet with Brooklyn Rider was released in October of 2019. ResMusica in Paris wrote: “Paul Barnes, whose pianistic lines are always clear, is a marvel of dialogue with Brooklyn Rider.”

Funding for the commission of the Annunciation Piano Quintet was provided by the Pearle Francis Finigan Foundation, Mike & Amber Kutayli, Rhonda Seacrest, and the Hixson-Lied College of Fine and Performing Arts at the University of Nebraska.

About Arvo Pärt’s Spiegel im Spiegel (1978) and the Byzantine Dismissal Hymn in Mode 3

By Mark Powell

The final chant on the program is the short Resurrectional dismissal hymn (Apolýtīkion) in the third mode, familiar to Greek Orthodox in its classical setting found in the standard books of Byzantine chant. In a second iteration, it appears as a composition by myself, written for this occasion, dedicated to Paul Barnes.

About a month ago, listening again to Spiegel im Spiegel (“Mirror in a mirror”) by Arvo Pärt, I noticed that its completely process-driven melody bore some resemblance to melodic patterns in the Byzantine Mode 3. Mode 3 is based on F, and likewise Pärt’s work is in the key of F major. The process of Pärt’s stepwise melody repeatedly arrives on the note A (a third up from F), alternating from below and from above, at incrementally greater distance from A on each iteration. Likewise in the Byzantine Mode 3, its melodic patterns ascend to A and descend to A at half cadences (resting points mid-melody), with its final cadence (ending) on the home pitch of F.

As Pärt’s ascending and descending melodies begin at an increasing distance from A on each turn, its perceived emotional content likewise increases. In similar fashion, melodic formulas beginning or ending at greater distance from A in the Byzantine dismissal hymn accentuate the drama and emotion of text it sets, perhaps especially at the high held note on «πρωτότοκος» (“protótokos,” first-born), at the
descent on «ᾅδου» ("άδου," Hades), and the melodic leap on «ἐρρύσατο» ("errísato," delivered).

Pärt harmonizes the melodic lines of *Spiegel im Spiegel* in a predetermined pattern in the piano part, with low F as a drone "home" note. I have employed this same pattern in my short composition, retaining the original Byzantine melody while treating it to the same tinntinabulation, harmony, and tempo as *Spiegel im Spiegel*. Tinntinabulation refers to the bell-like sounding of the notes in a single triad for which Pärt’s music is well known, and in both pieces, the melodic line is consistently harmonized diatonically at a sixth below. In the choral work, the ison (drone note) is sounded throughout, changing vowel color at accented syllables in the text, whereas in *Spiegel im Spiegel* the ison is implied most of the time, being restruck by the pianist at each new iteration of the melodic process.

According to Paul Hillier, *Spiegel im Spiegel* is the last work that Pärt wrote before leaving Estonia for Austria as an émigré in the late 1970s. While the version for solo violin and piano is best known, Pärt has also produced versions for a variety of solo melody instruments.

While this program principally features modern chamber music drawing on Byzantine chant, the final vocal piece inverts this relationship, as an arrangement of Byzantine chant drawing on the inner workings of one of the world’s most loved pieces of modern chamber music, Arvo Pärt’s *Spiegel im Spiegel*.

**Apolytikion Mode 3, Automelon**

Let everything in heaven rejoice, let everything on earth be glad, for the Lord has shown strength with his arm; by death he has trampled on death; he has become the first-born of the dead; from the bowels of Hades he has delivered us; and granted the world his great mercy.

Praised by the New York Times for his “Lisztian thunder and deft fluidity,” and the San Francisco Chronicle as “ferociously virtuosic,” pianist Paul Barnes has electrified audiences with his intensely expressive playing and cutting-edge programming. He has been featured seven times on APM’s *Performance Today* and on the cover of *Clavier Magazine* with his recordings streamed worldwide.

Celebrating his twenty-five-year collaboration with Philip Glass, Barnes commissioned and gave the world premiere of Glass’s *Piano Quintet ‘Annunciation.’* The work is Glass’s first piano quintet and first work based on Greek Orthodox chant. Barnes’ recording of the quintet with string quartet superstars Brooklyn Rider was released in October of 2019 to critical acclaim. *ResMusica* in
Paris wrote: “Paul Barnes, whose pianistic lines are always clear, is a marvel of dialogue with Brooklyn Rider.”

Barnes’ twelfth CD New Generations: The New Etudes of Philip Glass and Music of the Next Generation has also received rave reviews. Gramophone Magazine wrote, “Pianists of Barnes’s great technique and musicality are a boon to new music.” And American Record Guide commented, “This disc provides further proof of Barnes’s ability to communicate new music with flair and passion.” Produced by Orange Mountain Music, the recording features the world-premiere recording of Dreaming Awake, a selection of Glass’s etudes and works by N. Lincoln Hanks, Lucas Floyd, Jason Bahr, Zack Stanton, Ivan Moody, and Jonah Gallagher.

Barnes is Marguerite Scribante Professor of Music at the University of Nebraska-Lincoln Glenn Korff School of Music. He was recently appointed Artistic Director of the Lied Center Piano Academy which welcomes several high-school pianists to Lincoln each summer for an intensive week of piano, composition, improvisation and collaboration. He will also be teaching this summer in Greece at the Piano Plus Summer Institute. In great demand as a pedagogue and clinician, Barnes has served as convention artist at several state MTNA conventions, most recently at Virginia and was named ‘Teacher of the Year” by the Nebraska Music Teachers Association.

Barnes touring recital Illumination, upon which this program “Annunciation” is based, features a contemplative and cathartic program of piano works inspired by the mystical world of chant. Barnes, also a Greek Orthodox chanter, has collaborated most recently with Philip Glass and Victoria Bond to create piano works based on ancient Byzantine and Jewish chant. New chant-based works by Native American flutist Ron Warren and David von Kampen are also given their premiere performances. Barnes gave the world premiere of Victoria Bond’s Illuminations on Byzantine Chant at New York’s Symphony Space in April of 2021. Barnes released his fourteenth recording this fall on Albany Records entitled Illumination: The Piano Works of Victoria Bond including the world-premiere recording of Illuminations on Byzantine Chant. American Record Guide wrote “he sings with haunting musicality…and plays with fervid virtuosity…the music is calm and meditative, perfect for these troubled times.”

Barnes recently gave the world premiere performance of “The Way of Mountains and Desert” by Native composer Ron Warren. The work explores Native themes of creation and beauty. Barnes is currently collaborating with Hollywood film composer JAC Redford on a new work inspired by the incarnational writing of Plato to be premiered at the St. Constantine School in Houston in July of 2023. Barnes’ recordings are available on Spotify, Pandora, ITunes, Apple Music, YouTube, and Amazon.

CAPPELLA ROMANA

“Chords unfurl in reverberant bloom”
New York Times

“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 by music director Alexander Lingas, Cappella Romana has a special commitment to mastering the Slavic and Byzantine musical repertories in
Already more than half of the first print run has sold!

BYZANTINE CHANT
THE RECEIVED TRADITION
A Lesson Book
by John Michael Boyer

A new major textbook on Byzantine Chant

“This book is a remarkable synthesis of the latest and most accurate information in Byzantine Music Theory and Practice. It presents a level of depth and clarity that I have not seen in previous Greek editions, all in one, on the subject.”

—Dimitrios Katsiklis, Protopsaltis of the St. Nicholas Greek Orthodox Church and National Shrine at the World Trade Center, New York

ByzChantLessonBook.org
their original languages, thereby making accessible to the general public two great musical traditions that are little known in the West. Critics have consistently praised Cappella Romana for their unusual and innovative programming, including numerous world and American premieres. The ensemble presents annual concert series in Portland, Oregon and Seattle, Washington, in addition to touring nationally and internationally, most recently to Hungary, Serbia, Romania, the UK, Ireland, and the Netherlands. Cappella Romana returned to the Utrecht Early Music Festival in 2021 for the third time with Lost Voices of Hagia Sophia performed in the virtual acoustics of Hagia Sophia as the festival's finale concert. Its latest recording A Byzantine Emperor at King Henry's Court is Cappella Romana's 30th release.

cappellaromana.org

John Michael Boyer

John Michael Boyer (associate music director) has been a professional singer, conductor, and Byzantine cantor since 1997. He studied Byzantine Music with Alexander Lingas, Lycourgos Angelopoulos (+2014), and Ioannis Arvanitis. Having sung with Cappella Romana since 1999, he was made associate music director in 2017. John is founder and artistic director of PRÓTO, a collaborative duet with Lebanese-American cantor the Rev. John Rassem El Massih; their seminal recording, Sun of Justice, was released in December, 2017. John is an active composer and has produced new music for several recordings, including The Divine Liturgy in English in Byzantine Chant (Cappella Romana), All Creation Trembled (Holy Cross), Sun of Justice (PRÓTO); as well as Cappella Romana’s forthcoming recording of the Orthodox Funeral Office, music originally composed for the funeral of Sir John Tavener in 2013. He collaborated on the new composition Heaven & Earth: A Song of Creation, for the St. John of Damascus Society, and conducted both its premiere in 2018 and its subsequent recording with Cappella Romana (2022). John's book, Byzantine Chant: the Received Tradition – A Lesson Book was published in February 2023, with his Resurrectionary, an English Anastasimatárion using the translations of the late Archimandrite Ephrem (Lash) (+2016) also slated for 2023. John is founder and director of the Saint John Koukouzelis Institute of Liturgical Arts (koukouzelis.net), which offers instruction in Byzantine Music and Liturgics. He is Protopsaltis (chief cantor) of the Greek Orthodox Metropolis (Diocese) of San Francisco, currently on loan as full-time Cantor and Director of Music at Holy Trinity Greek Orthodox Cathedral in New Orleans. In 2018, John married renowned Greek philologist and modern historian, Evangelia Boubouglatzi. They have twin girls and split their time between the United States and Pyrgetos of Larisa, Greece.

45th Parallel Universe: Pyxis Quartet

“Pyxis Quartet delivers beauty in chaotic darkness” — Daily Oregonian

We are a collective of musicians who come together to celebrate great chamber music with intimate artistic experiences.

Passion for great music is what defines us and Portland is our stage.

Since 2009, 45th Parallel has happily demolished distinctions between old and new chamber music, bluegrass and jazz, fiddle and folk. By bringing fragmented audiences together, 45th Parallel reflects Portland’s surging creative communities in fresh and imaginative ways.

Founded by Greg Ewer, a violinist of insatiable curiosity, 45th Parallel stands apart from the city's other chamber groups by its borderless and unbounded innovation. Call it 360-degree programming. The city's finest musicians weave Bach and Beethoven into adventurous programs of “forbidden” music, or violin wizardry by virtuosos.
such as Gilles Apap and Kevin Burke. Their far-reaching collaborations also include gospel singers and Persian musicians, embracing Portland’s growing diversity.

But, programming aside, the performers, themselves, bring the highest levels of skill and commitment to each performance.

Teaching the next generation of musicians is also critical to the group’s mission. An experiment to give music lessons to students who couldn’t afford them has blossomed into an urban success story, fostering confidence, community and an appreciation of beauty from both teachers and students.

In the end, it boils down to this: 45th Parallel offers something both simple and complex: Music is nothing less than a marvel of human expression.

ABOUT THE COMPOSERS

Philip Glass

Through his operas, his symphonies, his compositions for his own ensemble, and his wide-ranging collaborations with artists ranging from Twyla Tharp to Allen Ginsberg, Woody Allen to David Bowie, Philip Glass has had an extraordinary and unprecedented impact upon the musical and intellectual life of his times. The operas – “Einstein on the Beach,” “Satyagraha,” “Akhnaten,” and “The Voyage,” among many others – play throughout the world’s leading houses, and rarely to an empty seat. Glass has written music for experimental theater and for Academy Award-winning motion pictures such as “The Hours” and Martin Scorsese’s “Kundun,” while “Koyaanisqatsi,” his initial filmic landscape with Godfrey Reggio and the Philip Glass Ensemble, may be the most radical and influential mating of sound and vision since “Fantasia.” His associations, personal and professional, with leading rock, pop and world music artists date back to the 1960s, including the beginning of his collaborative relationship with artist Robert Wilson. Indeed, Glass is the first composer to win a wide, multi-generational audience in the opera house, the concert hall, the dance world, in film and in popular music – simultaneously.

He was born in 1937 and grew up in Baltimore. He studied at the University of Chicago, the Juilliard School and in Aspen with Darius Milhaud. Finding himself dissatisfied with much of what then passed for modern music, he moved to Europe, where he studied with the legendary pedagogue Nadia Boulanger (who also taught Aaron Copland, Virgil Thomson and Quincy Jones) and worked closely with the sitar virtuoso and composer Ravi Shankar. He returned to New York in 1967 and formed the Philip Glass Ensemble – seven musicians playing keyboards and a variety of woodwinds, amplified and fed through a mixer. The new musical style that Glass was evolving was eventually dubbed “minimalism.” Glass himself never liked the term and preferred to speak of himself as a composer of “music with repetitive structures.” Much of his early work was based on the extended reiteration of brief, elegant melodic fragments that wove in and out of an aural tapestry. Or, to put it another way, it immersed a listener in a sort of sonic weather that twists, turns, surrounds, develops. There has been nothing “minimalist” about his output. In the past 25 years, Glass has composed more than twenty five operas, large and small; twelve symphonies; three piano concertos and concertos for violin, piano, timpani, and saxophone quartet and orchestra; soundtracks to films ranging from new scores for the stylized classics of Jean Cocteau to Errol Morris’s documentary about former defense secretary Robert McNamara; string quartets; a growing body of work for solo piano and organ. He has collaborated with Paul Simon, Linda Ronstadt, Yo-Yo Ma, and Doris Lessing, among many others. He presents lectures, workshops, and solo keyboard performances around the world, and continues to appear regularly with the Philip Glass Ensemble.
Victoria Bond

Victoria Bond leads a multifaceted career as composer, conductor, lecturer, and artistic director of Cutting Edge Concerts. Bond’s opera, Clara, premiered at the Berlin Philharmonic Easter Festival in Germany in 2019. Recent commissions include: The Adventures of Gulliver (American Opera Project through a commissioning grant from Opera America); Blue and Green Music (Chamber Music America commission for the Cassatt String Quartet); The Miracle of Light (The Young Peoples Chorus of NYC, commission, premiered by Chamber Opera Chicago). Recent recordings include Instruments of Revelation (Naxos American Classics), Soul of a Nation: Portraits of Presidential Character (Albany Records), The Voices of Air (Albany). Recent performances include: scenes from Mrs. President (Dell’Arte Opera Ensemble), scenes from Clara (The German Forum), Mrs. President (Rochester Lyric Opera). Ms. Bond has composed eight operas, six ballets, two piano concertos and orchestral, chamber, choral and keyboard compositions. She has been commissioned by ensembles including the Houston and Shanghai Symphony Orchestras, Cleveland and Indianapolis Chamber Orchestras, Michigan Philharmonic, Cassatt String Quartet, Los Angeles County Museum of Art, Soli Deo Gloria Music Foundation, American Opera Project, Young Peoples’ Chorus of NYC, Manhattan Choral Ensemble, Choral Society of the Hamptons, American Ballet Theater, Pennsylvania Ballet, and Jacob’s Pillow Dance Festival. Her compositions have been performed by the Dallas Symphony, New York City Opera, Saint Paul Chamber Orchestra, Anchorage Opera, Irish National Orchestra (RTE), Shanghai Symphony and members of the New York Philharmonic and Chicago Symphony, among others. Victoria Bond is principal guest conductor of Chamber Opera, Chicago, a position she has held since 2008. Ms. Bond is the recipient of the Victor Herbert Award, the American Academy of Arts and Letters’ Walter Hinrichsen Award, the Perry F. Kendig Award and the Miriam Gideon Prize. She is a graduate of Juilliard with a DMA in conducting.

Arvo Pärt

Arvo Pärt was born on 11 September 1935 and with John Williams is the most performed living composer for more than a decade. He is best known for a compositional technique called tintinnabulation, which he invented in the 1970s, and for the inspiration he draws from Gregorian chant and, in later works, Orthodox chant. His most performed works include Fratres (1977), Für Alina (1976) and Spiegel im Spiegel (1978), the latter featured on today’s program.

Beginning composition study with Veljo Tormis and Heino Eller, his studies were interrupted by compulsory military service in the Soviet Army from 1954 to 1956; he completed his diploma in 1963. Most of his early works follow a modernist approach with an application in varied degrees of neoclassicism and aleatoricism, dodecaphony (12-tone music) and serialism, and collage techniques. However, even in works from this period one can perceive the composer’s sense of drama, intentionally concentrated, austere musical elements, and expanded forms germinating from an almost fractal kernel. Dissatisfied with these modernist techniques, Pärt entered “period of crisis” as he has called it, for nearly a decade from 1968 to 1976. At this time, Pärt only engaged in writing film music as he searched for a personal musical language. His personal life also changed dramatically at this time, getting married and converting to the Orthodox Church in 1972.

In 1976 (at age 41!) Pärt emerged with a new technique he called tintinnabuli, from the Latin for “little bells.” In essence, tintinnabuli is a way to combine the notes of a triad of a single chord (T-notes) with a melody (M-notes) according...
to strict rules of position relative to that melody. For over forty years Pärt has composed using this technique, finding in it a seemingly inexhaustible font of creative possibilities, since the method is never applied in exactly the same way in any two compositions.

According to his biography from the Arvo Pärt Centre in Laulasmaa, Estonia, Tintinnabuli music can be defined as a distinct technique, which in essence unites two monodic lines of structure – melody and triad – into one, inseparable ensemble. It creates an original duality of voices, the course and inner logic of which are defined by strict, even complicated mathematical formulas. Through that duality of voices Pärt has given a new meaning to the horizontal and vertical axis of music, and broadened our perception of tonal and modal music in its widest sense.

Tintinnabuli music can also be described as a style in which the musical material is extremely concentrated, reduced only to the most important, where the simple rhythm and often gradually progressing melodies and triadic tintinnabuli voices are integrated into the complicated art of polyphony, expressing the composer’s special relationship to silence.

In addition, tintinnabuli is also an ideology, a very personal and deeply sensed attitude to life for the composer, based on Christian values, religious practice and a quest for truth, beauty and purity.

After Estonia regained its independence in 1991, Arvo Pärt and his wife Nora restored their family and musical connections in their native country, and moved there permanently in 2010. The same year the Arvo Pärt Centre was founded, now managed by their son and musician in his own right, Michael Pärt.

Mark Powell

Mark Powell was born on 15 August 1967 in San Francisco and was adopted shortly thereafter by his also real parents, spending his early childhood in Northern and Southern California (in 1997 he found his birthmother and birthfather, both of whom are artists and musicians; his maternal half-brother also a professional singer, actor, and producer). As a young boy, he was always singing and wanted desperately to join the boychoir in Redlands, California. When he was 10, his family moved to rural Washington State, with no civic children's choir nearby, but Mark nonetheless fell in love with the choral music he sang at church, learned in school choirs, and heard on the few LPs he could find at the county library, especially Renaissance sacred music. His musical world opened up dramatically when he saw the great Swedish choral conductor Eric Ericson lead a collegiate choir in Portland at the 1984 Northwest ACDA conference, presenting virtuoso choral music he never dreamed possible. It was then at age 16 he knew he wanted to dedicate his life to music (eight years later he sang under Ericson’s direction in the Choeur de Chambre de Namur in Belgium). Gaining the state soloist prize for best baritone in his last year of high school, he landed a place at Seattle Pacific University where he completed a BA in Music. He has carried out an industrious career in both performance and production built on equal pillars of early and choral music, later earning an MA in Musicology from the University of Washington with a thesis on the music of Arvo Pärt. As an arts administrator and impresario he has held posts at the National Youth Choir of Great Britain, the International Federation for Choral Music, Portland Baroque Orchestra, and Cappella Romana since 1995, the same year he was received into the Orthodox Church. Mark has produced a small number of modest compositions and arrangements, principally when he was the choir director at the Greek Orthodox Church of the Assumption in Seattle (1995-1999), and now the short work written for today’s program. He is the proud father of two daughters, Anne Marie and Sarah Catherine.
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Greek Liturgy was written in 2016 at the request of Dr. Peter Jermihov, who will conduct these NW premiere performances. Moody’s work strives to align his compositional gifts with the chant traditions that have come before. He writes “if we treat the Church’s chant traditions as a life-giving spring, we can find the courage to work with them, to become co-creators; they are not there to imprison us or to be endlessly reproduced with no understanding. And in finding that courage we can become contributors to the rich and varied beauty of liturgical art, aiming always to glorify God.”

Peter Jermihov, conductor

FRIDAY 28 APRIL 2023, 7:30 P.M.
St. James Cathedral SEATTLE

SATURDAY 29 APRIL 2023, 8:00 P.M.
St. Mary’s Cathedral PORTLAND

SUNDAY 30 APRIL 2023, 3:00 P.M.
The Madeleine Parish, PORTLAND

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