A UKRAINIAN WEDDING

TRANSFORMATIONS

2022-23
31ST ANNUAL SEASON

A UKRAINIAN WEDDING
Cappella Romana announces 2023-24 Season!

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This music is for you!
A Ukrainian Wedding

Featuring an all-female cast of Cappella Romana

Friday, 19 May 2023, 7:30 pm
St. Demetrios Greek Orthodox Church, Seattle

Saturday, 20 May 2023, 8:00 pm
St. Mary’s Cathedral, Portland

Sunday, 21 May 2023, 3:00 pm
Christ the King Parish, Milwaukie

Program

Before the wedding

The engagement

Ой на Івана, на Купайла / Oy na Ivana, na Kupayla / Kyiv region

Oh on Ivana on Kupayla

Ой рипнули ворітенька / Oy rypnuly voritenka / Oh the gates creaked Rivne region

Під грушою, під колючою / Pid hrushoyu, pid kolyuchoyu / Sumy region

Beneath the pear tree, beneath the prickly one

Invitation to the wedding

Через гору гуска летіла / Cherez horu huska letila / Dnipropetrovsk region

The goose flew over the mountain

Ой летіла зазуленька / Oy letila zazulenka / Vinnysia region

Preparing the korovai (the wedding bread)

Та й Марійчина ненька / Ta y Marichyna nenka / Marichka’s mother Kharkiv region

Благослови Боже - Наша піч регоче - У Василя батечко / Blahoslovy Bozhe - Nasha pich rehoche - U Vasylya batechko / Poltava region

God bless - Our oven is laughing - Vasyl’s father

Коровайниці / Korovayntsii / Makers of the korovai Volyn region

Solist: Inna Kovtun

Preparing the bride - Divych vechir

Идеме ми в чистой поле / Ideme my v chystoy pole / Zakarpattya region

We go to the clear field

Славен вечір, дивит-вечір / Slaven vechir, dyvyt-vechir / Donetsk region

Glorious night, divych vechir

Да глянь, мати / Da hlyan maty / Look, mother Poltava region

Ой сосонка літо і зиму зелена / Oy sosonka lito i zymu zelena / Kyiv region

The pine is green in both summer and winter

Solist: Hanna Tishchenko

Ой зацвили фіялочки / Oy zatsvyly fiyalochky / Ivano-Frankivsk region

The violets blossomed

Да засвітила мати свічку - Да що я в свого да батенька / Poltava region

Da zasvityla maty svichku - Da shcho ya v svoho da batenka / My mother lit a candle - In my father’s yard

Віпливало утєня / Viplyvalo utenya / The duck swam Chernihiv region

continued ...
The morning of the wedding

До нас Божечку до нас / Do nas Bozhechku do nas / God, come to us

C hernihiv region

Blagoslownenya do shlyubu / Blessing for the wedding

L emko village of Sanok, Poland

Батеньку-голубоньку / Batenku-holubonku / My father, my dove

S umy region

The wedding ceremony

Богородице Діво / Bohorodytse Divo / Hail, Mary

Y akiv Y atsynevych (1869-1945)  
Arranged for SSAA by Nadia Tarnawsky

Псалом 127 / Psalm 127

T one 7

Прокімен / Prokimen

T one 8

Алилуя / Alleluia

O leksander Koshyts (1875-1944)

O M ost Holy Virgin Mother  
Arranged by Oleksander Koshyts (1875-1944)  
Arranged for SSAA by Nadia Tarnawsky

Отче наш / Otche nash / Our Father

K yivan chant

Ісаї, ликуй і тропар / Isaiye, lykuy i tropar / Isaiah, rejoice and tropar

T one 5 and Tone 7

Чеснішу від Херувимів / Chesnishu vid kheruvymiv / More honorable than the Cherubim

K ryrylo Stetsenko (1882 - 1922)  
Arranged for SSAA by Nadia Tarnawsky

Многая літа / Mnohaya lita / Many years

H annu Kononen (1949-1998)  
Arranged for SSAA by Nadia Tarnawsky

INTERMISSION

Слава Україні.

May the war end.
A UKRAINIAN WEDDING

by Nadia Tarnawsky

The traditional Ukrainian wedding ritual lasts at least a week - sometimes longer. There are some variations from region to region and village to village, but the main outline of the ritual follows the same journey. The young couple is engaged. Various wedding items are made - the wedding bread, the wreaths for the young couple, candles, icons, a decorated tree branch called a *hiltse*. The young couple are prepared - bathed, dressed, blessed by their families. They go to church for the wedding ceremony. After the ceremony, there is more merrymaking. The bride bids farewell to her family. The young couple begins their lives together.

These wedding festivities are filled with song. The rituals flow on the words and melodies sung by the families of the bride and groom. Most of the singers are the women of the family and they sing during all of the preparations for the ceremony, most often during the ceremony itself and during the post church service celebrations. After church, the songs take on a more, shall we say, boisterous quality. There are songs which make fun of members of the other family - very often the in-laws are referred to as “enemies” and are described as having crooked noses or runny noses or being so full of oatmeal that when they walk they leave a trail of oatmeal behind them. It is all done in good fun and with much laughter. In the wee hours of the morning, more metaphorically explicit songs are sung in which the consummation of the young couple is described and joked about. On the morning after the wedding, the bridesmaids come to the bride’s home and bring her breakfast. This meal is accompanied with stunningly heartbreaking songs of farewell. The bride is no longer a part of their community of young, unmarried girls. She’s a wife and soon-to-be mother and will have different responsibilities and a new circle of women with whom to interact.

When I was choosing the songs for the folk music portion of this concert, I contemplated focusing on one village or region. Then, I recalled a lecture given by Iryna Klymenko, a professor of folklore at the Kyiv Conservatory of Music. She spoke of a wedding where the bride was from a region in Eastern Ukraine and the groom was from the Carpathians in Western Ukraine. They wanted traditional music at their wedding - but whose music? Music from the bride’s region? The groom’s region? In the end, they chose music from both of their places of origin. It was far from traditional, yet in its own way, entirely authentic. In that spirit, I opted to program songs which come from many different regions of Ukraine.

We begin the concert with the pre-wedding series of songs. The first step is called *svatannya* and it is the engagement of the bride to the groom. This event would happen two to four weeks before the wedding ceremony. The bachelor, his father, and other members of his family would go to the intended’s home. Offers would be extended, jokes would be made and if the girl did indeed want to marry the young man, she would offer him scarves, and *rushnyky* (embroidered towels) would be tied around the representatives of the groom’s party much like a beauty pageant contestant’s sash. If the girl did not want to accept the young man’s proposal she would give him a pumpkin. Upon leaving the home, the entire village would know the outcome of that negotiation. Try looking stoic on a long walk with a pumpkin--it’s harder than you think. Once the agreement was made, wedding preparations could begin.

On the Wednesday before the wedding ceremony (weddings traditionally were held on Sunday), the homes of the young couple were prepared and decorated (most often with *rushnyky*/embroidered towels). The cooking would begin - especially a variety of breads. On Thursday, any animals chosen for the festivities would be slaughtered (much in the same way that any animals intended to be consumed on Easter Sunday would be slaughtered on Holy Thursday). On Friday, the oven would be greased and ingredients prepared for the *korovai* (the wedding bread).

On Saturday, the *korovai* was made. The *korovai* is the centerpiece of a wedding ceremony. It is a tall, round bread decorated with animals and flowers made of dough (birds, roses, periwinkle, grapes). Sometimes the *korovai* is also decorated with viburnum which has white flowers that develop into red berries. The viburnum is often personified...
in Ukrainian folklore as the “bride.” The women chosen to make the korovai had to have specific traits - they could not be widows, they needed to be mothers of healthy children, prosperous. They would pray and sing during the making of the korovai, essentially adding in their songs as one of the ingredients of this bread and imbuing it with magical qualities. The birds and flowers on the bread would symbolize prosperity and fecundity for the young couple. (During the Sunday ceremony, the young couple would bow to the korovai and walk around it three times before dividing it among the guests. Some villagers say that you are not married if there is no korovai at your wedding.) In addition to being the day on which the korovai is made, Saturday is the day to invite guests to the wedding.

The bride, dressed in traditional clothing and accompanied by her bridesmaids, would invite guests to her wedding. While this may seem like a late, last minute invitation, the village would know a wedding would be happening at least a month prior to the event because of the svatannya/engagement. Also, in many villages and regions, it was customary for the priest to announce the engagement of the young couple in church in the weeks leading up to the wedding. Saturday was also the night of Divych Vechir - the last night the bride would spend as a maiden.

On this evening, the song topics were varied. Some songs were representative of the work at hand - making the wedding wreaths for the young couple, unbraiding the bride’s hair. Some songs would depict the kind of life the young bride could expect as she would be moving into her husband’s household. Most often these songs speak of a mother-in-law not being kind like one’s own mother would be or the sadness felt by no longer living in the home she knew. Other songs would offer respect or thanks to the parents of the bride for providing for her throughout her life or would elevate the bride and groom to the status of king and queen or compare them to the sun and the moon.

On Sunday morning, the bride and groom would be ceremonially dressed and ask for blessings from their families. The procession to church was most often accompanied by peppy instrumental music provided by village musicians.

The second half of the program features music which would be heard in church during the wedding ceremony and although it is not exactly folk in style, I opted to use compositions from composers who were inspired by folk traditions, along with widely known Kyivan chant versions, and pieces which use the liturgical tones.

The ceremonial segment begins with the Bohorodytse Divo as the intercession of the Virgin Theotokos is often requested on behalf of the young couple. This rendition was composed by Yakiv Yatsynevych (1869 - 1945). Yatsynevych was a student of the renowned Ukrainian composer Mykola Lysenko. Before the October coup of 1917, he studied at the Sofia Theological School and the Kyiv Theological Academy, and was appointed director of the choir of St. Michael's Golden Domed Cathedral in Kyiv. After the First World War, Yatsynevych had various jobs (teacher in a village, music teacher for amateur ensembles) and moved often before he was exiled to the Caucasus where he spent his final days.

There are two pieces by Oleksander Koshyts (1875-1944) - his original composition of an “Alleluia” and an arrangement of a melody from Porfiry Demutsky’s Lira. In non-Ukrainian circles, Oleksander Koshyts is best known for being the conductor of the Ukrainian National Chorus which sang Shchedryk/“Carol of the Bells” in Carnegie Hall in 1922. The Chorus was touring at the request of Ukraine’s first president, Mykhailo Khрушевский, to share Ukrainian culture during that tenuous time before the end of the First World War. They left their homeland and while they were on tour, the Ukrainian government was overthrown by the Bolsheviks and the Chorus could not return home. They opted to continue their tour on their own. Koshyts remained in the New York area and also taught in Winnipeg, Manitoba. This “Alleluia” is from his Fourth Liturgy. The sacred chant “O Most Holy Virgin Mother” is an arrangement of a melody which Koshyts found in Porfiry Demutsky’s book The Lira and Its Motifs. The lira is an instrument similar to a hurdy-gurdy and in his 1903 publication, Demutsky wrote of the instrument’s construction as well as providing notation for folk psalms which he collected in the Kyiv region.
Kyrylo Stetsenko (1882 - 1922) came from a family of priests and spent much of his childhood singing in church choirs. He was ordained and composed much spiritual music including liturgies, vespers services, funeral services and Christmas carols. The Chesnishu performed in this concert is from his 1921 liturgy named “Folk Liturgy.”

No wedding ceremony (or any festive event for that matter) would be complete without the singing of Mnohaya lita /Many years. There are so many versions of this piece, choosing one is actually quite difficult. I was introduced to this particular Mnohaya lita by Father Deacon Daniel Galadza, deacon of the Ukrainian Catholic Archeparchy of Kyiv. I was entranced by the buoyancy of the piece and thought it would be an uplifting end to the concert. When I wrote to Fr. Daniel about the work, he told me that its composer, Hannu Kononen (1949-1998) was a Finnish composer writing music for the Eastern Orthodox Church in Finland. I was at a crossroads as to whether or not to include this work, and in the end decided to include it, but not only for musical reasons. In this time of war and destruction in Ukraine, so many Ukrainians and Ukrainian institutions are being helped by their neighbors - Poland, Romania, Slovakia - and other countries who are not their neighbors - the USA, Finland, Canada, France - to name only a few. How many Ukrainians have escaped to Finland and are singing in the Orthodox churches there? I don't know the exact number, but I am sure there must be some. In the spirit of Finland’s support for Ukraine and in gratitude for all that has been done and continues to be done for Ukraine, I decided to keep this Mnohaya lita in this program.

In gratitude…

I offer thanks to the many people who helped to make this concert program a reality

- To my parents for teaching me to speak Ukrainian and love Ukrainian culture. I wouldn't be here without them in more ways than one.
- To Alexander Lingas and Mark Powell for requesting my proposal for this project and then accepting my proposal.
- To all of the village singers who not only shared their songs with me, but opened their homes to me with such graciousness, kindness and joy.
- To the folklorists who tirelessly recorded these songs (even during the Soviet era) and shared their archives so that I might access songs recorded before I was born and before I could travel to Ukraine myself. Thank you for preserving such treasures.
- To Father Roman Galadza for teaching me the lion's share of what I know about the ritual of marriage.
- To Father Deacon Daniel Galadza for answering seemingly endless questions and always offering support.
- To Inna Kovtun for her friendship, her advice, her love of folk song.
- To Vira Hanchar for her thoughtful translation advice, for recording pronunciation tracks spoken by a native speaker, and her deep kindness.
- To John Lenti for his guidance, wit and generosity.

—Nadia Tarnawsky
TEXTS AND TRANSLATIONS

Part 1 - Before the wedding

The engagement

Ой на Івана, на Купайла / Oy na Ivana, na Kupayla / Oh on Ivana on Kupayla
Київ region

Ой на Івана, на Купайла
Покупалася ластовочка
На Івана, Купайла

On Ivana Kupala
A swallow was bathing
On Ivana Kupala

Oy na Ivana, na Kupayla
Pokupala'sya lastovochka
Na Ivana, Kupayla

Oh, young girl, oh, you
When should I come to you for our engagement / On Ivana Kupala

Наріпнули ворітенька / Oy rypnuły voriten'ka / Oh the gates creaked
Рівне region

Ой рипнули ворітенька
Свати йдуть
Вийди, вийди матінько попитай

Oh, the gates creaked / The matchmakers are coming / Come out of the house, mother, and ask

On Ivana Kupala
A swallow was bathing
On Ivana Kupala

Oy rypnuły voriten'ka
Svaty idyt'
Vyjdy, vyjdy matin'ko popytay

Come out of the house, mother, And ask / When people are bartering, then make an offer for marriage

Вийшла, вийшла матінька
Спитала
Зторгувала донечку й оддала

The mother came out of the house / And asked
She bartered for her daughter and gave her away for marriage
Під грушою, під колючою / Beneath the pear tree, beneath the prickly one
Sumy region

Під грушою, під колючою
Маруся гуляла
Ой еге, люлі, во еге, люлі,
Маруся й гуляла

Вона й гуляла, коври вишивала,
Коври вишивала
Ой еге, люлі, во еге, люлі
Коври вишивала

Коври вишививала, на блюдо складала
На блюдо складала
Ой еге, люлі, во еге, люлі
На блюдо складала

Ой свекоре, рідний батечку
Прийми мої дари
Ой свекоре, рідний батечку
Прийми мої дари

Мої жи дари, дари непростії
Коври золотії
Ой еге, люлі, во еге, люлі
Коври золотії

Invitation to the wedding

Через гору гуска летіла / The goose flew over the mountain
Dnipropetrovsk region

Через гору гуска летіла
Через гору гуска й летіла
З перцем капусти кипіла.
Хоч з перцем,
не з перцем
Просимо з щирим серцем

Через гору гуска летіла
Через гору гуска й летіла
З перцем капусти кипіла
Khoch z pertsem,
ne z pertsem
Prosymo z shchyrym sertsem
Ой летіла зазуленька / Oy letila zazulen'ka / The cuckoo bird flew
Vinnytsia region

Ой летіла зазуленька
Через крути гори
Виклювала пшениченьку лишила полову /2

Виклювала пшениченьку
Do одного зерна
А всі люди мами мають, моя мама вмерла /2

A всі люди мами мають
Я її не маю
Сім раз води я принесла з тихого Дунаю /2

На мамині могилонці
Козак сіно коси
Молодая дівчинонька на весілля проси /2

Попросила всю родину
Ще й маму попрошу
Прийди, прийди матіночка розплітати косу /2

Preparing the korovai (the wedding bread)

Та й Марійчина ненька / Ta y Marichyna nenka / Marichka's mother
Kharkiv region

Та й Марійчина ненька /2
Та й по сусідіх ход(е) /2

Та й по сусідіх ходе /2
Та й сусідочок прос(е) /2

Сусідоньки мої голубоньки /2
Та й приходьте до хат(и) /2

Та й приходьте до хати /2
Та й коровая дбат(и) /2

Та у Mariychena nen'ka /2
Ta y po sus'idakh khod(e) /2

Ta y po sus'idakh khode /2
Ta y sus'idochok pros(e) /2

Sus'idon'ky moyi holubon'ky /2
Ta y prykho'dte do khat(y) /2

Ta y prykho'dte do khaty /2
Ta y korovaya dbat(y) /2

Маричка's mother /2
To her neighbors walked

She walked to her neighbors /2
And she asked of them

My neighbors, my little doves /2
Please come to my house

Please come to my house /2
To begin the korovai
Благослови Боже - Наша піч
рекоче - У Василя батечко /
Blahoslovly Bozhe - Nasha pich rehoche - U Vasylya batechko /
God bless - Our oven is laughing -
Vasyl's father
Poltava region

Благослови Боже
Коровай місити
Коровай місити
Шишеки ліпить /3

Blahoslovly Bozhe
Korovaya misyty
Korovaya misyty
Shyshechky l'ipy(ty)

God bless us / As we knead the
korovai / As we knead the korovai / And make bread in the shape of
pinecones

Наша піч рекоче
А припички зажигаються
Коровай сподіваються

Nasha pich rehoche
A prypichky zazhyhayut's'ya
Korovaya spod'ivayut's'ya

Our oven is laughing
It wants the korovai
It hopes for a korovai

У Василя батечко
Багач був
Та й насіяв пшениченьки на
новині,
Та густі кіпоньки на стерні
Високі стоги на гумні
Вищий коровай на столі

U Vasyl'ya batechko
Bahach buv
Ta y nas'iyav pshenychen'ky na
novyn'i
Ta hust'iyi kipon'ky na stern'i
Vysoki stohy na humn'i
Vyshchyj korovai na sto(l'i)

Vasyl's father
Was a wealthy man
He sowed wheat in an unplowed
field
And had thick sheaves on the
harvested field / And tall haystacks
on the threshing floor
And a tall korovai on the table

Коровайнці / Korovaynytsi /
Makers of the korovai
Volyn region

Коровайнці, Теліпайнці.
Навірите куляшу, я мукички
принесу /2

Korovaynytsi
Tel'ipaynyts'i
Navirite kulyashu, ya mukychky
prynesu / 2

Makers of the korovai
Chatterboxes
Make something to eat, I will bring
the flour /2

А ще меду гарнець,
Та сім кіпок яєць.
Ще й грудочку масла, щоб
коровай вдався /2

A shche medu harnets'
Ta s'im kipok yayets'
Shche y hrudochku masla, shchob
korovay vdavs'ya /2

And honey is also lovely
And seven bags of eggs
And a lump of butter, so the korovai
will be a success /2

Коровай я місила,
З річки воду носила,
Та ж ніхто не знає, що в тім
коровае? /2

Korovay ya misyla
Z richky vodu nosyla
Ta zh n'ikhto ne znaye, shcho v t'im
korovaye? /2

I kneaded the korovai
And brought water from the river
But no one knows, what is in this
korovai? /2

Три відра водиці,
Три мішки мучниці.
Ще й сім пудів масла, яєць
півтораста /2

Try vidra vodyts'i
Try mishky muchyts'i
Shche y s'im pudiv masla, yayets'
pivtorasta /2

Three buckets of water
Three bags of flour
And also seven 5,000 pound units of
butter and 150 eggs /2
<table>
<thead>
<tr>
<th>Ukrainian</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Наші вікна дригають,</td>
<td>Our windows are rattling</td>
</tr>
<tr>
<td>Двері в хату скригають,</td>
<td>The doors of the house are creaking / And the oven is laughing for it</td>
</tr>
<tr>
<td>А пічка рехоче, коровую хоче</td>
<td>wants the korovai /2</td>
</tr>
<tr>
<td>Коровай у печі,</td>
<td>The korovai is in the oven</td>
</tr>
<tr>
<td>Болять мої плечі.</td>
<td>My shoulders ache</td>
</tr>
<tr>
<td>А ніжки напрочуд, танцювати хочуть /2</td>
<td>But my feet, surprisingly, want to dance /2</td>
</tr>
<tr>
<td>Червоной калиной,</td>
<td>Red viburnum</td>
</tr>
<tr>
<td>Коровай квітчали.</td>
<td>Flowers on the korovai</td>
</tr>
<tr>
<td>Ой раю, наш раю, славний короваю /2</td>
<td>Oh paradise, our paradise, the glorious korovai / 2</td>
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<tr>
<td><strong>Preparing the bride - Divych vechir</strong></td>
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<tr>
<td>Ідеме ми в чистой поле / Ideme my v chystoy pole / We go to the clear</td>
<td></td>
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<tr>
<td>field</td>
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<tr>
<td><strong>Zakarpattya region</strong></td>
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<tr>
<td>Ідеме ми в чистой поле /2</td>
<td>We go into the cleared field /2</td>
</tr>
<tr>
<td>Та й на зілля зеленое</td>
<td>For green herbs</td>
</tr>
<tr>
<td>Той на зілля лем барвінок /2</td>
<td>For green herbs and for periwinkle /2</td>
</tr>
<tr>
<td>Нашим молодем на вінок</td>
<td>To create wreaths for the young couple</td>
</tr>
<tr>
<td>Ой барвінку зелененький /2</td>
<td></td>
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<tr>
<td>Будеш ти нам щасливенький</td>
<td></td>
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<td></td>
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<tr>
<td><strong>Slaven vechir, dyvyt-vechir / Glorious night, divych vechir</strong></td>
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<tr>
<td><strong>Donetsk region</strong></td>
<td></td>
</tr>
<tr>
<td>Славен вечір, дивит-вечір</td>
<td>A glorious evening, divych vechir, /</td>
</tr>
<tr>
<td>Та рано, рано</td>
<td>And early, early</td>
</tr>
<tr>
<td>Славен вечір, дивит-вечір</td>
<td>A glorious evening, divych vechir, And so early</td>
</tr>
<tr>
<td>Та ранесенько</td>
<td></td>
</tr>
<tr>
<td>Не так славен, як ізряжен</td>
<td>It is not so glorious as it is decorated</td>
</tr>
<tr>
<td>Та рано, рано</td>
<td>/ And early, early</td>
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<td>Не так славен, як ізряжен</td>
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<tr>
<td>Та ранесенько</td>
<td>/ And so early</td>
</tr>
<tr>
<td>Ізрядила його Олесина ненька</td>
<td></td>
</tr>
<tr>
<td>Та рано, рано</td>
<td></td>
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<tr>
<td>Олесина ненька уся родинонка</td>
<td></td>
</tr>
<tr>
<td>Та ранесенько</td>
<td></td>
</tr>
</tbody>
</table>
Да глянь, мати / Da hlyan maty / Look, mother
Poltava region

Da глянь, мати
Da на нову лаву
Ой глянь, мати
Da на нову лаву
Да на свою да дочку браву
Да чогось вона да сумніває
Чогось вона да сумніває
Сльоза сльозу да побиває
Сльоза сльозу да побиває
Що матінка да виряжає

Look, mother
Upon the new bench
Oh look, mother,
Upon the new bench / And upon
your beautiful daughter
For some reason, she is sad
For some reason, she is sad / And
one tear follows another / And
one tear follows another / One
tear follows another / Because her
mother is leading her to marriage.

Ой сосонка літо і зиму зелена / Oy sosonka lito i zymu zelena / The
pine is green in both summer and
winter
Kyiv region

Ой сосонка літо
i зиму зелена / 2
A в пятницю була Галечка весела
/ 2
A в суботу русую
косу чесала / 2
A в неділю ішла до шлюбу,
плакала / 2

Oh the pine tree is green in both
summer and winter / 2
On Friday, Halyechka was
joyful / 2
On Saturday, she brushed out her
light brown braid / 2
On Sunday, she went to her
wedding and wept / 2
I feel sorrow for you,
mother / 2
The mint will all remain
with you / 2
Rise up, rise up, early in the
morning, mother / 2
And water this mint
often / 2
Rise up, rise up even earlier than I,
my daughter / 2
And water this mint even more often
/ 2
Ой зацвили фіялочки / Oy zatsvyly fiyalochky / The violets blossomed
Ivano-Frankivsk region

Ой зацвили фіялочки, зацвили
Та й всі гори та й долини укрили
Шоби наші молоденькі ходили

Ой зацвили фіялочки, зіцвіли
Та всі гори та й долини укрили
Щоби наші молоденькі ходили

Ой зацвили фіялочки, зацвили
Та й всі гори та й долини укрили
Івано-Франківська область

Та подекуй свої мамці
за то то
Що убрали головоньку
в золото

Та подекуй свої мамці
за то то
Що убрали головоньку
в золото

Та подекуй свої мамці
за то то
Що убрали головоньку
в золото

Ой чого ти молоденька не тужиш
Ти вже більше дівчиноньку не будеш

Ой чого ти молоденька не тужиш
Ти вже більше дівчиноньку не будеш

Ой чого ти молоденька не тужиш
Ти вже більше дівчиноньку не будеш

Та подекуй свої мамці
за то то
Що убрали головоньку
в золото

Та подекуй свої мамці
за то то
Що убрали головоньку
в золото

Та подекуй свої мамці
за то то
Що убрали головоньку
в золото

Да засвітила мати свічку / Da zasvityla maty svichky / My mother lit a candle
Poltava region

Да засвітила мати свічку, постав на столі
А я стану подивлюся чи пора мені

Да засвітила мати свічку, постав на столі
А я стану подивлюся чи пора мені

Да засвітила мати свічку, постав на столі
А я стану подивлюся чи пора мені

Да засвітила мати свічку, неясно горить,
А я стала подивилася, аж серце болить

Да засвітила мати свічку, неясно горить,
А я стала подивилася, аж серце болить

Да засвітила мати свічку, неясно горить,
А я стала подивилася, аж серце болить

Да засвітила мати свічку, постав на столі
А я стану подивлюся чи пора мені

Да засвітила мати свічку, постав на столі
А я стану подивлюся чи пора мені

Да засвітила мати свічку, постав на столі
А я стану подивлюся чи пора мені

Моє життя, моє живе, не є відбути
Я кріпко засплюся в ніч

Моє життя, моє живе, не є відбути
Я кріпко засплюся в ніч

Моє життя, моє живе, не є відбути
Я кріпко засплюся в ніч

Да засвітила мати свічку, постав на столі
А я стану подивлюся чи пора мені

Да засвітила мати свічку, постав на столі
А я стану подивлюся чи пора мені

Да засвітила мати свічку, постав на столі
А я стану подивлюся чи пора мені

Моя мати светила свечкой, поставила на стол
А я смо подумаю, и время пришло

Моя мати светила свечкой, поставила на стол
А я смо подумаю, и время пришло

Моя мати светила свечкой, поставила на стол
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Моя мати светила свечкой, поставила на стол
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Да засвітила мати свічку, постав на столі
А я стану подивлюся чи пора мені

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А я смо подумаю, и время пришло

Да засвітила мати свічку, постав на столі
А я стану подивлюся чи пора мені

Моя мати светила свечкой, поставила на стол
А я смо подумаю, и время пришло

Моя мати светила свечкой, поставила на стол
А я смо подумаю, и время пришло

Моя мати светила свечкой, поставила на стол
А я смо подумаю, и время пришло

Ой з-за гіря місяченьку, з-за гіря
Та й виводем молоденьку за стіля

Та й виводем молоденьку за стіля

Ой з-за гіря місяченьку, з-за гіря
Та й виводем молоденьку за стіля

Ой з-за гіря місяченьку, з-за гіря
Та й виводем молоденьку за стіля

Ой з-за гіря місяченьку, з-за гіря
Та й виводем молоденьку за стіля
Віпливало утєня / The duck swam
Chernihiv region

Віпливало утєня з-пад белого каменя / The duck swam out from under the white stone / 2 Гі! Гу!

Та й пітало в селезня ой, чи люта зима? / And she asked the drake if the winter is severe / 2 Гі! Гу!

Хоч і люта, не люта да не така, як літа / Severe or not severe, it is not like the summer / 2 Гі! Гу!

Виходила Людочка з-пад висока терему / Lyudochka emerged from her home / 2 Гі! Гу!

Володимир Жолобко
Ой їхала Галочка / Oy yikhala Halochka / Halochka went
Rivne region

Oy yikhala Halochka do vints'ya
Rozsypala zoloto z rukavts'ya
A za neyu mamon'ka stopaya
Dribneye zoloto zbyraye
Oy ne zbyray mamon'ko ne zbyresh
Ono moyi slozon'ky rozolyesh

Halochka was going to be married
/ She spilled gold from within her sleeves
Her mother walked behind her
And gathered up this fine gold
Oh mother, do not gather this for it is impossible
And you will spill my tears

The morning of the wedding

До нас Божечку до нас / Do nas Bozhechku do nas / God, come to us
Ivano-Frankivsk region

Do nas Bozhechku do nas /2
Bo ye vesill'ye u nas

Ta y Ty Bozhaya maty /2
Stupay do nas do khaty

Stupay do nas do khaty /2
Budesh nam pomahaty

Budesh nam pomahaty /2
Do shlyubu provadzhaty

Oy vyjdu ya y na dorohu
Pomol'ysy Bohu
Naavernit mni, Hospodon'ku
Na dobru dorohu /2

God, come to us /2
For we are having a wedding
And You, Mother of God /2
Come into our house
You will help us
You will help us /2 / To lead the young couple to their wedding
I will come out on to the road
And pray to God
Turn me, Lord,
Unto a good path /2

Благословення до шлюбу /
Blahoslovennya do shlyubu /
Blessing for the wedding
Lemko village of Sanok, Poland

Tato i mamo i vsya rodyno,
Tut pered vami stoyat' Vashi dity
Kotri vstupayut' v stan supruzheskij
I xhe raz prosyat' vid mene blahoslovenstvo
Mozhe vas kol' obrazyly slovom abo zlym uchynkom

Father and mother, and the whole family
Your children stand here before you
They will be entering a married state
And again they ask me to request from you your blessing
Maybe they once offended you with word or ill deed
Попустіт їм і даруйте

Най Бог благословит і ми їх благословиме

А тераз просить братів і сестрів о благословенство

Най Бог благосłowит і ми їх благословиме

А тераз дружка і дружбове, і всі, котре-сте разом дружили - Просить вас за благословенство

Най Бог благословить і ми їх благословиме

Тато і мамо прошу у вас благословенство

Нехай Бог благословить, наша доню

Грає музики весло, грайте музики весло

І татові і мамці, і татові і мамці, і цілій родиноньці

Батеньку-голубоньку / Batenku-holubonku / My father, my dove

Sumy region

Батеньку-голубоньку /2
Благослови свою доньку.

Бо я вже до шлюбу іду /2
Ta й до Божого суду.

Матінко моя мила /2
Благослови свого сина.

Там нам рученьки зв'яжуть /2
Усю правдоньку розкажуть.

Кропіть нас святою водою /2
Щедрою рукою, доброй долею.

Forgive them and grant it

May God bless them and we bless them

And again they ask a blessing from their brothers and sisters

May God bless them and we bless them

And again from the bridesmaids and groomsmen and those who are their friends

May God bless them and we bless them

Father and mother, I ask you for your blessing

May God bless you, our daughter

Musicians, play something happy, musicians play something happy

To your father and your mother, to your father and to your mother
And to your entire family

My father, my dove /2
Please bless your daughter

For it is time for my wedding /2
And for God’s judgment

My mother, my dear one /2
Please bless your son

For it is time for my wedding /2
And for God’s judgment

Our hands will be bound /2
And the truth will be spoken

Bless us with holy water /2
With your generous hand give us a good fate
Part 2 - The wedding ceremony

Богородицє Діво / Bohorodyste
Divo / Hail, Mary
Yakiv Yatsynevych (1869-1945)

Богородицє Діво, радуйся,
Благодатна Маріє, Господь з
Тобою;
Благословена Ти між жонами
І благословен плід утробы Твоєї,
Бо Ти Спаса народила душ наших.

Богородице Діво, радуйся,
Благодатная Мария, Господь с
Тобою;
Благословена Ты між жонами
И благословен плід утробы Твоей,
Бо Ти Спаса народила душ наших.

Псалом 127 / Psalm 127  Tone 7

Блаженні всі, що бояться Господа,
Що ходять путями Його.
Благословенны все, кто боится Господа,
Кто ходит по путям Его.

Слава Тобі, Боже наш, слава Тобі
Слава Тобі, Боже наш, слава Тобі

Плоди праці твоєї будеш істи,
Щасливий ти, і добре тобі буде.
You will eat the fruits of your labors,
Blessed are you and it will be well with you.

Слава Тобі, Боже наш, слава Тобі
Слава Тобі, Боже наш, слава Тобі

Жінка твоя - неначе лоза
плодовита
На краях дому твоего
Твоя жена - неначе винограда
плодовита
На краях дома твоего

Слава Тобі, Боже наш, слава Тобі
Слава Тобі, Боже наш, слава Тобі

Сини твої - як парості оливки,
Навкруг трапези твоєї
Твои сыновья - как побеги оливковые
На кругу трапезы твоей

Слава Тобі, Боже наш, слава Тобі
Слава Тобі, Боже наш, слава Тобі

Ось так благословляється чоловік,
Що боїться Господа.
Ось так благословляется муж,
Кто боится Господа.

Слава Тобі, Боже наш, слава Тобі
Слава Тобі, Боже наш, слава Тобі

Благословить тебе Господь
з Сіону, І побачиш добро
Єрусалиму по всі дні життя твоєго
Май Господь благословить тебя из Сиона,
И ты увидишь благо
Ерусалиму в течение всей твоей жизни

Слава Тобі, Боже наш, слава Тобі
Слава Тобі, Боже наш, слава Тобі

I побачиш синів твоїх синів.
Мир на Ізраїлі
You will see your children's children
Покой на Израиле

Слава Тобі, Боже наш, слава Тобі
Слава Тобі, Боже наш, слава Тобі

Virgin Theotokos, rejoice
Blessed Mary, God is with You
You are blessed among women
And blessed is the fruit of Your womb / For You gave birth to the Savior of our souls.

Благословите тебя Господь
из Сион, и ты увидишь благо
Ерусалим по всем дням жизни твоей
Молли Господь благословит тебя из Сиона,
И ты увидишь благо
Ерусалим в течение всех дней твоей жизни

Слава Тобі, Боже наш, слава Тобі
Слава Тобі, Боже наш, слава Тобі

Мир на Ізраїлі
Peace be on Israel

Слава Тобі, Боже наш, слава Тобі
Слава Тобі, Боже наш, слава Тобі
Прокімен / Prokimen
Tone 8

Ти положив на головах їх вінці із каменів цінних, життя просили у Тебе, і Ти дав їм

Bo Ty dayesh yim blahoslovennya povik viku, zveselysh yikh radist'yu lyts'ya Tvoho

You have placed upon their heads crowns of precious stones. They have asked You to give them life and You did so

Бо Ти даєш їм благословення повік віку, звеселиш їх радістю лица Твого

You will give them everlasting blessings, You will gladden them with the joy of Your presence.

Ти положив на головах їх вінці із каменів цінних, життя просили у Тебе, і Ти дав їм

You have placed upon their heads crowns of precious stones. They have asked You to give them life and You did so

Алилуя / Alleluia
Oleksander Koshyts (1875-1944)

Алилуя
Ty, Hospody, zakhoronysh nas i zberezhesh nas vid rodu ts'oho i povik
Alyluya

Alleluia
You, Lord, will hold us in Your keeping and protect us from this generation and forever

О Пресвята Мати Діво / O Presvyata Maty Divo / O Most Holy Virgin Mother
Melody from Porfiry Demutsky’s Lira, Arranged by Oleksander Koshyts (1875-1944), Arranged for SSAA by Nadia Tarnawsky

О Пресвята Мати Діво
Помощнице моя
Помагай нам християнам завжди ласка Твоя /2

O Presvyata Maty D’ivo
Pomoshchnytsa moya
Pomahay nam khrystyyanam zavzhdy laska Tvoya /2

O Most Holy Virgin Mother
My great help
Offer assistance to us christians, always in your mercy /2

Не во грісі первороднім
Не єсть Ти зачата
Аж до неба Ангелами єсть Ти Панно взята /2

Ne vo hris'i pervorodnim
Ne yest' Ty zachata
Azh do neba Anhelamy yest' Ty Panno vzyata /2

Without original sin
Were You conceived
And by Angels were You carried into heaven, O Lady /2

Алилуя, Алилуя,
Слава Тобі, Боже,
Не забудь нас, Владичиця, Маріє Госпоже /2

Alyluya, Alyluya
Slava Tobi Bozhe
Ne zabud' nas, Vladychtse, Mariye Hospozhe /2

Alleluia, Alleluia
Glory be to You, Lord
Do not forget us, Holy Mistress, Mary of God /2
Отче наш / Otche nash / Our Father
Kyivan chant

Отче наш, що єси на небесах,
Нехай святиться ім'я Твое,
Нехай буде воля Твоя, як на небі,
так і на землі.
Хліб наш насущний дай нам
сьогодні;
І прости нам провини наші,
Як і мы прощаемо винуватцям
нам;
І не веди нас у спокусу, але
визволи нас від лукавого. Амінь

Iсaiе, ликуй і тропар / Isaiye, lykuy i tropar / Isaiah, rejoice and tropar
Tone 5 and Tone 7

Ісаїє, ликуй, Діва мала в утробі
І родила Сина Єммануїла.
Бога і чоловіка,
Восток ім'я йому;
Його великаючи,
Діву ублажаємо.

Святі мученики, ви славно
страждали і вінчалися,
Тож моліться до Господа, щоб
помилувати душі наші.

Слава тобі, Христе Боже,
apостолів похвало і мучеників
радосте;
Їх проповідь Тройця єдиносущна.

Чеснішу від Херувимів /
Chesnishu vid kheruvymiv / More honorable than the Cherubim
Kyrylo Stetsenko (1882 - 1922)

Чеснішу від Херувимів і
незрівняно славнішу від
Серафимів, Що без зотління Бога
Слово породила,
Сушу Богородицю, тебе
величаемо, величаемо.

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 evil.
Amen.

Dance!  Isaiah!
A Virgin has conceived
And will bear a Son, Emmanuel,
Who is God and Man.
His name is Orient; / When we extol
Him, We call that Virgin blessed.

O holy Martyrs! You fought well
and have received your crowns.
On our behalf entreat the Lord to
have mercy on our souls.

Glory to you, O Christ God! 'The
Apostles' boast, the Martyrs' joy.
They whose preaching was the
Trinity, One in Being!

More honorable than the Cherubim
and by far more glorious than the
Seraphim; ever a Virgin, you gave
birth to God the Word,
O true Mother of God, we magnify
You, we magnify You.
Слава Отцю, і Сину, і Святому Духові, і нині, і повсякчас, і на віки віків. Амінь. Господи помилуй /3. Благослови. Амінь.

Многая літа / Mnohaya lita / Many years
Hannu Kononen (1949-1998)

Mногая, многая літа /2
Mногая, многая, многая літа
Даруй їм, Господи, многая літа
Многая, многая, благая літа

Glory be to the Father and to the Son and to the Holy Spirit, now and forever. Amen

Lord have mercy /3
Give the blessing. Amen

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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 repertories in 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 premières. 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 SACD A Byzantine Emperor at King Henry’s Court is Cappella Romana’s 30th release.

cappellaromana.org

Guest Conductor

Nadia Tarnawsky

Nadia Tarnawsky spent much of 2017 and 2018 doing research and teaching in Ukraine as a recipient of a Fulbright Award. She has taught Ukrainian village style singing in workshops for the Ukrainian Catholic University in Lviv, Ukraine, the Center for Traditional Music and Dance in New York, Village Harmony, and the Kitka Women’s Ensemble among others. In 2011 she received a Traditional Arts Fellowship from Artist Trust and an Artist Support Residency from Jack Straw Productions. Nadia sang with Ensemble Hilka of New York in commemoration of the 25th anniversary of the Chornobyl disaster in Ukraine. A recording of this repertoire was released on the Smithsonian Folkways label. She also performs with Cappella Romana, Apollo’s Fire and Trobar.

Principal Soloists

Inna Kovtun is a folklorist and ethnomusicologist, a researcher and collector of folklore traditions, a performer, and an educator. She is the highly regarded musical and artistic director of the “Rozhanysy” folk ensemble based in Kyiv, the lead vocalist of the international project “EDK”, and the lead singer of the ethno-rock band “Astarta”. Inna is also the Deputy General Director of the Kyiv Municipal Brass Orchestra. She has performed and given workshops all around the world.

Hanna Tishchenko enrolled in music school as a child, first studying the piano before beginning her journey on the path of traditional folk music. She was accepted to the Kyiv National University of Culture and Arts, majoring in musical folklore. She sang for 5 years in the folk ensemble “Kralytsia,” under the leadership of Ivan Hryhorovych Sinelnikov. As a member of “Kralytsia,” Hanna won laureates at dozens of festivals and competitions, both in Ukraine and abroad. While she was still a student, Hanna became the leader of the folk ensemble “Yahilochka” and then a member of the established folk ensemble “Rozhanysy.” Upon graduating from university, she began to collaborate with such groups as Go_A, Kazka, Khayat and singer Tina Karol. Hanna also worked as a vocalist in the Ukrainian academic folklore and ethnographic ensemble “Kalyna”. Shortly before the start of the full-scale war, she was a vocal soloist
for the Kyiv Academic Municipal Wind Orchestra. Because of the war, Hanna left Ukraine and lived in Poland for 4 months before coming to the United States. This is her first opportunity to sing professionally in the US.

**SINGERS**

**Kristen Buhler** (alto) is a multifaceted musician, praised for her “smooth and heartfelt” singing (*Artslandia*). She has sung with Cappella Romana since 2006, and performed professionally with many ensembles including Portland Baroque Orchestra, The Saint Tikhon Choir, 45th Parallel, The Julians, In Mulieribus, Cantores in Ecclesia, and Resonance Ensemble. Born and raised in Oregon, Kristen earned B.A. degrees from George Fox University 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 and assistive technology to students with visual impairments. She has been a co-author of a national braille curriculum entitled Building on Patterns for the last fifteen years. In her spare time, she is always up for pub quiz, or a spur of the moment trip to anywhere.

**Susan Hale** (alto) has been actively involved with choral music for many years in the Portland area as an ensemble singer, soloist and educator. She has sung with Choral Cross-Ties, Cappella Romana, Trinity Consort, Portland Baroque Orchestra Chorus, Oregon Repertory Singers, and Cantores in Ecclesia. She has recently completed a long tenure as choral director at Tigard High School. Susan’s love of music education has encompassed elementary, middle school, and high school vocal music as well as private instruction. She is now mentoring student teachers in music education at Portland State University. She lives in Wilsonville, Oregon with her husband Paul Klemme, a church musician and conductor in Salem.

**Jessica Isaels** (soprano) is an accomplished singer who has captivated audiences in both jazz and classical music throughout the United States. She performs with her jazz trio and the Chuck Isaels Jazz Orchestra, which has been featured at The Detroit Jazz Festival, The Portland Jazz Festival, Dizzy’s Jazz Club, and performs regularly in Portland. She is currently the Music Director at St. Gabriel Episcopal Church in Portland. She also teaches Voice at Clackamas Community College, and is the founder and conductor of the Multnomah Women’s Chorus.

**Kerry McCarthy** (alto) has sung with Cappella Romana since 1994. She is a musician and author known for her work on the English Renaissance, and a regular collaborator with many early music ensembles. Her new biography of the composer Thomas Tallis, published with Oxford University Press, was given the 2021 AMS award for early music book of the year. She is now working on her fourth book, an exploration of the lives of professional singers in Tudor England. She also enjoys cooking, bicycling, and her multilingual duties as Cappella’s music librarian.

**Vakarė Petriūnaitė** (soprano) has been praised by critics for her “wonderful sensitivity,” and “sparkling tone.” Vakarė earned both her bachelor’s and master’s degree in Vocal Performance and Pedagogy from Westminster Choir College in Princeton, New Jersey. Her Portland appearances have included the US premiere of Eriks Esenvalds’ Passion and Resurrection with Oregon Repertory Singers and Classical Revolution PDX and performances with multiple ensembles, including Amber Coast, a folk duo with her brother. Vakarė lives in Portland with her beloved Alaskan Huntsman husband, David.

**Photini Downie Robinson** (soprano) has performed with Cappella Romana since 2007 and has also served on the Board of Directors. Photini earned her B.M. in Vocal Performance from DePauw University (Greencastle, IN) and she is the Founding Director of Yphos Studio, a virtual learning space that is uniquely tailored to the needs of Eastern Orthodox cantors and clergy. Photini is a specialist in Byzantine chant and serves as the Protospathria (head chanter) at Holy Trinity Greek Orthodox Cathedral in Portland, Oregon. She is a student of John Michael Boyer and holds a Certificate in Byzantine Music from Hellenic College Holy Cross Greek
Orthodox School of Theology where she is currently pursuing a Master of Theological Studies (MTS). Photini is passionate about the intersection between liturgical music and pastoral ministry and she is in high demand as a singer, teacher, writer, speaker, and workshop leader. Today is Photini’s debut as Director of a Cappella Romana project.

Catherine van der Salm (soprano) is a versatile musician praised for her “agile, supple and richly expressive” voice (The Oregonian). She is an active collaborative artist singing with Cappella Romana, In Mulieribus, The Ensemble of Oregon, Cantores in Ecclesia, Portland Baroque Orchestra, Resonance Ensemble and Oregon Catholic Press. She has appeared as a guest artist with 45th Parallel, Willamette Valley Chamber Music Festival, Newport Symphony Orchestra, Third Angle, Willamette Master Chorus, Musica Maestrale and Bach Cantata Vespers at St. James Lutheran Church. Catherine makes her home in Vancouver, Washington, with her husband, Ruud, and their daughters Juliana and Annelies.

ALEXANDER LINGAS

Alexander Lingas is music director and founder of Cappella Romana and was director of the Byzantine Chant Ensemble for the coronation of His Majesty King Charles III, pictured above (center). He is a Research Fellow of the Institute for Orthodox Christian Studies (Cambridge, UK). He completed his doctorate on Sunday matins in the rite of Hagia Sophia at the University of British Columbia and then, with the support of a SSHRC postdoctoral fellowship, moved to Oxfordshire to study theology with Metropolitan Kallistos Ware. He was then a Fellow of the University of Oxford’s European Humanities Research Centre (1997–2021) and a member of academic staff in Music at City, University of London from 2006, retiring as Professor in October 2022. His present work embraces not only historical study but also ethnography and performance. His awards include Fulbright and Onassis grants for musical studies in Greece with cantor Lycurgos Angelopoulos, the British Academy’s Thank- Offering to Britain Fellowship, research leave supported by the Stavros Niarchos Foundation, the St. Romanos the Melodist medallion of the National Forum for Greek Orthodox Church Musicians (USA), and the Moldavian Cross. In 2018 His All-Holiness, Bartholomew I, Archbishop of Constantinople-New Rome and Ecumenical Patriarch, bestowed on him the title of Archon Mousikodidáskalos.
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Vision

Cappella Romana transforms hearts and minds through encounters with the sacred musical inheritance of the Christian East and West, bringing to life these ancient and diverse traditions, especially of Byzantium, and their interactions with other cultures. Cappella Romana is devoted to the stewardship of this precious jewel of world culture through performances, recordings and publications, scholarship and education, engagement with heritage communities, and new artistic creation.

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