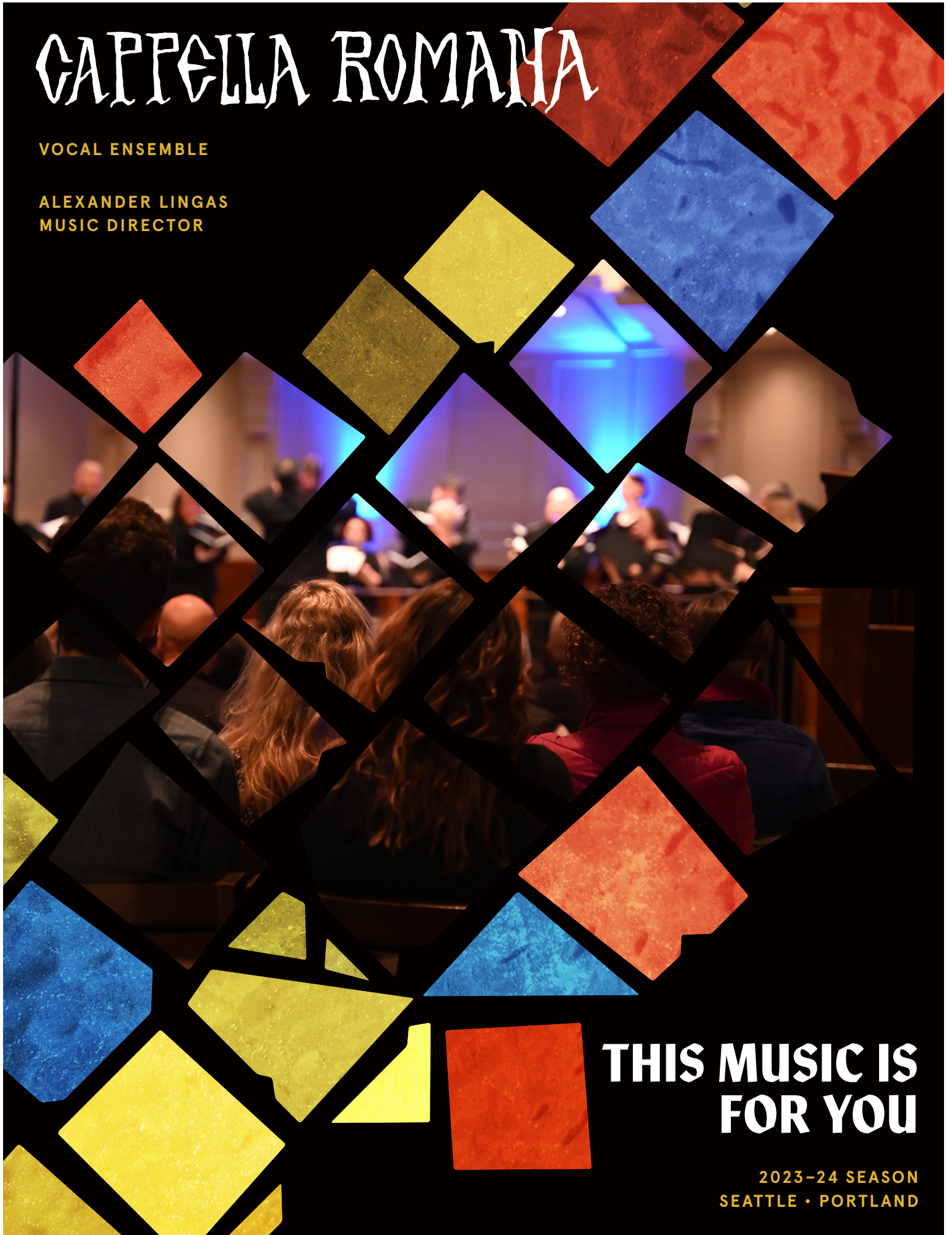


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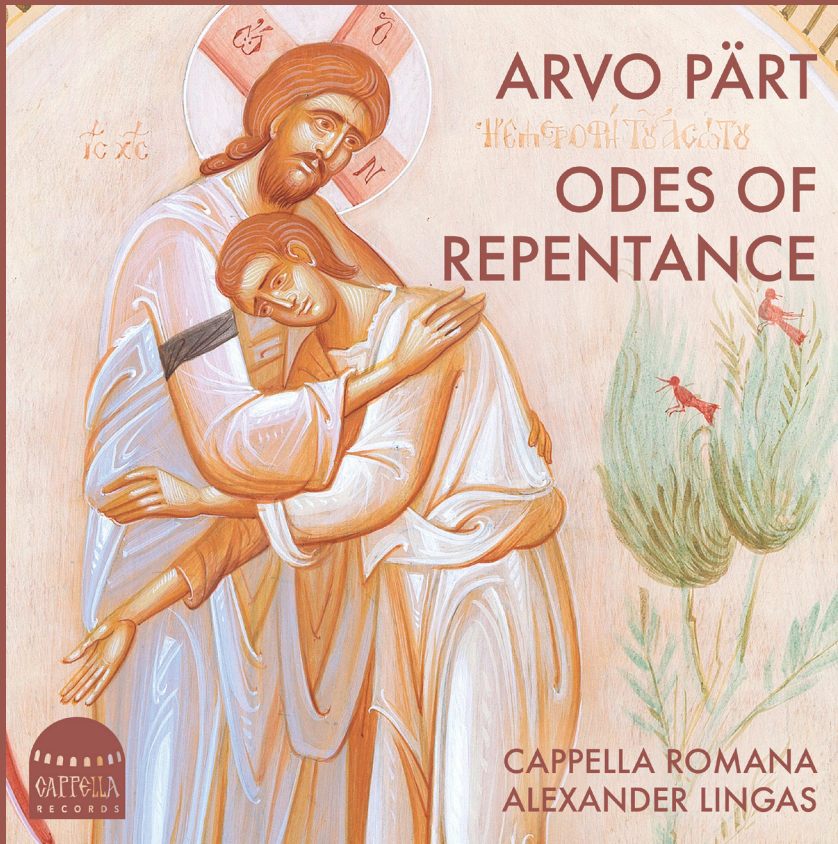
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ODES OF REPENTANCE

Works by Galina Grigorjeva and Arvo Pärt

Friday, 29 September 2023, 7:30 pm
St. James Cathedral, Seattle

Saturday, 30 September 2023, 8:00 pm
St. Mary's Cathedral, Northwest Portland

Sunday, 1 October 2023, 3:00 pm
The Madeleine, Northeast Portland

Program

Vespers (2017)

Come, let us worship
Bless the Lord, O My Soul
Blessed is the Man
O Gladsome Light
Lord, Now Lettest Thou
Rejoice, O Virgin Theotokos
I Will Bless the Lord (Ps 33)

Galina Grigorjeva (b. 1962)

Intermission

Odes of Repentance

Arvo Pärt (b. 1935)

Triodion

"Ode 1": Apolytikion for the Holy Icons

Slavonic Psalm 130 (131)

From *Kanon Pokajanen*
Sedalen and Bogorodichen

Triodion

"Ode 2": Apolytikion Theotokion

From *Kanon Pokajanen*
Prayer after the Kanon

Triodion

"Ode 3": Apolytikion for St. Nicholas

ODES OF REPENTANCE

On this concert Cappella Romana sings sacred vocal music drawing on the spiritual traditions of Eastern Orthodox Christianity by Arvo Pärt (b. 1935) and Galina Grigorjeva (b. 1962), composers who are both residents of Estonia. We have borrowed the title of this program, “Odes of Repentance,” from our new recording of Pärt’s choral works. Alongside excerpts from that production we present the North American premiere of Grigorjeva’s *Vespers*, a setting in English of selected psalms and hymns from the Byzantine office of evening prayer.

Repentance is often explicitly invoked in the works on our new album, approximately half of which are from Pärt’s *Kanon Pokajanen* (“Kanon of Repentance”). If one recognizes that repentance in the tradition of the Greek Church Fathers is literally a change of mind (*metánoia*), the concept may also be understood as implicit in the texts set by Grigorjeva. The aim of repentance in Orthodox spirituality is not the satisfaction of guilt, but a reorientation toward fullness of being in God. In this spiritual tradition human beings, by virtue of the union of divinity and humanity in Jesus Christ, are called to restore within themselves God’s image and likeness, recognize it in others, and live in harmony with a fundamentally good material creation sustained by divine energies.

Galina Grigorjeva, *Vespers*

Galina Grigorjeva began her musical education in her native Ukraine, studying first in Simferopol and then at the Odessa Conservatoire. She later graduated from the St. Petersburg Conservatoire as a pupil of Yuri Falik before undertaking postgraduate study in composition at the Estonian Academy of Music under Lepo Sumera during the period 1994–98. In 1999 she wrote *On Leaving*, a work in five sections for 8-part choir, setting texts in Church Slavonic from two Byzantine services: the “Kanon on the Separation of the Soul from the Body” and the Funeral Office. Over the past two decades her vocal and instrumental music has been performed and recorded with increasing frequency by prestigious soloists and ensembles both in Estonia and abroad.

Grigorjeva’s *Vespers* was premiered in Tallinn on 6 April 2017 by the Estonian vocal ensemble Vox Clamantis under the direction of Jaan-Eik Tulve. The work is a setting in English of texts drawn from the Byzantine service of Great Vespers as it is customarily celebrated in Slavic churches on Saturday evenings and the vigils of feasts. As such, its seven movements include hymns and psalms previously set in Church Slavonic by such other composers as Tchaikovsky and Rachmaninoff in their collections of music for the All-Night Vigil service (a combination of vespers with two morning offices). Although Grigorjeva does not directly quote traditional Orthodox chants, her original melodies and choral textures often evoke Byzantine and Slavonic church music.

In an actual service, “Come, let us worship” immediately follows the celebrant’s opening blessing. It acts as an introduction both to the service of evening prayer and to Psalm 103 (104 in the Hebrew numbering), the fixed opening psalm of vespers in the rite of the Holy City of Jerusalem. Rather than setting the entire psalm, Grigorjeva sets only select verses as a chant for solo baritone accompanied by drones, a texture that recalls the use of *isokrátēma* in Byzantine chant. While it has become customary in Slavic churches to chant Psalm 103 in an abbreviated form, Grigorjeva omits the refrains and concluding doxology that would still be expected for use in worship.

The musical and textual form of “Blessed is the Man,” on the other hand, more closely adheres to liturgical norms. It is a setting of selected verses of Psalms 1–3, which is the first section (*stasis*) of the first division (*káthisma*, literally *seat*) of the Palestinian



Psalter. Tenor and bass soloists sing the psalmic texts to melodies resembling Slavic Znamenny chant. Grigorjeva allots to the choir the traditional triple “Alleluia” refrains, harmonically enriched drones, and the concluding doxology “Glory be to the Father...” She omits, however, the triple repetition of the phrase “Alleluia, Alleluia, Alleluia, Glory to Thee, O God” that normally follows the doxology.

Like Rachmaninoff in his *All-Night Vigil*, Grigorjeva skips the Lamplighting psalms of vespers with their variable proper hymns and proceeds directly to the fixed entrance chant “O Gladsome Light” (“*Phos hilarón*” in Greek). Sopranos, who have not been heard since the opening movement, begin this ancient hymn of thanksgiving. They enter alone and high in their range singing of the “immortal, heavenly [and] holy” light of Jesus Christ.

Grigorjeva’s music for “Lord, now lettest thou Thy Servant depart in peace” similarly employs full choral textures and chromatic harmonies. This biblical canticle is sung (or in modern Greek practice, said) towards the end of Byzantine vespers. Its text is that uttered in the Gospel of Luke (2: 29–32) by the aged priest Symeon in response to the presentation of Christ in the temple of Jerusalem forty days after his birth.

The dismissal hymn (*apolytikion* in Greek) “Rejoice, O Virgin Theotokos” also quotes Luke’s Gospel (1:28 & 42), being the Eastern Orthodox form of the *Ave Maria* (a text beginning “*Theotóke Parthéne*” in Greek and “*Bogoróditse dyévo*” in Slavonic). With its essentially diatonic melodic lines and shifting irregular meters, Grigorjeva’s joyful music almost seems to echo Balkan folk song. The final movement of her *Vespers* is a rare musical setting of Psalm 33 (34):1–10, a text either simply recited or omitted in parish celebrations of the All-Night Vigil. In modern Greek use, outside of monasteries it is customary to sing only the succeeding verse: “The rich have become poor and gone hungry, but those who seek the Lord will not be deprived of any good” (Ps. 33:11).

Arvo Pärt, *Odes of Repentance*

Arvo Pärt was born on 11 September 1935 in Paide, a town in the geographic center of Estonia. As a small child he moved to Rakvere, another provincial town, where he began a course of education in music,

during which Estonia was absorbed into the Soviet Union. To complete his musical education, Pärt traveled to the Estonian capital, where he studied first at the Tallinn Music school under Veljo Tormis (1930–2017) and then, after a period of military service, at the State Conservatoire, from which he graduated in 1963. Early in his compositional career Pärt emerged as a leading figure in the Soviet musical avant-garde using techniques discouraged by the reigning ideology of Socialist Realism. Pärt eventually ran afoul of the Communist authorities with *Credo* (1968), a collage-style work for orchestra and chorus that boldly opens with what, at the time, was the politically unacceptable statement: “I believe in Jesus Christ.”

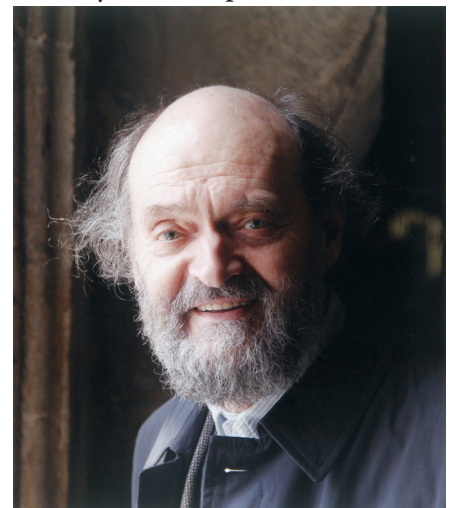
For the next eight years Pärt worked to reorient himself artistically by closely studying Gregorian chant and early Western polyphony, references to which permeate his *Third Symphony* (1971). After joining the Orthodox Church in 1972, he accompanied further study of Latin plainchant with

contemplation of the Bible and the Church Fathers.

Pärt eventually adopted an austere compositional idiom that he dubbed his “Tintinnabulli Style.” In its strictest form, *tintinnabuli* employs simple melodies moving

by step accompanied by bell-like arpeggiations of a single chord built on the home note of the governing tonality. It provided the composer with a new way of regulating musical tension that, as his wife Nora has observed, grounded melody and harmony in a single reality so that “1+1=1.”

Since the mid 1980s, Pärt has drawn with increasing frequency on the private devotional practices of Eastern Christianity to create music for concerts or worship in non-Orthodox churches. Strikingly absent from his catalog, however, is any vocal music either written expressly for the public worship of the



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Byzantine rite or conforming unambiguously to its liturgical requirements. Reflecting on his relationship to the traditions of Orthodox liturgical music, the composer has said:

The liturgical life of the Orthodox Church is rich, and it feeds all the human senses. But my musical education was formed mostly on the basis of Roman Catholic Church music. The Orthodox faith came to me later, and not so much through the music of the church, but through the teachings and words of early Christianity, and Byzantine holy men. And that spiritual heritage influenced me greatly.

When reading this explanation, it is vital for the reader to know that no firm division exists between “the liturgical life of the Orthodox Church” and its “spiritual heritage.” A key reason for this is that Byzantine holy men and women incorporated into their private prayer rules numerous hymns, psalms, and prayers from public traditions of liturgy. Although individuals customarily recite these texts without melody, many of them either could be, or in some cases frequently are, sung in Orthodox corporate worship. Somewhat counterintuitively, the influence of Orthodoxy's ascetic spirituality on Pärt has been shown most clearly in his creation of original music for Byzantine liturgical texts.

In 2009 Cappella Romana received a request from *Musicfest* in Vancouver, British Columbia for a concert of Pärt's choral works drawn from Orthodox traditions. The result was a program of music in Church Slavonic and English called “Choral Music of Arvo Pärt: Odes of Supplication” that, with two additions, we have recorded as “Odes of Repentance,” Cappella Romana's 31st release.

On this concert we present selections of the works from our new recording, using the three movements of *Triodion* (1998) as a frame. Pärt selected their texts from a service that may be either celebrated publicly or recited privately: the *Molében*, which is the Slavonic version of the Greek *Paráklēsis* or “Service of Supplication.” Each “ode” of *Triodion* consists of a short hymn (*troparion*, or *apolytikion*) and a thematically related refrain. The three hymns commemorate, respectively, the Eastern Roman (“Byzantine”) Empire's restoration of icons in 787

AD, the Virgin Mary, and St. Nicholas—a troparion that Pärt set again as *Alleluia–Tropus* (2008) in Slavonic and *O Holy Father Nicholas* (2021) in English. In a full public celebration of a *Molében*, the refrains would be used to introduce stanzas of the service’s featured kanon, a long strophic poem only partially sung in modern Russian practice. Pärt’s source for their texts, *The Orthodox Prayer Book* (South Canaan, Penn.: 1959), abbreviates kanon to an exchange of refrains between priest and choir. As set to music in *Triodion*, the repetitions of these intercessory phrases recall a distinctive liturgical practice of the Community of St. John the Baptist in Essex, where some elements of the *Book of the Hours* are replaced on ordinary days by repetitions of the Jesus Prayer (“Lord Jesus Christ, Son of God, have mercy on me (a sinner)”). On this concert each of the three “odes” of Triodion is placed in general accordance with its function in the Byzantine rite: “Ode 1 – O Jesus the Son of God, Have Mercy upon Us” with its opening doxology (“Introduction”) at the beginning, “Ode 2 – O Most Holy Birth-giver of God, Save Us” as an appendix to the *Kanon*’s concluding Marian troparion, and “Ode 3 – O Holy Saint Nicholas, Pray unto God for Us” with its apolytikion for Saint Nicholas and concluding doxology (“Coda”) as a dismissal (Greek *apólysis*).

Orthodox liturgical tradition also guided our choice and placement of the other works by Pärt.

The recitation of psalms that occurs soon after the opening blessing of most Byzantine offices is represented here by **Psalm 130** (131), subtitled “Kindliche Ergebung” (“Childlike Surrender”) by composer. It is the second and more penitential of the *Zwei slawische Psalmen* (“Two Slavonic Psalms”) that Pärt wrote in 1984 and revised in 1997, the first of which is the brief but joyful Psalm 116 (117). The remaining works on this portion of the program are drawn from Pärt’s *Kanon Pokajanen*. Commissioned for the 750th anniversary of Cologne Cathedral in 1998, this “Kanon of Repentance” lasts around 100 minutes when performed complete, which Cappella Romana presented in its 2021-22 season. The first excerpts are a pair of poetic *kathismata* (Slavonic *sedalni*). The term *káthisma* literally means “seats” or “sessions,” presumably indicating an ancient tradition of sitting for the recitation of psalms. The first *kathisma* stylistically recalls Byzantine chant with its placement of lightly ornamented and chromatically inflected melodies and drones (*isokratémata* in Greek). The second *káthisma* employs the same musical techniques as the “Prayer after the Kanon,” a penitential text traditionally recited rather than sung. By emphasizing the accented syllables of each word, Pärt combines melodies closely resembling traditional Christian plainchant with textures reminiscent of Russian Orthodox choral music.

—Alexander Lingas

The mission of the vocal ensemble Cappella Romana is to experience and understand the transcendent beauty of the sacred music of the Christian East and West, especially of Byzantium, cultivating this rich cultural heritage and sharing it worldwide.

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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The Legacy of Byzantine Chant from Asia Minor

Friday, 10 November 2023, 7:30 pm
St. Demetrios Greek Orthodox Church, Seattle

Saturday, 11 November 2023, 8:00 pm
St. Mary's Cathedral, NW Portland

Sunday, 12 November 2023, 3:00 pm
Holy Trinity Greek Orthodox Cathedral, Laurelhurst, Portland

Program

Part I: Festal Psalmody in the Smyranean Tradition

Great Prokeímenon for Feasts of the Lord. Grave Mode. Kosmás Evmorphópoulos
«Τίς θεός μέγας;» “What god is great as our God?” of Madytos (1869–1901)

Polyéleos for Feasts of the Mother of God (Excerpt). Mode IV. «Λόγον Ἀγαθόν.» Νικόλαος Georgίου
“A Good Word.” Ps. 44 w/ Marian tropes. Protopsáltis of Smyrna (ca.1790–1887)

Part II: Psalmody and Hymnography for Sunday of the Samaritan Woman (St. Photeini)

Doxastikón from Vespers for Sunday of the Samaritan Woman. Mode Plagal II. Pétros Philanthídis (1840–1915)

Psalm 50 w/ Pentecostária. Mode Plagal I Buselik. Christódoulos Georgiádis
of Kessáni (19th c.)

Doxastikón of the Praises for Sunday of the Samaritan Woman. Mode Plagal II. Nikólaos of Smyrna

Doxastikón for Pascha. Mode Plagal I Triandáphylos Georgiádis (1865–1934)

Great Doxology. Mode I Heptaphone. Georgiádis

Intermission

Part III: Festal Psalmody and Hymnography in the Smyranean Diaspora

Anixantária (Ps. 103: 28b–35 with Trinitarian Tropes). Mode II. Michael Perpiniás (1903–1975)

Kathísmata for Christmas Day “in the Smyranean style.” Mode IV Nenanó Pétros Manéas (1870–1950)

Sticherá for Pascha “in the Smyranean style.” Mode Plagal I Perpiniás

Part IV: Psalmody & Hymnography for the Divine Liturgy from Smyrna, Asia Minor, and the Diaspora

Typical Psalms, Stasis II. Grave Mode Nikólaos of Smyrna

Cherubic Hymn. Mode II. Panyiótis Georgiádis Kiltzanídis of Prousa (1815–1896)

Hymn to the Mother of God. Mode Plagal II. Perpiniás

OUT OF THE ASHES OF SMYRNA

Smyrna, the Jewel of Asia Minor

Since the 18th century, the city of Smyrna, on the western shores of Asia Minor, was the most important commercial port in the Eastern Mediterranean. Through the early 20th century, both raw materials for industrial textiles as well as agricultural products were exported from Smyrna to the West. The resulting economic prosperity brought diverse populations to the region, such that by the early 20th century, Smyrna had become a multicultural society comprising Greeks, Ottomans, Armenians, Jews, Europeans, and Levantines. Within this multicultural society, it was the Greeks who dominated, both demographically and economically. This was at least partially facilitated by the Treaty of Paris (1856). When European powers assisted Turkey in the Crimean War with Russia, their help came attached with demands of the Ottoman government: reasonable rights and benefits for the Jewish and Christian citizens of the Ottoman Empire. Once these conditions were in place, non-Turkish elements were given the opportunity to thrive.

Thus, by the beginning of the 20th century, Asia Minor Greeks, who had demonstrated numerous special abilities in language, adaptability, creativity, and industriousness, applied these skills to systematic engagement in international commerce. This resulted in their quickly surpassing the level of mere collaborators with foreign merchants and European companies to becoming worthy rivals.

More generally, the continuous operation of eleven banks, interrupted just a few years before the destruction of Smyrna, the presence of 50 foreign insurance companies, petroleum and agricultural commodities companies, industry representatives and commercial houses from Europe and America, as well as Asia Minor Greeks' investments in the

purchase of land, all bear witness to the commercial and economic flourishing of Smyrna and its broader region. This dominance of the Greek element is due in great degree to the establishment of branch offices of the National Bank of Greece there. Thus Smyrna, an exceptional gravitational center for Greeks, presented the image of an international cosmopolitan city with the Greek element paramount in a modernized economy and an urbane society.

Culture and Education

Within Greek identity, cosmopolitan Western cultural elements also blossomed in Smyrna. The French, British, Dutch, and other Western Europeans (who had settled in Smyrna since the 16th century mainly for commercial reasons) imported their cultures and customs as well. In the American, German, and French educational institutions of the city, children with foreign citizenship as well as those with Ottoman citizenship—nevertheless with Greek identity—all studied together. Such collaboration of Greeks and Europeans, combined with expanded economic growth and industrialization, led to greater urbanization of the ethnic-religious Greek community, a phenomenon reflected in customs, clothing, housing, social events, and music.

Other performing arts also contributed to this cultural ecosystem; Athenian drama troupes would come to Smyrna every year, performing new works of European theater repertory. As theater education had developed steadily since the 19th century, companies of excellent local actors also presented both European and Greek works.

Thus Greek culture and identity flourished in Smyrna in the late 19th and early 20th centuries, built on a foundation of Orthodox Christianity, the Greek language, education, and a historical connection to ancient culture. The awakening of a Greek national consciousness during the twilight of the Ottoman Empire developed mainly through the teaching and use of the Greek language, supported by the Orthodox Church. There were also a number of Associations and Fraternities that cultivated this Greek identity in Asia Minor. Their goal was to support Greek intellectual culture, the Greek



language, and both new and traditional arts, in order to preserve their ancestral identity. Their work within the community promoted cultural, scientific and artistic endeavors as well as political impact. They strived to create a particular national consciousness to survive within the Ottoman state, resisting the homogenization and Turkification imposed by the political activists known as the Young Turks. Active support of the Church's local archbishop, Metropolitan Chrysóstomos of Smyrna, was crucial to the flourishing of education and to the cultivation of a Greek national consciousness.

The Young Turks and Ethnic Homogeneity

Founded upon the principles of "Liberty, Equality, and Brotherhood" in 1908, the Young Turks Committee's primary objective was the ouster of the Ottoman Sultanate, and initially included some Greeks and other non-Turkish Ottoman citizens among its ranks. However, there quickly formed two factions with vastly different priorities: for one, it was the cultivation and general implementation of equal rights for all; for the other, equal rights for Turks only, and removal of any non-Turkish ethnicities and

identities from Turkey. The second faction won out, and their official motto soon abandoned any notion of brotherhood, changing to "Liberty, Equality, and Justice." A young officer of the Sultanate named Mustafa Kemal (later dubbed "Atatürk") would later take over the Young Turks' movement and establish his own army.

In 1908, the Committee began preparations for political and economic measures which would gradually put increasing pressure on the Asia Minor Greek population, compelling some to flee. The Young Turks were determined to change the demographic map of the region drastically, a homogenization that would take place by assimilation, expulsion, or elimination of non-Turkish peoples—beginning with Greeks and Armenians, due to their high level of ethnic awakening. This phase of persecutions reached its climax in late May, 1914 in the massacre at Phocaea, Asia Minor where, having endured indescribable atrocities, none of its 8,000 resident Greek families would remain, having either fled or been killed.

Because of these continued persecutions, the Greek communities of Asia Minor desperately requested

assistance and protection from the governments of Greece, from their fellow Orthodox Christians in Russia, and from the European Powers. Although these elements sent investigatory committees, they were presented a white-washed version of reality by local authorities, and ultimately took no measures. With the beginning of the Great War, their attention and forces were focused elsewhere, and the Greeks of Asia Minor were abandoned.

World War I, Foreign Flight, and Intense Persecution

During the First World War, Turkey sided with Germany. The Consuls General of the Entente or “Allied” countries left Turkey, allowing for even harsher measures of persecution of Greeks. This included the formation of so-called “work battalions” for Christian citizens who, although drafted into military service, were not allowed to carry weapons or to serve in the Ottoman army. Hardly work battalions, they were actually a slow death sentence.

While the world raged in war, in Turkey the Ottoman police force was reinforced by gang leaders. They operated unimpeded under specific orders that each one kill four to five Greeks, trumpeting that they would try to exterminate the “wretched nation of the Greeks.” Word of these orders reached the Greek government in February, 1919, greatly alarming Prime Minister Elefthérios Venizélos. He immediately requested the Paris Conference of Allied Powers to dispatch a detachment of forces to the cities of Smyrna, Aydin, Kydonies, and other Greek centers.

The Allies agreed to deploy a Greek campaign corps to Smyrna with Allied command of the area in May of 1919. Incidents of mass violence within the zone of Greek control were thus prevented, but the Asia Minor Greek population continued to live in uncertainty from 1919 to 1922. There was confusion as to the precise area to which the Supreme Allied Council authorized Greek military forces to advance. By late August 1921, they had reached the Sakarya River. The Ottomans, who never let go of the plan of expelling the Greeks, took advantage of this advance to inflame local fanatics and carried out violent attacks against the residents of Greek villages and cities in western Asia Minor. The Nationalist Kemal

Movement was established (named after Mustafa Kemal Atatürk), elevating the fight against Greeks as its supreme goal.

In the international arena, Allies justified part of the Greeks’ claims with the signing of the Treaty of Sevres but immediately the intention to revise or cancel it was made clear. Meanwhile, in Greece, the elections of November 1920 saw the defeat of the political party of Venizélos and the return of King Constantine. This gave the Allies the pretext they needed for release from their obligations to the Greek mission and their abandoning Asia Minor. Repercussions for the Greek population of Asia Minor were especially dire: without Allied support, defeat of the Greek army and subsequent threat to Greek life from Turkish nationalist fanaticism loomed. Ultimately, for various reasons and in different ways, the European Powers and Soviet Republics would support Kemalist policies.

Smyrna is Terrorized

On Saturday, September 9, 1922, the Kemalist army entered Smyrna. Before its arrival, local Turkish loyalists went out equipped with weapons, bombs, flags, and clubs to join the army in the marketplace. They gave themselves over to pillaging and attacked many Christians they met on the street, beating them to death. With the pretext of inspecting for weapons and explosives, a crowd burst into Greek and Armenian homes and shops and forced the owners to hand over their money and jewels. Within three days, the entire marketplace of Greeks and Armenians had been robbed and emptied of all merchandise.

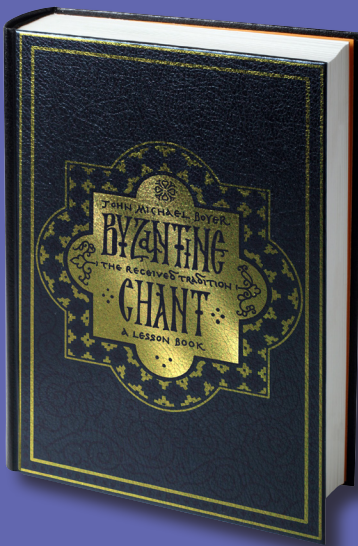
Kemalist soldiers stood on the corners of the streets and abused any passing Greeks, Armenians, and foreigners, stealing under threat of death whatever valuables they had on them. Greeks and Armenians holed up in their houses while poor persecuted refugees from the interior—those who were not hosted in the homes of friends or relatives—tried in desperation to get out of the streets. They sought shelter within the already-full churches, in schools and the Greek houses which would open doors to save their brethren. The Metropolis Cathedral of Saint Photeiní was one such sanctuary known

to the Greek population. Also offering protection and aid were Catholic institutions, consulates, the Intercollegiate Educational Institution (an American entity), the Y.M.C.A. and Y.W.C.A, Saint Anthony Catholic hospital, and the British and Dutch hospitals. And yet, the joint mob of Kemalists and locals nevertheless broke into Greek public buildings and into Greek and Armenian churches and robbed, tormented, raped and murdered mercilessly before the eyes of the rest.

Murders of Christians were carried out heinously and reached severe proportions, as testified by witnesses. Counting Greek and Armenian corpses that morning, they saw streets painted in blood. These had suffered torture and atrocities, slaughter and gunfire. In methodical door-to-door attacks, many young girls and ladies were assaulted by Kemalists, both soldiers and civilians. Some were

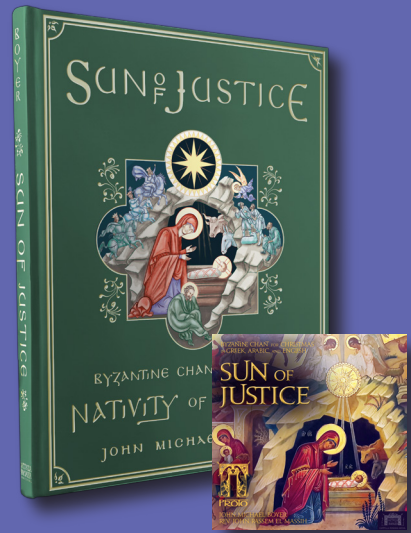
abandoned in a pitiful state, others disappeared into harems.

At midday on Sunday the 10th of September, Metropolitan Chrysóstomos was called to the Command Hall. That morning he had served liturgy in Saint Photeiní Cathedral. Under the guard of a Kemalist officer and from outside of the Cathedral he addressed a dense crowd of Smyrna residents and refugees. He commended them to fortitude and courage in their common ordeal; immediately he was led before Nouredin, the Smyrna Chief of Police, who handed him over to a frenzied mob. They dragged him through Turkish neighborhoods and to the marketplace; they pilloried him, they struck him, they humiliated him. Finally they dismembered his body and carried it around, cheering wildly through various districts.



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The American Consul G. Horton had urged the Metropolitan to leave by an American Naval Destroyer, by which he would have arrived with his own convoy. The Catholic Archbishop had also begged him to leave and had secured for him a place on the ship. The French Consul finally offered him refuge in the French Consulate, but Chrysóstomos refused all of them, even though he knew well a martyr's death awaited him. He did not abandon his flock in these tragic moments.

In the last days of the Greek presence in Asia Minor, fanatics inflicted martyrdom on more Orthodox bishops, whose works as religious and ethnic leaders had always been a stumbling-block to Turkicization. They buried alive Bishop Gregórios of Kydonion, they slaughtered Bishop Prokópios of Iconium and nailed horseshoes to the feet of Bishop Ambrose of Moschonesia. They showed particular rage at hundreds of Greek priests who had sought refuge in Smyrna. They skewered alive Father Archantzikákis member of the Hierarchical Council of Boutza, they strangled Deacon Gregórios of the Church of Saint Anna of Kordelios, they poured burning oil, covering the priest of the church of Saint Marina at Kokaryialí, they butchered the priest Neílo of the church of the Dormition of the Theotokos in Bournova and they drove nails into Deacon Melétios of the Church of Panayia Evangelistria. Armenian clergy suffered equally brutal torture. Over the course of those days, out of the 459 priests of the Province of Smyrna, 347 were killed.

The Burning of Smyrna

According to American eye-witnesses, on the 13th of September at noon, the Kemalists set fires in the Greek and Armenian districts of the city, forcing its 400,000 Greeks to run toward the wharf. At night, on the narrow strip of the Quai, the inhospitable night sea ahead and flames approaching behind, the Greeks were in a living Hell. Ships of the allied fleet in the open sea, following orders which they had received from their countries, observed “systematic political neutrality.”

There followed a mass arrest of Greek males aged 18-55 years—150,000 captives—taken away under

torture into the interior with a “work battalion” as their destination. Finally, the command was given to empty Asia Minor of its Greek population within a 14-day timeline.

Now refugees, they arrived in Greece decimated and immediately passed through decontamination and quarantine. They settled in squalid facilities while disease literally plagued them. The Greek state was forced to receive the entire Greek surviving population of Asia Minor, Thrace and Pontos. This reception and resettlement of 1,222,000 refugees was the greatest challenge and simultaneous debt the Greek state had to face in 1920s. The work of this first settlement was taken up by a state which, having already endured ten years of endless military encounters, was in a pitiable economic state and unprepared for the magnitude of the problem.

From the moment the refugee population regained strength, however, it took on significant responsibilities. The community organization system of the Greeks from Asia Minor, Pontos and Thrace guided a unifying sense of organization and joint solution for their problems within Greece. Their education, their knowledge of languages and their level of spirituality contributed to the cultivation of sciences, of arts and letters, and to the creation of the new Greek spirit of contemporary Greece which, in the end, evolved from the marriage of the Asia Minor element with the native Greek.

The Asia Minor Greeks' persecution is not merely an issue of bilateral Greek-Turkish relations; neither is it simply a point of determining the spheres of influence of various international Powers. Rather, above all, it speaks to the innumerable crimes against humanity committed during the creation of nation-states in southeastern Europe.

—Evangelia Boubougiatzi Boyer, Ph.D.

Byzantine Chant in Asia Minor

This long, harrowing, tragic story is our backdrop as we perform “Out of the Ashes of Smyrna.” Asia Minor's cultural vibrancy with which we began our narrative produced a flurry of composition

and publication of Byzantine Chant in the mid-to-late 19th and early 20th centuries. Containing both traditional Byzantine Chant and new work by composers working within the tradition, these publications served to conserve the art form on the one hand while expanding its creative boundaries on the other. The cantors and composers from Smyrna and other areas in Asia Minor, Pontos, and Eastern Thrace—wholly connected to, yet ultimately outside the central, conservative presence of Constantinople—cultivated and developed a style of composition which unabashedly incorporated musical elements from outside the central tradition, both from East and from West. The result is a musical form which, although still in the idiom of Byzantine Chant, tests (and occasionally breaks) its boundaries of modal theory, tuning structure, vocal range, and virtuosity. If the Patriarchal cantors of 19th-century Constantinople were the stalwart defenders of the citadel, then the Smyranean cantors of the same era were the explorers and scouts, expanding the range and reach of their musical kingdom. They regularly composed ecclesiastical chant in the Maqam system of Ottoman classical music, incorporating not only its modal structures, but often its melodic turns and rhythmic nuances. During the 19th century, they considered Ottoman classical music to be theirs as much as Byzantine Chant was. It was all part of their sound world and culture.

This contrast of approach was not always seen in a positive light by the Patriarchal cantors. Angelos Voudoúris, first *Doméstikos*, or assistant cantor, to the *Protopsáltis* of the Patriarchate, gives us this account from a visit to Smyrna:

For the months of June, July, and August of 1919, the Greek community went to Smyrna. To benefit from this opportunity, we would regularly visit the churches there every Sunday and feast day in order to listen to the music teachers [cantors] of Smyrna. I made note of the fact that all of them had, in general, departed significantly from the cantors of Constantinople in their execution of ecclesiastical psalmody. I cannot understand why, but their approach to ecclesiastical music here in Ionia [the region including and to the south and west of Smyrna (today, İzmir)] is melodically

different. There is something eastern, oriental, that dominates it. And the cantors here simply do not have the voice or the instrument [voice] that Constantinopolitan cantors have. Smyrna is a great city by all accounts. It has passed on its lights to other cities and towns in its area; it has also passed on its hearth and music to the cantors of the region. Here they persist in this peculiar way of executing the ecclesiastical hymns. It is clear that this approach has been maintained and passed on from the time of *Protopsáltis* Nikólaos of the Metropolis Church of St. Photeiní, and later by his student, *Protopsáltis* M. Misailídis. In my opinion, the character of this different approach to the execution of the music is a result of these two teachers. The subsequent cantors of Smyrna and the surrounding areas were their direct students. It seems no cantor is able to chant in Smyrna for any length of time without this musical environment affecting him. The Smyranean cantorial style has distanced the

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melody of the music from the style of the Great Church. The Smyranean cantors—no matter how beautiful their voices—simply do not sound good to the Constantinopolitan ear; they all chant, but they chant “*Smyrneiká*.” (Μουσικολογικά Απομνημονεύματα “*Musicological Memoirs*,” τ. 18, §53 Athens, 1998)

Indeed, the difference is striking, as will be evident in our program’s repertoire.

It was precisely the multicultural, eclectic way of life that developed in Smyrna and its surrounding areas that allowed for the music’s development in its expansive, experimental way. The cantors of Constantinople had ownership of the musical tradition and guarded it closely; the Smyranean cantors, it seems, likewise had ownership of the tradition, but were fearless about testing its boundaries. When the Greek-Turkish population exchange was implemented in 1923, cantors from both the Constantinopolitan and Smyranean traditions suddenly found themselves in mainland Greece, a country which, due to its self-reinvention as a member of Western Europe, had all but lost

its musical connection to its Byzantine heritage. The most popular music was operetta, and most churches in Greece had cantors or choirs singing either the heavily Slavic-influenced music of the Greek Royal Chapel, or the harmonized melodies of John Sakellarides, the great westernizer. The few cantors that chanted both in Smyrna and in Greece, including Pétros Manéas and Michaél Perpiniás, not only brought the Smyranean tradition with them, but also recorded it for posterity, both in written scores and in sound recordings.

As horrific as the burning of Smyrna, the Greco-Turkish War, and the population exchange were, had it not been for the resulting influx of refugees into mainland Greece, Byzantine Music likely would have never found a foothold there again. One hundred years later, we now benefit from those cantors’ holding fast to their traditions in their particular ways. Had it not been for both the Constantinopolitan and Smyranean approaches, we would not have the melodic tradition we have today.

—John Michael Boyer

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, Cappella Romana has a special commitment to mastering the Slavic and Byzantine musical repertoires in their original languages, thereby making accessible to the general public two great musical traditions that are little known in the West. 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 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 publishing division is growing with two books released in 2023 and more planned for future years. Its latest recording *Arvo Pärt: Odes of Repentance* is Cappella Romana’s 31st release.

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OUT OF THE ASHES OF SMYRNA

TEXTS AND TRANSLATIONS

Great Prokeímenon for Feasts of the Lord. Grave Mode.

Τίς θεὸς μέγας, ὡς ὁ Θεὸς ἡμῶν; σὺ εἶ ὁ Θεός, ὁ ποιῶν
θαυμάσια μόνος.

What god is great as our God? You are the God who alone
works wonders.

Στίχ. Ἐγνώρισας ἐν τοῖς λαοῖς τὴν δύναμίν σου.

V. You have made known your power among the peoples.

Polyéleos for Feasts of the Mother of God (Excerpt).

Mode IV.

1a) Λόγον ἀγαθόν· ἀλληλουῖα. Ἐξηρεύξατο ἡ καρδία μου
λόγον ἀγαθόν. Χαῖρε, παντάνασσα πανύμνητε, μήτηρ
Χριστοῦ τοῦ Θεοῦ. Ἀλληλουῖα.

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

3b) Διὰ τοῦτο ἐυλόγησέ σε ὁ Θεὸς εἰς τὸν αἰῶνα.
Χαῖρε, ἡ τῶν ἀπηλπισμένων ἢ ἐλπίς καὶ τῶν πολεμουμένων
βοήθεια· ἀλληλουῖα.

Therefore God has blessed you for ever.
*Hail, hope of those without hope, and help of those
embattled. Alleluia.*

8b) Ἐλαιον ἀγαλλιάσεως παρὰ τοὺς μετόχους σου. Χαῖρε,
Μαρία, κυρία πάντων ἡμῶν, χαῖρε, μήτηρ τῆς ζωῆς.
Ἀλληλουῖα.

With the oil of gladness beyond your fellows. *Hail, Mary,
Lady of us all. Hail, Mother of life.*
Alleluia.

18a) Μνησθήσομαι τοῦ ὀνόματός σου ἐν πάσῃ γενεᾷ καὶ
γενεᾷ. (Λέγε·) Παναγία παρθένε, θεόξυμφε, τὴν οἰκτρὰν
λειτουργίαν μου πρόσδεξαι, καὶ Θεῷ τῷ εὐσπλάγχνῳ
προσάγαγε, ὅπως χαίρων δοξάζω, πανάμωμε. Ἀλληλουῖα.

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

Doxastikón from Vespers for Sunday of the Samaritan Woman. Mode Plagal II.

Παρὰ τὸ φρέαρ τοῦ Ἰακώβ, εὐρῶν ὁ Ἰησοῦς τὴν
Σαμαρείτιδα, αἰτεῖ ὕδωρ παρ' αὐτῆς ὁ νέφεσι καλύπτων
τὴν γῆν. ὦ τοῦ θαύματος! ὁ τοῖς Χερουβὶμ ἐποχοῦμενος,
πόρνη γυναικὶ διελέγετο· ὕδωρ αἰτῶν, ὁ ἐν ὕδασι τὴν
γῆν κρεμάσας· ὕδωρ ζητῶν, ὁ πηγὰς καὶ λίμνας ὑδάτων
ἐκχέων, θέλων ἐλκῦσαι ὄντως αὐτήν, τὴν θηρευομένην
ὑπὸ τοῦ πολεμήτορος ἐχθροῦ, καὶ ποτίσασθαι, ὕδωρ
ζωῆς, τὴν φλεγόμενην ἐν τοῖς ἀτοπήσασι δεινῶς, ὡς
μόνος εὐσπλαγχνός καὶ φιλόανθρωπος.

Finding the woman of Samaria by the well of Jacob, Jesus,
who covers the earth with clouds, asked water of her. O
the wonder! He who rides on the Cherubim converses
with a woman who is a harlot. He who hung the earth
upon the waters, asks for water. He who pours out springs
and pools of water, seeks water, as he wishes truly to draw
her who is hunted by the warlike foe, and to quench with
the water of life the thirst of her who is aflame with foul
desires, as he alone is compassionate and loves mankind.

Psalm 50 with Pentecostária.

Mode Plagal I, Maqam Buselik.

Ἐλέησόν με, ὁ Θεός, κατὰ τὸ μέγα ἔλεός σου καὶ κατὰ τὸ
πλήθος τῶν οἰκτιρμῶν σου ἐξάλειψον τὸ ἀνόμημά μου.
Ἐπὶ πλεῖον πλύνόν με ἀπὸ τῆς ἀνομίας μου καὶ ἀπὸ τῆς
ἁμαρτίας μου καθάρισόν με.
Ὅτι τὴν ἀνομίαν μου ἐγὼ γινώσκω, καὶ ἡ ἁμαρτία μου
ἐνώπιόν μου ἔστι διαπαντός.
Σοὶ μόνῳ ἥμαρτον καὶ τὸ πονηρὸν ἐνώπιόν σου ἐποίησα,
ὅπως ἂν δικαιωθῆς ἐν τοῖς λόγοις σου, καὶ νικήσῃς ἐν
τῷ κρίνεσθαί σε.
Ἴδού γὰρ ἐν ἀνομίαις συνελήφθην, καὶ ἐν ἁμαρτίαις
ἐκίσσησέ με ἡ μήτηρ μου.
Ἴδού γὰρ ἀλήθειαν ἠγάπησας, τὰ ἄδηλα καὶ τὰ κρύφια τῆς
σοφίας σου ἐδήλωσάς μοι.
Ῥαντιεῖς με ὑσσώπῳ, καὶ καθαρισθήσομαι, πλυνεῖς με, καὶ
ὑπὲρ χιόνα λευκανθήσομαι.
Ἀκουτιεῖς μοι ἀγαλλίασιν καὶ εὐφροσύνην,
ἀγαλλιάσονται ὅστέα τεταπεινωμένα.
Ἀπόστρεψον τὸ πρόσωπόν σου ἀπὸ τῶν ἁμαρτιῶν μου,
καὶ πάσας τὰς ἀνομίας μου ἐξάλειψον.
Καρδίαν καθαρὰν κτίσον ἐν ἐμοί, ὁ Θεός, καὶ πνεῦμα
εὐθὲς ἐγκαίνισον ἐν τοῖς ἐγκάτοις μου.
Μὴ ἀπορρίψῃς με ἀπὸ τοῦ προσώπου σου καὶ τὸ πνεῦμά
σου τὸ ἅγιον μὴ ἀντανέλης ἀπ' ἐμοῦ.
Ἀπόδος μοι τὴν ἀγαλλίασιν τοῦ σωτηρίου σου καὶ
πνεύματι ἡγεμονικῶ στήριζόν με.
Διδάξω ἀνόμους τὰς ὁδοὺς σου, καὶ ἀσεβεῖς ἐπὶ σὲ
ἐπιστρέψουσι.
Ῥῦσαί με ἐξ αἱμάτων, ὁ Θεὸς ὁ Θεὸς τῆς σωτηρίας μου·
ἀγαλλιάσεται ἡ γλῶσσά μου τὴν δικαιοσύνην σου.
Κύριε, τὰ χεῖλη μου ἀνοίξεις, καὶ τὸ στόμα μου ἀναγγελεῖ
τὴν αἴνεσίν σου.
Ὅτι εἰ ἠθέλησας θυσίαν, ἔδωκα ἄν· ὀλοκαυτώματα οὐκ
εὐδοκήσεις.
Θυσία τῷ Θεῷ πνεῦμα συντετριμμένον, καρδίαν
συντετριμμένην καὶ τεταπεινωμένην ὁ Θεὸς οὐκ
ἐξουδενώσει.
Ἀγάθυνον, Κύριε, ἐν τῇ εὐδοκίᾳ σου τὴν Σιών, καὶ
οἰκοδομηθήτω τὰ τείχη Ἱερουσαλήμ.
Τότε εὐδοκήσεις θυσίαν δικαιοσύνης, ἀναφορὰν καὶ
ὀλοκαυτώματα.

Have mercy on me O God, in your great mercy; according
to the fullness of your compassion blot out my offence.
Wash me thoroughly from my wickedness, and cleanse
me from my sin.
For I acknowledge my wickedness, and my sin is ever
before me.
Against you only I have sinned and done what is evil in
your sight, that you may be justified in your words, and
win when you are judged.
For see, in wickedness I was conceived, and in sin my
mother bore me.
For see, you have loved truth: you have shown me the
hidden and secret things of your wisdom.
You will sprinkle me with hyssop and I shall be cleansed;
you will wash me, and I shall be made whiter than snow.
You will make me hear of joy and gladness; the bones
which have been humbled will rejoice.
Turn away your face from my sins, and blot out all my
iniquities.
Create a clean heart in me, O God, and renew a right
Spirit within me.
Do not cast me out from your presence, and do not take
your Holy Spirit from me.
Give me back the joy of your salvation, and establish me
with a sovereign Spirit.
I will teach transgressors your ways, and sinners will turn
to you again.
O God, the God of my salvation, deliver me from
bloodshed, and my tongue will rejoice at your justice.
Lord, you will open my lips: and my mouth will declare
your praise.
For if you had wanted a sacrifice, I would have given it;
you will not take pleasure in burnt offerings.
A sacrifice to God is a broken spirit;
a broken and a humbled heart God
will not despise.
Do good to Sion, Lord, in your good pleasure; and let the
walls of Jerusalem be rebuilt.
Then you will be well pleased with a sacrifice of justice,
oblation and whole burnt offerings.

Τότε ἀνοίσουσιν ἐπὶ τὸ θυσιαστήριόν σου μόσχους. Καὶ ἐλέησόν με, ὁ Θεός.
Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι.
Ταῖς τῶν Ἀποστόλων πρεσβείαις, Ἐλεῆμον, ἐξάλειψον τὰ πλήθη τῶν ἐμῶν ἐγκλημάτων.
Καὶ νῦν καὶ αἰεὶ, καὶ εἰς τοὺς αἰῶνας. Ἀμήν.
Ταῖς τῆς Θεοτόκου πρεσβείαις, Ἐλεῆμον, ἐξάλειψον τὰ πλήθη τῶν ἐμῶν ἐγκλημάτων.
Στίχ. Ἐλέησόν με, ὁ Θεός, κατὰ τὸ μέγα ἔλεός σου, καὶ κατὰ τὸ πλήθος τῶν οἰκτιρμῶν σου ἐξάλειψον τὸ ἀνόμημά μου.
Ἀναστὰς ὁ Ἰησοῦς ἀπὸ τοῦ τάφου, καθὼς προεῖπεν, ἔδωκεν ἡμῖν τὴν αἰώνιον ζωὴν, καὶ μέγα ἔλεος.

Doxastikón of the Praises for Sunday of the Samaritan Woman. Mode Plagal II.

Doxastikón for Pascha. Mode Plagal I.

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι.
Ἡ πηγὴ τῆς ζωαρχίας, Ἰησοῦς ὁ Σωτὴρ ἡμῶν, ἐπὶ τὴν πηγὴν ἐπιστὰς τοῦ Πατριάρχου Ἰακώβ, πιεῖν ἐζήτει ὕδωρ παρὰ γυναικὸς Σαμαρείτιδος. Τῆς δὲ τὸ ἀκοινώνητον τῶν Ἰουδαίων προσειπούσης, ὁ σοφὸς Δημιουργὸς μετοχετεύει αὐτήν, ταῖς γλυκείαις προσηρῆσει, μᾶλλον πρὸς αἴτησιν τοῦ αἰδίου ὕδατος· ὁ καὶ λαβοῦσα, τοῖς πᾶσιν ἐκήρυξεν εἰποῦσα· Δεῦτε, ἴδετε τῶν κρυπτῶν γνῶστην καὶ Θεόν, παραγενόμενον σαρκί, διὰ τὸ σῶσαι τὸν ἄνθρωπον.

Καὶ νῦν καὶ αἰεὶ, καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν.
Ἀναστάσεως ἡμέρα, καὶ λαμπρυνθῶμεν τῇ πανηγύρει, καὶ ἀλλήλους περιπτυξώμεθα. Εἴπωμεν ἀδελφοί, καὶ τοῖς μισοῦσιν ἡμᾶς· Συγχωρήσωμεν πάντα τῇ Ἀναστάσει, καὶ οὕτω βοήσωμεν· Χριστὸς ἀνέστη ἐκ νεκρῶν, θανάτῳ θάνατον πατήσας, καὶ τοῖς ἐν τοῖς μνήμασι, ζωὴν χαρισάμενος.

Then they will offer calves upon your altar. And have mercy on me, O God.
Glory to the Father and to the Son and to the Holy Spirit.
Through the prayers of the Apostles, O Merciful One, blot out the multitude of my transgressions.
Both now and for ever and to the ages of ages. Amen.
Through the prayers of the Mother of God, O Merciful One, blot out the multitude of my transgression.
V. Have mercy on me, O God, in your great mercy; according to the fulness of your compassion blot out my offense.
Jesus, having risen from the tomb as he foretold, has given us eternal life and his great mercy.

Glory to the Father and to the Son and to the Holy Spirit.
The spring of life's source, Jesus our Savior, came to the spring of the Patriarch Jacob and sought water to drink from a woman of Samaria. But when she objected that there was no sharing vessels by the Jews, the wise creator diverts her with sweet words rather to ask for the eternal water; which she accepted and proclaimed to all, saying: Come, see the one who knows hidden things, and is God come in the flesh to save mankind.

Both now and for ever and to the ages of ages. Amen.
The day of Resurrection; let us be radiant for the festival, and let us embrace one another. Let us say, brethren, even to those that hate us, "Let us forgive all things on the Resurrection," and so let us cry, "Christ has risen from the dead: by death he has trampled on death, and to those in the graves given life."

Great Doxology. Mode I Heptaphone.

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

Ἦμνουμέν σε, εὐλογοῦμέν σε, προσκυνοῦμέν σε, δοξολογοῦμέν σε, εὐχαριστοῦμέν σοι, διὰ τὴν μεγάλην σου δόξαν.

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

Κύριε ὁ Θεός, ὁ ἀμνὸς τοῦ Θεοῦ, ὁ Υἱὸς τοῦ Πατρὸς, ὁ αἴρων τὴν ἁμαρτίαν τοῦ κόσμου, ἐλέησον ἡμᾶς, ὁ αἴρων τὰς ἁμαρτίας τοῦ κόσμου.

Πρόσδεξαι τὴν δέησιν ἡμῶν, ὁ καθήμενος ἐν δεξιᾷ τοῦ Πατρὸς, καὶ ἐλέησον ἡμᾶς.

Ὅτι σὺ εἶ ὁ μόνος Ἅγιος, σὺ εἶ ὁ μόνος Κύριος, Ἰησοῦς Χριστός, εἰς δόξαν Θεοῦ Πατρὸς. Ἀμήν.

Καθ' ἐκάστην ἡμέραν εὐλογήσω σε καὶ αἰνέσω τὸ ὄνομά σου εἰς τὸν αἰῶνα καὶ εἰς τὸν αἰῶνα τοῦ αἰῶνος.

Καταξίωσον, Κύριε, ἐν τῇ ἡμέρᾳ ταύτῃ, ἀναμαρτήτους φυλαχθῆναι ἡμᾶς.

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

Γένοιτο, Κύριε, τὸ ἔλεός σου ἐφ' ἡμᾶς, καθάπερ ἠλπίσαμεν ἐπὶ σέ.

Εὐλογητὸς εἶ Κύριε, δίδαξόν με τὰ δικαιώματά σου.

Εὐλογητὸς εἶ Κύριε, δίδαξόν με τὰ δικαιώματά σου.

Εὐλογητὸς εἶ Κύριε, δίδαξόν με τὰ δικαιώματά σου.

Κύριε, καταφυγὴ ἐγενήθης ἡμῖν ἐν γενεᾷ καὶ γενεᾷ.

Ἐγὼ εἶπα· Κύριε, ἐλέησόν με, ἴασαι τὴν ψυχὴν μου, ὅτι ἥμαρτόν σοι.

Κύριε, πρὸς σέ κατέφυγον. Δίδαξόν με τοῦ ποιεῖν τὸ θέλημά σου, ὅτι σὺ εἶ ὁ Θεός μου.

Ὅτι παρὰ σοὶ πηγὴ ζωῆς, ἐν τῷ φωτί σου ὀψόμεθα φῶς.

Παράτεινον τὸ ἔλεός σου τοῖς γινώσκουσί σε. Ἅγιος ὁ Θεός, Ἅγιος Ἰσχυρός, Ἅγιος Ἀθάνατος, ἐλέησον ἡμᾶς. (ἐκ γ')

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι.

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

Ἅγιος Ἀθάνατος, ἐλέησον ἡμᾶς.

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

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

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

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

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

Receive our prayer, you who sit on the right hand of the Father, and have mercy on us.

For you alone are holy, you alone are Lord, Jesus Christ, to the glory of God the Father. Amen.

Every day I will bless you, and praise your name for ever and to the ages of ages.

Grant, Lord, this day to keep us without sin.

Blessed are you, O Lord, the God of our fathers, and praised and glorified your name to the ages. Amen.

May your mercy, O Lord, be upon us, as we have put our hope in you.

Blessed are you, O Lord, teach me your statutes.

Blessed are you, O Lord, teach me your statutes.

Blessed are you, O Lord, teach me your statutes.

Lord, you have been our refuge from generation to generation. I said, Lord, have mercy on me, heal my soul, for I have sinned against you.

Lord, I have run to you for refuge: teach me to do your will, for you are my God.

For with you is the source of life: and in your light we shall see light.

Continue your mercy towards those who know you. Holy God, Holy Strong, Holy Immortal, have mercy upon us. (3x)

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

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

Holy Immortal, have mercy upon us.

Holy God. Holy Strong. Holy Immortal. Have mercy on us.

Anixantária (Ps. 103: 28b–35 with Trinitarian Tropes).

Mode II.

Ἀνοιξαντός σου τὴν χεῖρα, τὰ σύμπαντα πλησθήσονται
χρηστότητος, ἀποστρέψαντος δέ σου τὸ πρόσωπον,
ταραχθήσονται. Δόξα σοι ὁ Θεός. Ἀλληλούϊα

Ἄντανελείς τὸ πνεῦμα αὐτῶν, καὶ ἐκλείψουσι καὶ εἰς τὸν
χοῦν αὐτῶν ἐπιστρέψουσι. Δόξα Σοι ὁ Θεός,
Ἀλληλούϊα.

Ἐξαποστελεῖς τὸ πνεῦμά Σου, καὶ κτισθήσονται, καὶ
ἀνακαινιεῖς τὸ πρόσωπον τῆς γῆς. Δόξα Σοι Πάτερ,
Δόξα Σοι Υἱέ, Δόξα Σοι τὸ Πνεῦμα τὸ Ἅγιον, Δόξα Σοι ὁ
Θεός, Ἀλληλούϊα.

Ἄσω τῷ Κυρίῳ ἐν τῇ ζωῇ μου, ψαλῷ τῷ Θεῷ μου, ἕως
ὑπάρχω. Δόξα Σοι Τρισυπόστατε Θεότης, Πάτερ Υἱὲ καὶ
Πνεῦμα. Σὲ προσκυνοῦμεν καὶ δοξάζομεν. Δόξα Σοι ὁ
Θεός, Ἀλληλούϊα.

Εὐλόγει, ἡ ψυχὴ μου, τὸν Κύριον, ὁ ἥλιος ἔγνω τὴν
δύσιν αὐτοῦ, ἔθου σκότος, καὶ ἐγένετο νύξ. Δόξα
Σοι Βασιλεῦ Ἐπουράνιε, Δόξα Σοι Παντοκράτορ σὺν
Υἱῷ καὶ Πνεύματι. Δόξα Σοι ὁ Θεός, Ἀλληλούϊα.

Ὡς ἐμεγαλύνθη τὰ ἔργα Σου, Κύριε, πάντα ἐν σοφίᾳ
ἐποίησας. Δόξα Σοι Πάτερ ἀγέννητε, Δόξα Σοι Υἱὲ
γεννητέ, Δόξα Σοι τὸ Πνεῦμα τὸ Ἅγιον, τὸ ἐκ τοῦ Πατρὸς
ἐκπορευόμενον καὶ ἐν Υἱῷ ἀναπαυόμενον, Τριάς Ἁγία
Δόξα Σοι. Δόξα Σοι ὁ Θεός, Ἀλληλούϊα.

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι.

Καὶ νῦν καὶ αἰεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν.
Ἀλληλούϊα, Ἀλληλούϊα, Ἀλληλούϊα, Δόξα Σοι ὁ Θεός,
Ἀλληλούϊα.

Ἀλληλούϊα, Ἀλληλούϊα, Ἀλληλούϊα, Δόξα Σοι ὁ Θεός,
Ἀλληλούϊα.

Ἀλληλούϊα, Ἀλληλούϊα, Ἀλληλούϊα, Δόξα Σοι ὁ Θεός, ἡ
ἐλπίς ἡμῶν, Κύριε Δόξα Σοι.

When you open your hand, all things shall be filled with
goodness. When you turn away your face, they shall be
troubled. *Glory to you, O God. Alleluia.*

You shall take away their spirit, and they shall die, and
shall return to their dust.
Glory to you, O God. Alleluia.

You shall send forth your Spirit, and they shall be created,
and you shall renew the face of the earth. *Glory to you,
Father; glory to you, Son; glory to you, Holy Spirit. Glory
to you, O God. Alleluia.*

I will sing to the Lord as long as I live; I will praise my
God while I have my being. *Glory to you, Godhead in
three persons, Father, Son and Spirit: you do we worship
and glorify. Glory to you, O God. Alleluia.*

Bless the Lord, O my soul. The sun knows the time of its
setting. You appointed darkness, and it was night. *Glory
to you, heavenly King; glory to you, almighty One, with
the Son and the Spirit. Glory to you, O God. Alleluia.*

How great are your works, O Lord! In wisdom you have
made them all. *Glory to you, un-begotten Father; glory
to you, begotten Son; glory to you, Holy Spirit, proceeding
from the Father and resting in the Son. Holy Trinity, glory
to you. Glory to you, O God. Alleluia.*

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

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

Alleluia. Alleluia. Alleluia.

Glory to You, O God. Alleluia.

Alleluia. Alleluia. Alleluia.

Glory to You, O God. Alleluia.

Alleluia. Alleluia. Alleluia. *Glory to You, O God. Our
hope, O Lord, glory to You.*

Kathismata for Christmas Day “in the Smyranean style.”

Mode IV Nenanó.

Δεῦτε ἴδωμεν πιστοί, ποῦ ἐγεννήθη ὁ Χριστός,
ἀκολουθήσωμεν λοιπὸν ἔνθα ὁδεύει ὁ ἀστήρ, μετὰ τῶν
Μάγων Ἀνατολῆς τῶν Βασιλέων. Ἄγγελοι ὑμνοῦσιν,
ἀκαταπαύστως ἐκεῖ. Ποιμένες ἀγραυλοῦσιν, ᾠδὴν
ἐπάξιον. Δόξα ἐν ὑψίστοις λέγοντες, τῷ σήμερον ἐν
Σπηλαίῳ τεχθέντι, ἐκ τῆς Παρθένου, καὶ Θεοτόκου, ἐν
Βηθλεὲμ τῆς Ἰουδαίας.

Τί θαυμάζεις Μαριάμ; τί ἐκθαμβεῖσαι τῷ ἐν σοί; Ὅτι
ἄχρονον Υἱόν, χρόνῳ ἐγέννησα φησί, τοῦ τικτομένου
τὴν σύλληψιν μὴ διδαχθεῖσα. Ἄνανδρος εἰμί, καὶ πῶς
τέξω Υἱόν; ἄσπορον γονὴν τίς ἐώρακεν; ὅπου Θεὸς δὲ
βούλεται, νικᾶται φύσεως τάξις, ὡς γέγραπται. Χριστὸς
ἐτέχθη, ἐκ τῆς Παρθένου, ἐν Βηθλεὲμ τῆς Ἰουδαίας.

Come, believers, let us see where Christ is has been born.
Let us follow where the star guides with the Magi, kings
of the East. Angels sing praises there without ceasing.
Shepherds abiding in the fields offer a fitting hymn,
saying: Glory in the highest to him who has been born
today in a cave from the Virgin and Mother of God, in
Bethlehem of Juda.

Why, Mary, do you wonder? Why marvel at what is done
in you? “Because I have born in time a timeless Son,” she
says. “But I do not understand how he was conceived. I
have not known man; how then can I bear a son? Who
has ever seen a birth without seed? But as it is written:
where God so wills the order of nature is overcome.”
Christ has been born from the Virgin in Bethlehem of
Judea.

INTERMISSION

Stichera for Pascha. Mode Plagal I.

Πάσχα ἱερὸν ἡμῖν σήμερον ἀναδέδεικται· Πάσχα
καινόν, Ἅγιον· Πάσχα μυστικόν· Πάσχα πανσεβάσμιον·
Πάσχα Χριστὸς ὁ λυτρωτής· Πάσχα ἄμωμον· Πάσχα
μέγα· Πάσχα τῶν πιστῶν· Πάσχα τὸ πύλας ἡμῖν τοῦ
Παραδείσου ἀνοῖξαν· Πάσχα, πάντας ἀγιάζον πιστούς.

Δεῦτε ἀπὸ θεάς Γυναῖκες εὐαγγελίστριαι, καὶ τῇ
Σιῶν εἶπατε· Δέχου παρ’ ἡμῶν χαρᾶς εὐαγγέλια, τῆς
Ἀναστάσεως Χριστοῦ· τέρπου, χόρευε, καὶ ἀγάλλου
Ἰερουσαλήμ, τὸν Βασιλέα Χριστόν, θεασαμένη ἐκ τοῦ
μνήματος, ὡς νυμφίον προερχόμενον.

Αἱ μυροφόροι γυναῖκες, ὄρθρου βαθέος, ἐπιστάσαι πρὸς
τὸ μνήμα τοῦ Ζωοδότου, εὔρον Ἄγγελον, ἐπὶ τὸν λίθον
καθήμενον, καὶ αὐτὸς προσφθεγξάμενος, αὐταῖς οὕτως
ἔλεγε· Τί ζητεῖτε τὸν ζῶντα μετὰ τῶν νεκρῶν; τί θρηνεῖτε
τὸν ἀφθαρτον ὡς ἐν φθορᾷ; ἀπελθοῦσαι κηρύξατε τοῖς
αὐτοῦ Μαθηταῖς.

A sacred Pascha has been revealed to us today, a new and
holy Pascha, a mystic Pascha, an all-venerable Pascha,
a Pascha that is Christ the Redeemer, an unblemished
Pascha, a great Pascha, a Pascha of the faithful, a Pascha
that has opened for us the gates of Paradise, a Pascha that
makes all the faithful holy.

Come from that sight, you women, bearers of good
tidings, and say to Sion, “Receive from us the good tidings
of joy, of Christ’s Resurrection. Exult, dance and be
glad, Jerusalem, for you have seen Christ the King like a
bridegroom coming from the grave.”

The myrrh-bearing women at deep dawn came to the
grave of the giver of life. They found an Angel sitting
on the stone, and he addressed them and said, “Why do
you seek the living with the dead? Why do you mourn
the incorruptible as though he were in corruption? Go,
proclaim it to his Disciples.”

Πάσχα τὸ τερπνόν· Πάσχα Κυρίου, Πάσχα· Πάσχα
πανσεβάσιμιον ἡμῖν ἀνέτειλε· Πάσχα ἐν χαρᾷ ἀλλήλους
περιπτυζώμεθα· ὦ Πάσχα, λύτρον λύπης· καὶ γὰρ ἐκ
τάφου σήμερον, ὡσπερ ἐκ παστοῦ, ἐκλάμπας Χριστός, τὰ
Γύναια χαρᾶς ἐπλησε λέγων· Κηρύξατε Ἀποστόλοις.

**Typical Psalms, Stasis II (Ps. 145; “Only-Begotten Son”).
Grave Mode.**

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι.
Αἶνει, ἡ ψυχὴ μου, τὸν Κύριον· αἰνέσω Κύριον ἐν τῇ ζωῇ
μου, ψαλῶ τῷ Θεῷ μου ἕως ὑπάρχω.
μὴ πεποιθατε ἐπ’ ἄρχοντας, ἐπὶ υἱοὺς ἀνθρώπων, οἷς οὐκ
ἔστι σωτηρία.
ἐξελεύσεται τὸ πνεῦμα αὐτοῦ· καὶ ἐπιστρέψει εἰς τὴν
γῆν αὐτοῦ· ἐν ἐκείνῃ τῇ ἡμέρᾳ ἀπολοῦνται πάντες οἱ
διαλογισμοὶ αὐτοῦ.
μακάριος οὗ ὁ Θεὸς Ἰακώβ βοηθὸς αὐτοῦ, ἡ ἐλπίς αὐτοῦ
ἐπὶ Κύριον τὸν Θεὸν αὐτοῦ
τὸν ποιήσαντα τὸν οὐρανὸν καὶ τὴν γῆν, τὴν θάλασσαν
καὶ πάντα τὰ ἐν αὐτοῖς·
τὸν φυλάσσοντα ἀλήθειαν εἰς τὸν αἰῶνα, ποιοῦντα κρίμα
τοῖς ἀδικουμένοις, διδόντα τροφήν τοῖς πεινώσι.
Κύριος λύει πεπεδημένους, Κύριος σοφοὶ τυφλοῦς,
Κύριος ἀνορθοὶ κατερραγμένους, Κύριος ἀγαπᾷ
δικαίους,
Κύριος φυλάσσει τοὺς προσηλύτους·
ὄρφανὸν καὶ χήραν ἀναλήψεται καὶ ὁδὸν ἀμαρτωλῶν
ἀφανιεῖ.
βασιλεύσει Κύριος εἰς τὸν αἰῶνα, ὁ Θεός σου, Σιών, εἰς
γενεὰν καὶ γενεάν.

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

Ὁ Μονογενὴς Υἱὸς καὶ Λόγος τοῦ Θεοῦ, ἀθάνατος
ὑπάρχων καὶ καταδεξάμενος διὰ τὴν ἡμετέραν σωτηρίαν
σαρκωθῆναι ἐκ τῆς ἁγίας Θεοτόκου καὶ ἀειπαρθένου
Μαρίας, ἀτρέπτως ἐνανθρωπήσας, σταυρωθεὶς τε,
Χριστὲ ὁ Θεός, θανάτῳ θάνατον πατήσας, εἰς ὧν τῆς
Ἁγίας Τριάδος, συνδοξαζόμενος τῷ Πατρὶ καὶ τῷ Ἁγίῳ
Πνεύματι, σῶσον ἡμᾶς.

A Pascha of delight, Pascha, the Lord’s Pascha, an all-
venerable Pascha has dawned for us, Pascha. Let us
embrace one another with joy. O Pascha, ransom from
sorrow! Today Christ shone forth from a tomb as from
a bridal chamber, and filled the women with joy, saying,
“Proclaim it to the Apostles.”

Glory to the Father and to the Son and to the Holy Spirit.
Praise the Lord, my soul. While I live I will praise the Lord;
while I have any being; I will sing praises to my God.
Put not your trust in princes, nor in the children of men,
who cannot save.
For their breath will go from them, they will return
again to the earth. On that day all their thoughts
will perish.
Blessed are those whose helper is the God of Jacob, whose
hope is in the Lord their God,
The God who made heaven and earth, the sea, and all that
is in them,
Who keeps truth for ever, who deals justice to those that
are oppressed, who gives food to the hungry.
The Lord sets the captives free, the Lord gives sight to the
blind, the Lord lifts up those who are bowed down, the
Lord loves the righteous,
the Lord cares for the stranger in the land.
He will help the orphan and the widow, the way of the
wicked he will utterly destroy.
The Lord will be king for ever, your God, O Sion, will
reign throughout all generations.

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

Only-begotten Son and Word of God, who, being
immortal, accepted for our salvation to take flesh from
the holy Mother of God and Ever-Virgin Mary and
without change became man; you were crucified, Christ
God, by death trampling on death, being one of the Holy
Trinity glorified with the Father and the Holy Spirit: save
us!

Cherubic Hymn. Mode II.

Οἱ τὰ Χερουβειμ μυστικῶς εἰκονίζοντες καὶ τῇ ζωοποιῶ
Τριάδι τὸν τρισάγιον ὕμνον προσάδοντες, πᾶσαν νῦν
βιοτικὴν ἀποθώμεθα μέριμναν. Ὡς τὸν Βασιλέα τῶν ὄλων
ὑποδεξόμενοι. Ταῖς ἀγγελικαῖς ἀοράτως δορυφορούμενον
τάξεσιν. Ἀλληλούϊα.

We who in a mystery represent the cherubim and sing the
thrice-holy hymn to the life-giving Trinity, let us now lay
aside every care of this life. For we are about to receive
the King of all, invisibly escorted by the angelic hosts.
Alleluia.

Hymn to the Mother of God. Mode Plagal II.

Ἄξιόν ἐστιν ὡς ἀληθῶς μακαρίζειν σε τὴν Θεοτόκον, τὴν
ἀειμακάριστον καὶ παναμώμητον καὶ μητέρα τοῦ Θεοῦ
ἡμῶν. Τὴν τιμιωτέραν τῶν Χερουβειμ καὶ ἐνδοξοτέραν
ἀσυγκρίτως τῶν Σεραφείμ, τὴν ἀδιαφθόρως Θεὸν Λόγον
τεκοῦσαν, τὴν ὄντως Θεοτόκον, σὲ μεγαλύνομεν.

It is truly right to call you blessed who gave birth to God,
ever blessed and most pure and the Mother of our God.
Greater in honor than the Cherubim and beyond compare
more glorious than the Seraphim, without corruption you
gave birth to God the Word; truly the Mother of God, we
magnify you.



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 Lycourgos 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*.

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 *Sun of Justice: Byzantine Chant for the Nativity of Our Lord* and an English *Anastasimatáron* using the translations of the late Archimandrite Ephrem (Lash) (+2016) forthcoming. 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 Boubougiatzi. They have twin girls and split their time between the United States and Pырgetos of Larisa, Greece.

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Cappella Romana receives the Archon Sophia Award for Excellence

New York City — At the October 2023 gathering of the Archons of the Ecumenical Patriarchate, Dr. Anthony J. Limberakis, National Commander, and his wife Dr. Maria Limberakis presented Cappella Romana with the Archon Sophia Award for Excellence.



His Eminence Metropolitan Gerasimos of San Francisco (honorary chairman), Mark Powell, Alexander Lingas, Maria & Anthony Limberakis (credit J. Mindala)

Dr. Anthony Limberakis noted in his remarks that “Cappella Romana reminds us all of the breathtaking beauty of our tradition with its marvelous re-creation of what Byzantine sacred choral music actually sounded like in Hagia Sophia cathedral. In this, they illuminate and inspire us, and move us to redouble our efforts for the defense and protection of our Holy Mother Church. The importance of this cannot be understated, and they richly deserve the Sophia Award.”

The Archons also presented Cappella Romana in a concert of *Lost Voices of Hagia Sophia* at the St. Nicholas Shrine at the WTC and the ensemble chanted the liturgy at Holy Trinity Greek Orthodox Cathedral. More at archons.org



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