

CAPPELLA ROMANA

VOCAL ENSEMBLE

ALEXANDER LINGAS
MUSIC DIRECTOR

CAPPELLA ROMANA PRESENTS

THE TALLIS SCHOLARS



**THIS MUSIC IS
FOR YOU**

2023-24 SEASON
SEATTLE • PORTLAND

COMING
UP

"Concert of Ukrainian wedding songs carries even more meaning during a time of war" —*The Oregonian*



A UKRAINIAN WEDDING



ASTORIA

Friday, May 17
7:00 pm

GRACE EPISCOPAL CHURCH

CAPPELLA ROMANA

Nadia Tarnawsky GUEST CONDUCTOR

LINCOLN CITY

Saturday, May 18
2:00 pm

LINCOLN CITY CULTURAL CENTER

RETURNING BY POPULAR DEMAND!

Nadia Tarnawsky returns to conduct the women of Cappella Romana in heartfelt folk songs and transcendent sacred music for a Ukrainian wedding.

These concerts support recording sessions in the following week for a future release. With soloists Inna Kovtun and Hanna Tishchenko, Ukrainian refugees from the current war. Support Ukrainian music!

PORTLAND

Sunday, May 19
3:00 pm

HOLY TRINITY
GREEK ORTHODOX CATHEDRAL

cappellaromana.org/ukrainianwedding



CAPPELLA ROMANA

Alexander Lingas
Founder and Music Director

Guest Artists
THE TALLIS SCHOLARS
Peter Phillips, director

SOPRANO
Amy Haworth
Daisy Walford
Victoria Meteyard
Rachel Haworth

ALTO
Caroline Trevor
David Gould

TENOR
Steven Harrold
Simon Wall

BASS
Tim Scott Whiteley
Rob Macdonald

The Tallis Scholars appear by arrangement with their exclusive North American management:
Alliance Artist Management
5030 Broadway, Suite 812
New York, NY 10034
allianceartistmanagement.com

Cappella Romana presents

THE TALLIS SCHOLARS
Peter Phillips, director

Thursday, 18 April 2024 at 7:30 pm
St. Mary's Cathedral, Portland, Oregon

Friday, 19 April 2024 at 7:30 pm
St. James Cathedral, Seattle, Washington

From Darkness to Light

Lamentations II Robert White (c.1538–1574)
Exaudi te Dominus

Lamentations II Thomas Tallis (c.1505–1585)

INTERMISSION

O bone Jesu Robert Parsons (c.1535–1572)
Ave Maria

Regina caeli White

All Saints Propers William Byrd (1540–1623)
Gaudeamus omnes
Timete Dominum
Justorum animae
Beati mundo corde

Recordings of the Tallis Scholars and copies of Peter Phillips' new novel will be available for sale following the concert at the back of each cathedral (West Vestibule of St. James Cathedral; the main entrance of St. Mary's Cathedral)

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

cappellaromana.org

Thank you for joining us for this program.

The Tallis Scholars

From Darkness to Light

“Weeping may endure for a night.” says the Psalmist, “but joy cometh in the morning.” This age-old consolation sums up our program, one which charts a course from darkness to light, navigated via the emotionally charged and exquisitely crafted sacred music of Tudor England.

The biblical *Lamentations of Jeremiah* were written in response to a defining event in the history of the Judean people: the sacking of Jerusalem and the destruction of the Temple in about 586 BC, presaging the exile of the Jews into captivity in Babylon. Like other contemporary literature, including perhaps the Book of Job, *Lamentations* at once bemoans and rationalizes the suffering of the people. According to the author, the city was destroyed because its people were sinful; for things to be made right, they must “return to the Lord their God.”

In the time of Elizabeth I, and perhaps because of the “fashionable melancholy” which pervaded late Tudor culture, settings of the *Lamentations* were very popular. Though liturgically these lessons were appointed to be read in Holy Week, settings such as those by Robert White and Thomas Tallis were more likely intended for private devotional performances in the home.

Composers were drawn to the particular character of the text, which in the original Hebrew takes the form of an acrostic poem. It was customary in polyphonic musical settings to retain the Hebrew letters with which each verse begins. The setting of these letters, quite meaningless on their own, enabled composers to indulge in a sort of “pure polyphony” which has been described as “ritualized weeping in music.” White’s setting, though less well known today than that of Tallis, must have been very popular at the time; it is included in multiple contemporary partbook collections, including those of Robert Dow, who praises White in the following encomium:

Greatest glory of our muses, White,
You perish, but your muse remains for ever.



THE BYRD ENSEMBLE *presents*
ALLEGRI MISERERE

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HOLY ROSARY CHURCH TRINITY PARISH CHURCH

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Exaudiat te Dominus is a lengthy setting of Psalm 20, its Latin text suggesting performance in the Chapel Royal, one of the few establishments where the use of the language of Rome was still tolerated. Its hopeful text expresses a certainty that God will answer the prayers of the faithful. An unhurried trio opening gives way to an imposing chorus which declaims the text in a more direct fashion. Afterwards, each voice part is split in two in the English technique known as *gimel*, allowing for closely wrought duets and quartets. Finally, the parts are brought together for a majestic seven voice *Amen*.

On the face of it, Tallis's setting of verses from the *Lamentations* occupies similar territory to White's. However, Tallis chooses a scoring for lower voices, which could position his setting later into the reign of Elizabeth. It has been theorized that the setting of these texts was in fact a covert indication of the composer's Catholic sympathies – England as the “desolate city,” forsaken by God – at a time when to reject the English Church openly was to court disaster. While we know that Tallis's friend and collaborator William Byrd was such a recusant, could Tallis have been as well?

In our second half, mourning is turned to joy, as we contemplate the Easter victory of Christ over death, through works praising Him and his mother Mary. *O bone Jesu* is an unusual piece, a votive antiphon to Christ composed at a time when such lengthy devotional motets had become rare. Indeed, Robert Parsons seems to be harking back to his forebears of the era of the Eton Choirbook. He follows a declamatory opening with a duet, trio, and quartet, each separated by fully choral “O”s: *O Adonai*, *O Messias*, *O Agios*. This writing, often highly melismatic, certainly suggests the earlier period, though after *O Heloi*, the texture comes right up to date, all five voices sharing a more modern imitative polyphony. After *O Christe*, the bass part bifurcates into a *gimel*, the voices in a strict canon, sharing the same music two bars apart. The text is a selection from scripture known as the Verses of St Bernard, popularly recited in the Middle Ages in the belief that doing so would save the soul of the penitent.

Ave Maria is Parsons's most famous composition, not only today but probably in his own lifetime too; the collector Robert Dow, having copied it into his

partbooks, was moved to write *Musica laetificat corda* at the end: “music rejoices the heart.” Its gently unfolding texture, in which the simple treble line rises with each new entry, concludes movingly with wave upon wave of imitative *Amens*.

Regina caeli, an antiphon acclaiming the Blessed Virgin Mary as the “Queen of Heaven,” would have been an unusual choice of text during the reign of Queen Elizabeth, under whom the principal Marian feast of the Assumption had been removed. This could date it to an earlier period. White's setting of it is constructed around a pre-existing plainchant melody in an inner voice.

The conclusion of our journey from mourning to joy finds us among the Saints, who many Christians believe enjoy eternal bliss in the light of heaven, with Christ and his mother. The four motets given here are those assigned to be sung for the Feast of All Saints on 1 November. Their author is William Byrd, whose *Gradualia* represents a complete cycle of music for the feast days of the Catholic year. Set for five voices, they offer great stylistic variety, from the exuberance of the Introit *Gaudeamus omnes* and the Gradual *Timete Dominum*, to the reflective and penitential *Iustorum animae*, and the cumulative blessings, each one adding a further voice, of the Communion *Beati mundo corde*.

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Texts and Translations

The Tallis Scholars From Darkness to Light

Robert White (c.1538–1574) Lamentations II

Caph. Omnis populus eius gemens, et quaerens panem: dederunt preciosa quaeque pro cibo ad refocillandam animam, Vide, Domine, et considera, quoniam facta sum vilis.

Lamed. O vos omnes, qui transitis per viam, attendite et videte si est dolor sicut dolor meus: quoniam vindemiavit me, ut locutus est Dominus in die irae furoris sui.

Mem. De excelso misit ignem in ossibus meis et etudivit me: expandit rete pedibus meis, convertit me retrorsum, posuit me desolacionem tota die maerore confectam.

Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.

Exaudiat te Dominus

Exaudiat te Dominus in die tribulationis; protegat te nomen Dei Iacob.

Mittat tibi auxilium de sancto, et de Sion tueatur te. Memor sit omnis sacrificii tui, et holocaustum tuum pingue fiat.

Tribuat tibi secundum cor tuum, et omne consilium tuum confirmet.

Laetabimur in salutari tuo; et in nomine Dei nostri magnificabimur.

Impleat Dominus omnes petitiones tuas;

nunc cognovi quoniam salvum fecit Dominus christum suum.

Exaudiat illum de caelo sancto suo, in potentatibus salus dexteræ eius.

Hi in curribus, et hi in equis; nos autem in nomine Domini Dei nostri invocabimus.

Ipsi obligati sunt, et ceciderunt; nos autem surreximus et erecti sumus.

Domine, salvum fac regem, et exaudi nos in die qua invocaverimus te. Amen.

Caph. All her people sigh and search for bread. They have bartered all their precious belongings for food to revive their soul. Look, Lord, and consider; for I have become a thing despised.

Lamed. All you who pass this way, look and see if there is any sorrow like my sorrow. For the Lord has cruelly punished me, as he said he would on the day of his fierce wrath.

Mem. From on high he has cast fire onto my bones and chastised me. He has spread a net at my feet and forced me backwards. He has made me desolate, tormented with grief all day long.

Ierusalem, Ierusalem, turn to the Lord, your God.

May the Lord hear thee in the day of tribulation: may the name of the God of Jacob protect thee.

May he send thee help from the sanctuary: and defend thee out of Sion.

May he be mindful of all thy sacrifices: and may thy whole burnt offering be made fat.

May he give thee according to thy own heart: and confirm all thy counsels.

We will rejoice in thy salvation; and in the name of our God we shall be exalted.

The Lord fulfil all thy petitions. Now have I known that the Lord hath saved his anointed.

He will hear him from his holy heaven: the salvation of his right hand is in powers.

Some trust in chariots, and some in horses: but we will call upon the name of the Lord, our God.

They are bound, and have fallen: but we are risen, and are set upright.

O Lord, save the king: and hear us in the day that we shall call upon thee. Amen.

Thomas Tallis (c.1505–1585)

Lamentations II

De lamentatione Jeremiae prophetae.

Ghimel. Migravit Judas propter afflictionem ac multitudinem servitutis; habitavit inter gentes, nec invenit requiem.

Daleth. Omnes persecutores eius apprehenderunt eam inter angustias: lugent eo quod non sunt qui veniant ad solemnitatem. Omnes portae eius destructae, sacerdotes eius gementes, virgines eius squalidae, et ipsa oppressa amaritudine.

Heth. Facti sunt hostes eius in capite, inimici illius locupletati sunt: quia Dominus locutus est super eam propter multitudinem iniquitatum eius: parvuli eius ducti sunt captivi ante faciem tribulantis.

Jerusalem. Jerusalem, convertere ad Dominum Deum tuum.

Of the lamentation of Jeremiah the prophet.

Ghimel. Judah is gone forth according to her affliction, her servitude beyond endurance. She hath lived among the heathen, and she findeth no rest.

Daleth. All her persecutors overtook her in her anguish. All the ways of Zion do mourn, since none do come to the solemn feast days. All her gates are brought low, her priests are lamenting, fear is upon her virgins, and she is oppressed in bitterness.

Heth. Her foes are now become overlords, and her enemies prosper over her. For the Lord hath spoken it to her according to the multitude of her iniquities. Her children are led captive before the face of her oppressors.

Jerusalem, Jerusalem, turn to the Lord, your God.

INTERMISSION

Robert Parsons (c.1535–1571/2)

O bone Jesu

O bone Jesu,
Illumina oculos meos ut umquam obdormiam in
morte: nequando dicat inimicus: Praevalui adversus
eum.

O Adonai,
In manus tuas, Domine, commendo spiritum meum,
redemisti me Domine Deus veritatis.

O Messias,
Locutus sum in lingua mea: notum fac mihi finem
meum,

O Agios,
Et numerum dierum meorum quis est: ut sciam quid
desit mihi

O Heloi,
Dirupisti Domine vincula mea: tibi sacrificabo
hostiam laudis, et nomen Domini invocabo.

O Emmanuel,
periit fuga a me et non est qui requirat animam
meam.

O Christe,
clamavi ad te Domine, dixi: tu es spes mea, portio
mea in terra viventium.

O rex noster,
Fac mecum signum in bonum, ut videant qui
oderunt me et confundantur: quoniam tu Domine
adiuvisti me et consolatus es me,

O Rabbi,
Signatum est super nos lumen vultus tui
Domine: dedisti laetitiam in corde meo.
Amen.

O kind Jesus,
Light up my eyes as ever I fall asleep in death, so
that when my enemy calls upon me I have been
forewarned against him.

O Adonai [Lord],
Into your hands, Lord, I commend my spirit. You
have redeemed me, Lord God of truth.

O Messiah [Christ],
I have spoken in my language: make certain for me
the end.

O Agios [Holy One],
and make certain the number of my days so that I
may know what is lacking in me.

O Heloi [Lord],
Lord, you have broken apart my chains: I will make a
sacrifice of praise to you and I shall call upon the
name of the Lord.

O Emmanuel [God is with us],
I have no chance of flight; there is no-one who calls
upon my soul.

O Christ,
I have called aloud to you, Lord. I have said that you are
my hope and you take my part in the land of the living.

Our King,
make me a sign for good so that those who hate me
may see it and be confounded, for you, Lord, have
helped me, and you, have been my comforter.

O Rabbi [Teacher],
The light of your countenance, Lord, is blazoned out
above us, and you have given joy to my heart.
Amen.

Ave Maria

Ave Maria, gratia plena, Dominus tecum:
Benedicta tu in mulieribus,
Et benedictus fructus ventris tui. Amen.

Hail Mary, full of grace, the Lord is with you.
Blessed are you among all women
And blessed is the fruit of your womb. Amen.

White Regina caeli

Regina caeli laetare, alleluia,
Quia quem meruisti portare, alleluia,
Resurrexit sicut dixit, alleluia.
Ora pro nobis Deum, alleluia.

Rejoice, Queen of Heaven, alleluia;
For the one whom you were worthy to bear, alleluia,
He is risen as he promised, alleluia.
Pray to God for us, alleluia.

William Byrd (c.1540–1623) All Saints Propers

Gaudeamus omnes in Domino diem festum
celebrantes, sub honore Sanctorum omnium:
de quorum solemnitate gaudent angeli, et colaudant
Filius Dei.
Exultate justi in Domino: rectos decet
collaudatio.
Gloria Patri, et filio,
et Spiritui Sancto,
Sicut erat in principio, et nunc, et semper, et in secula
seculorum. Amen.

Let us all rejoice in the Lord, celebrating a festival
day in honor of all the Saints:
at whose solemnity the Angels rejoice, and give
praise to the Son of God.
Rejoice ye just in our Lord: praise becometh the
righteous.
Glory be to the Father, and to the Son,
and to the Holy Ghost,
As it was in the beginning, is now, and ever shall be,
world without end. Amen.

Timete Dominum omnes sancti ejus: quoniam nihil
deest timentibus eum.
Inquirentes autem Dominum, non deficient omni
bono. Alleluia.
Venite ad me omnes qui laboratis, et onerati estis: et
ego reficiam vos. Alleluia.

Fear ye our Lord all ye his saints: because there is no
lack to them that fear him.
They that seek after our Lord shall not be diminished
of any good. Alleluia.
Come ye to me all that labor, and are burdened, and I
will refresh you. Alleluia.

Justorum animae in manu Dei sunt, et non tanget
illos tormentum mortis:
visi sunt oculis insipientium mori: illi autem sunt
in pace.

The souls of the righteous are in the hand of God,
and the torment of death shall not touch them:
their eyes shall not see death, but they are
in peace.

Beati mundo corde quoniam ipsi Deum videbunt.
Beati pacifici quoniam
filii Dei vocabuntur.
Beati qui persecutionem patiuntur propter
justitiam quoniam ipsorum est regnum caelorum.

Blessed are the clean of heart: for they shall see God.
Blessed are the peacemakers: for they shall be called
the children of God.
Blessed are they that suffer persecution
for justice: for theirs is the kingdom of heaven.

THE TALLIS SCHOLARS



The Tallis Scholars were founded in 1973 by their director, Peter Phillips. Through their recordings and concert performances, they have established themselves as the leading exponents of Renaissance sacred music throughout the world. Peter Phillips has worked with the ensemble to create, through good tuning and blend, the purity and clarity of sound which he feels best serves the Renaissance repertoire, allowing every detail of the musical lines to be heard. It is the resulting beauty of sound for which The Tallis Scholars have become so widely renowned.

The Tallis Scholars perform in both sacred and secular venues, giving around 80 concerts each year. In 2013 the group celebrated their 40th anniversary with a World Tour, performing 99 events in 80 venues in 16 countries. In 2020 Gimell Records celebrated 40 years of recording the group by releasing a remastered version of the 1980 recording of Allegri's 'Miserere'. As they celebrate their 50th Birthday the desire to hear this group in all corners of the globe is as strong as ever. They have now performed well over 2500 concerts.

2023/24 season highlights include performances in Japan, the USA, Paris, Dresden, Ravenna and Helsinki; a number of appearances in London as well as their usual touring schedule in Europe and the UK. In a monumental project to mark Josquin des Prez' 500th anniversary The Tallis Scholars sang all

eighteen of the composer's masses over the course of 4 days at the Boulez Saal in Berlin in July 2022, only to repeat this feat in Utrecht in summer 2023.

Recordings by The Tallis Scholars have attracted many awards throughout the world. In 1987 their recording of Josquin's *Missa La sol fa re mi* and *Missa Pange lingua* received Gramophone magazine's Record of the Year award, the first recording of early music ever to win this coveted award. In 1989 the French magazine *Diapason* gave two of its *Diapason d'Or de l'Année* awards for the recordings of a mass and motets by Lassus and for Josquin's two masses based on the chanson *L'Homme armé*. Their recording of Palestrina's *Missa Assumpta est Maria* and *Missa Sicut liliun* was awarded Gramophone's Early Music Award in 1991; they received the 1994 Early Music Award for their recording of music by Cipriano de Rore; and the same distinction again in 2005 for their disc of music by John Browne. The Tallis Scholars were nominated for Grammy Awards in 2001, 2009 and 2010. In November 2012 their recording of Josquin's *Missa De beata virgine* and *Missa Ave maris stella* received a *Diapason d'Or de l'Année* and in their 40th anniversary year they were welcomed into the Gramophone 'Hall of Fame' by public vote. In a departure for the group in Spring 2015 The Tallis Scholars released a disc of music by Arvo Pärt called *Tintinnabuli* which received great praise across the board.

A 2020 release including *Missa Hercules Dux Ferrarie* was the last of nine albums in The Tallis Scholars' project to record and release all Josquin's masses before the 500th anniversary of the composer's death. It was the winner of the BBC Music Magazine's much coveted Recording of the Year Award in 2021 and the 2021 Gramophone Early Music Award. Their latest Gimell release in October 2023 is of music by John Sheppard.

PETER PHILLIPS

Director



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Peter Phillips has dedicated his career to the research and performance of Renaissance polyphony, and to the perfecting of choral sound. He

founded The Tallis Scholars in 1973, with whom he has now appeared in over 2,500 concerts worldwide, and made over 60 discs in association with Gimell Records. As a result of this commitment Peter Phillips and The Tallis Scholars have done more than any other group to establish the sacred vocal music of the Renaissance as one of the great repertoires of Western classical music.

Peter Phillips also conducts other specialist ensembles. He is currently working with the BBC Singers (London), the Netherlands Chamber Choir (Utrecht), the Estonian Philharmonic Chamber Choir (Tallinn), The Danish Radio Choir (Copenhagen) and El Leon de Oro (Spain). He is Patron of the Chapel Choir of Merton College Oxford.

In addition to conducting, Peter Phillips is well-known as a writer. For 33 years he contributed a regular music column to *The Spectator*. In 1995 he became the publisher of *The Musical Times*, the oldest continuously published music journal in the world. His first book, *English Sacred Music 1549-1649*, was published by Gimell in 1991, while his second, *What We Really Do*, appeared in 2013. During 2018, BBC Radio 3 broadcast his view of Renaissance polyphony, in a series of six hour-long programmes, entitled *The Glory of Polyphony*.

In 2005 Peter Phillips was made a Chevalier de l'Ordre des Arts et des Lettres by the French Minister of Culture. In 2008 Peter helped to found the chapel choir of Merton College Oxford, where he is a Bodley Fellow; and in 2021 he was elected an Honorary Fellow of St John's College, Oxford.

www.thetallisscholars.co.uk / www.gimell.com

For our Seattle Patrons: Welcome to St. James Cathedral

St. James is the Cathedral Church for the Catholic Archdiocese of Seattle and its Archbishop, the Most Reverend Paul D. Etienne. We are also a parish church for a vibrant faith community of 2,500 households, with a long history that reaches back to Seattle's early days. We are an inner-city parish with an extensive social outreach to the homeless and disadvantaged of our city. We are a diverse community that welcomes, accepts, and celebrates the differences we all bring.

The Cathedral is also a center for many musical, cultural, and ecumenical events, and a crossroads where ideas and challenges both old and new are explored in the light of the Gospel of Jesus Christ. The Cathedral is a place where the rich and ongoing tradition of sacred music and art is treasured and expanded.

Above all, St. James Cathedral is a community of prayer.

We welcome you to St. James Cathedral. Find out more at www.stjames-cathedral.org.

St. James Cathedral

The Most Reverend Paul D. Etienne, Archbishop of Seattle
The Very Reverend Michael G. Ryan, Pastor of St. James Cathedral
Joseph Adam, Director of Music and Cathedral Organist
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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 three books released in 2023 and more planned for future years. Its latest recording *Arvo Pärt: Odes of Repentance* is Cappella Romana's 31st release.

cappellaromana.org
cappellarecords.com

ALEXANDER LINGAS

Alexander Lingas, Music Director and founder of Cappella Romana, recently formed and directed the Byzantine Chant Ensemble for the Coronation of Their Majesties King Charles III and Queen Camilla. He is a Professor Emeritus of Music at City, University of London, and a Research Fellow of the Institute for Orthodox Christian Studies (Cambridge, UK). Dr. Lingas 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. From 1997 to 2021 he was a Fellow of the University of Oxford's European Humanities Research Centre. 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, and the St. Romanos the Melodist medallion of the National Forum for Greek Orthodox Church Musicians (USA). In 2018 His All Holiness, Bartholomew I, Archbishop of Constantinople-New Rome and Ecumenical Patriarch, bestowed on him the title of *Archon Mousikodidáskalos*. Having been Spring 2023 Artist in Residence at St. Vladimir's Orthodox Theological Seminary in Yonkers, New York, he has returned there for 2023–24 as Professor of Music and Associate Director of its Institute of Sacred Arts.

CAPPELLA ROMANA

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1201 SW 12th Ave Ste 415
Portland OR 97205

Telephone 503-236-8202
www.cappellaromana.org
Email: info@cappellaromana.org

Alexander Lingas, Ph.D.
Music Director & Founder

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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.



We are so grateful for your support. Every gift counts!
cappellaromana.org/give

Where do your deepest passions lie? Express that passion in your legacy, will, or estate plan. Cappella Romana offers opportunities, including named giving, that can make a lasting impact. You can make any kind of legacy gift to help you fulfill your goals, while at the same time showing your fidelity to the mission of Cappella Romana, in perpetuity.

*Cappella Romana is a 501(c)(3) non-profit organization.
Call us at (503) 236-8202 to talk about your plans.*



CAPPELLA ROMANA

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