

# CAPPELLA ROMANA

ALEXANDER LINGAS, MUSIC DIRECTOR

## CHRISTMAS WITH CAPPELLA



IT'S ABOUT TIME 2025-2026

CAPPELLA ROMANA VOCAL ENSEMBLE  
SEATTLE • PORTLAND • SAN FRANCISCO

FEB  
6,7

# HOPE AND LIGHT

MYSTICAL CHAMBER MUSIC BY ARVO PÄRT, TIKEY ZES, AND MORE

Cappella Romana Soloists  
45th Parallel Universe  
Alexander Lingas MUSIC DIRECTOR

In Arvo Pärt's transcendent *Stabat Mater* and Tikey Zes's luminous *Hymn of Kassiani*, voices and strings are united in their mystical vision of compassion and redemption. Other works open a window into the eternal, including Ivan Moody's radiant *Ave Maris Stella* and music by John Tavener and Michael Adamis, completing an experience of spiritual beauty and sonic transcendence. Let this be a moment of stillness, of listening—and of transformation.



ALEXANDER LINGAS

Arvo Pärt (b.1935): *Stabat Mater*,  
*Es sang von langen Jahren*  
Tikey Zes (1927–2025): *Hymn of Kassiani*  
Michael Adamis (1929–2013): *Melisma*  
Ivan Moody (1964–2024):  
*Ave Maris Stella*  
John Tavener (1944–2013):  
*Out of the Night, Threnos*

## SEATTLE

Fri 6 Feb 2026, 7:30 PM  
St. Demetrios Greek Orthodox Church

## PORTLAND

Sat 7 Feb 2026, 2:00 PM  
St. Mary's Cathedral

[cappellaromana.org](http://cappellaromana.org)



ARVO PÄRT



**Cappella Romana**  
**Alexander Lingas, music director**

## CHRISTMAS WITH CAPPELLA

Friday, 2 January 2026, 7:30pm, St. Demetrios Greek Orthodox Church, Seattle  
Saturday, 3 January 2026, 2pm, St. Mary's Cathedral, Portland  
Sunday, 4 January 2026, 3pm, Holy Trinity Greek Orthodox Church, San Francisco

<i>Today the Virgin is Coming to the Cave</i>	Peter Michaelides (1927–2017)
<i>Make Ready, Bethlehem/Dormi Iesu</i>	Ivan Moody (1964–2024)
<i>When Augustus reigned</i> Ed. Ioannis Arvanitis	Kassía (ca. 810–ca. 865)
<i>Out of the Womb before the Morning Star</i> World Premiere	Theodor Dumitrescu (b. 1977)
<i>Today Christ is Born</i>	Michael Adamis (1929–2013)
<i>Heaven brought the First-Fruits</i>	Dumitrescu
<i>Today Christ is Born</i> (anonymous, late 17th/early 18th c.) Ed. L. V. Kondrashkova	Strochny Polyphony
<i>Magnify, O My Soul – A Strange and Wonderful Mystery</i>	Theodore Bogdanos (b. 1932–2019)
<i>The Lord Sent Redemption</i> Ed. N. D. Uspensky	Partesny Polyphony (late 17th-c.)
<i>Intermission</i>	
<i>Your Nativity, O Christ Our God</i>	Aleksandr Dmitriyevich Kastalsky (1856–1926)
<i>Today the Virgin Gives Birth</i>	Kastalsky
Sacred Concerto “Today Christ is born”	Stepan Anikiyevich Degtiarev (1766–1813)
From <i>Kontakion on the Nativity of Christ:</i> <i>A Choral Concerto</i> (2007)	Richard Toensing (1940–2014)
I. First Movement: Prologue, Stanzas I, II, and III	
II. Second Movement: Stanzas IV, VI, and VII	

SAN FRANCISCO CONCERT SPONSORED IN PART BY A GRANT FROM



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## Cappella Romana

Alexander Lingas  
Founder and Music Director

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### TENOR

Daniel Burnett  
Les Green  
Michael Hilton

### BASS

Aaron Cain  
Theodor Dumitrescu  
Erik Hundtoft

## NOTES

Eastern Christianity possess a rich inheritance of psalmody and hymnody for the feast of Christmas and its forty-day preparatory period. In modern service books of the Byzantine rite, the form of worship employed throughout the world by Eastern Orthodox and Greek Catholic Christians, 25 December is designated “the Nativity according to the flesh of our Lord and God and Savior, Jesus Christ.” Starting in late November, hymns either pointing towards or speaking directly about the birth of Jesus are gradually introduced into the daily cycle of services (the “Divine Office” or “Liturgy of the Hours”). Their ancient and medieval authors recount all the familiar elements of the Christmas story: the baby in a manger, shepherds watching their flocks by night, the adoration of the Magi, and so on). Nevertheless, they generally avoid

sentimentality by consistently placing these picturesque details within the wider context of God’s Incarnation as a human being. Jesus, they remind us, is also the second person of the Trinity who willingly emptied himself into material creation:

Today is born of a Virgin, he who holds creation in the hollow of his hand. As a mortal he is wrapped in swaddling rags, he who in his being cannot be handled. God lies in a manger, who of old established the heavens in the beginning...

—*Sticheron for the Ninth Royal Hour*  
(trans. Archimandrite Ephrem)

In this program we sing musical works for Christmas composed over a period of more than a millennium. Taken from or inspired by the hymns and psalms of the Byzantine rite, their texts represent what were originally two distinct regional families of worship, namely those of Constantinople and Jerusalem.

### *St. Romanos and the Kontakion*

The **kontakion** is the one major form of hymnody native to Constantinople, which until the Latin conquest of 1204 maintained an archaic form of daily prayer consisting mainly of biblical texts interpolated with congregational or choral refrains. Inspired by earlier Syriac hymns, the kontakion arose as a sung metrical homily punctuated by the repetition of a refrain. Kontakia consist of one or more prologues (*proïmia* or *koukoulia*) followed by a series of metrically identical stanzas (*oikoi*), the first letters of which normally form an acrostic (for example, ‘ΤΟΥ ΤΑΠΕΙΝΟΥ ΡΩΜΑΝΟΥ’—‘BY THE HUMBLE ROMANOS’). Today ancient and medieval kontakia are reduced in most Byzantine services to their prologue, with the addition of (usually) a single *oikos* at the morning service of

Matins. The outstanding exception to this is the *Akathistos Hymn* to the Mother of God, all twenty-four stanzas of which remain in common use.

St. Romanos the Melodist, the Orthodox Church's patron saint of liturgical music, was the greatest composer of kontakia. Born in Emesa (now Homs), Syria during the late 5th century, he was ordained a deacon in Beirut before moving to Constantinople, where he served at a church dedicated to the Mother of God in the city's Kyros quarter. According to tradition, the Virgin Mary appeared to St. Romanos during an all-night vigil (*pannychis*) and offered him a scroll to swallow. Upon doing so, he ascended the ambo and began to chant his Kontakion for the Nativity of Christ "Today the Virgin."

St Romanos's work resounds throughout this concert, beginning with the Pre-Feast kontakion prologue "**Today the Virgin Is Coming to the Cave.**" Metrically identical to that for Christmas day by St Romanos, it is sung at services from late November to Christmas Eve. We sing a setting by Peter Michaelides (1927–2017), who began composing music for the Orthodox Church as a doctoral student at the University of Southern California.

Born and educated in England, Ivan Moody (1964–2024) worked for most of his career as a composer, musicologist, and Orthodox priest in Portugal. Composed in 2001, *Make Ready Bethlehem/ Dormi Iesu* is one of three Christmas works that he composed around the turn of millennium in which he combined Orthodox hymnody with Western carols. Here Fr Ivan juxtaposes the dismissal hymn (apolytikion) for the forefeast of Christmas set in English to a traditional Byzantine melody with a Latin devotional text.

Kassia was born during the early years of the ninth century in Constantinople, eventually becoming a nun and then later an abbess. In modern times she has come to be widely venerated as a saint in Orthodox churches with a feast day on 7 September. She wrote both secular poetry and many hymns for the daily prayer services of the *Hagiopolitis*, a version of the Divine Office of Jerusalem that had become popular throughout the Eastern Mediterranean. Although medieval manuscripts contain multiple sets of hymns for the Nativity cycle attributed to Kassia, printed service books contain "When Augustus Reigned." It appears as last in a set of hymns (*stichera*) attached to the verses

COMING UP IN SAN FRANCISCO  
**CAPPELLA ROMANA**  
A PORTRAIT CONCERT



Following its appearance before His All Holiness Ecumenical Patriarch Bartholomew I in New York last November, Cappella Romana next performs for you in San Francisco delving into the riches of Orthodox music both ancient and modern. Dr. Alexander Lingas directs. You won't want to miss it!

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Sun 22 Feb 2026, 3:00 PM

Holy Trinity Greek Orthodox Church  
999 Brotherhood Way, San Francisco



(*stichoi*) of the Lamplighting Psalms at vespers on Christmas Eve. Theologians and political historians have noted how Kassia embodies the providential ideology of the Christian Roman Empire. Parallels drawn in her text between political unification under the Rome and the union of all humankind in Christ are reflected musically in paired phrases sung to the same melody.

Now living in the San Francisco Bay Area, Theodor Dumitrescu (b. 1977) received a B.A. in Computer Science from Princeton University and a D.Phil in Musicology from the University of Oxford. In addition to producing research and publications on the history, analysis, and theory of Western European music ca. 1500, he has composed music for both concert and liturgical use. The Prokeimenon *Out of the Womb before the Morning Star* is a responsorial psalm from the repertoires of the *Hagiopolitis* sung at two services: first on Christmas Eve at the Sixth “Royal” Hour (so-called because the chapel of the Imperial court in Constantinople adopted this midday service from Jerusalem); and then at Matins on Christmas morning.

Originally part of the rite of the Great Church of Hagia Sophia, the Hypakoe **“Heaven brought the first fruits”** functions in the *Hagiopolitis* as an interlude within the Kanon (a complex form of strophic hymnody from Jerusalem) at Matins. Dumitrescu intended his setting of it to be “gentle, quiet, contemplative, humble, with cradle song echoes in its repetitive oscillations, generating new variations out of a very limited palette of basic musical materials...like a miniature painting of the Child in the manger.”

Michael Adamis (1929–2013) was a composer, musicologist, and choral conductor who founded the first electronic music studio in Athens and for ten years (1975–

85) was president of the Greek Section of the International Society for Contemporary Music. In his mature works Adamis created innovative polyphonic textures by combining melodically ornamented lines drawn from Greek folk or sacred music. ***Today Christ is Born*** is the last of his *Four Christmas Idiomela* (1967), setting the received Byzantine melody for a *sticheron idiomelon* (a sticheron with a unique melody) sung at Christmas Matins at the conclusion of Lauds (Psalms 148–50). We sing also a Church Slavonic translation of the same Matins sticheron from the late seventeenth or early eighteenth century that is set for three voices in the indigenous East Slavic *strochny* style of polyphony. Its anonymous composer places its florid chant melody (labelled “*put*”= “way”) between even more elaborate upper and lower voices, creating a vocal texture in which fourths and seconds—rare in Renaissance polyphony or European tonal harmony—are essentially treated as consonant musical intervals.

European forms of polyphony and harmony, on the other hand, were of great importance to the composers of the distinct “West Coast School” of Greek Orthodox choral music that arose in the mid-twentieth-century California. The pioneer of its first generation was Frank Desby (1922–92) of Los Angeles, who was soon joined by Peter Michaelides, Tikey Zes (1927–2025), and Theodore Bogdanos (1932–2019). By academic training a specialist in medieval literature, Bogdanos had a long and distinguished career of service to the Greek Orthodox Church as a cantor, choirmaster, and composer. ***Magnify, O My Soul – A Strange and Wonderful Mystery*** demonstrates his love for both Byzantine chant and the sixteenth-century Italian polyphony of Palestrina.

Centuries before, Ukrainian and Russian composers had also adapted Renaissance

prototypes to Orthodox liturgical chant. *The Lord Sent Redemption* is an extravagant example of the application of *partesny* polyphony—so-called because of its vocal parts were copied into separate books, rather than being presented on the same page—to a Slavonic communion verse for Christmas day. Its anonymous composers expanded its long melodic phrases into a lush vocal texture formed by twelve separate parts that various cross or move in parallel on their way to widely spaced tonal cadences.

Western influence on the music of the Russian Orthodox Church reached its apogee during the reign of the Empress Catherine II the Great (1762–96), who appointed Italian composers of opera and Roman Catholic church music as directors of the Imperial Court Chapel. Among them, only Baldassare Galuppi (1706–1785) and Giuseppe Sarti (1729–

1802) left a significant legacy of liturgical compositions for the Byzantine rite and students from Ukraine and Russia who followed in their footsteps.

Stepan Anikiyevich Degtiarev (1766–1813) was a serf of Count Sheremetev who accompanied Sarti on a journey to Italy in 1790. Degtiarev recasts *Today Christ Is Born*, the sticheron already heard twice previously on the first half of this concert, as a sacred ‘choral concerto.’ Stylistically related to contemporary European motets, it divides the ancient Palestinian hymn of the Monk John into a series of movements in contrasting tempos, meters, and keys. Sacred concertos were typically used in nineteenth-century Russia as replacements for the communion chant of the day.

Alexandr Kastalsky (1856–1926) was a leading figure in the “New Direction” of

IN MEDIO

# WE SHALL HAVE A SONG

January 24 / 2:00pm

ST. BARTHOLOMEW'S EPISCOPAL  
CHURCH, BEAVERTON

Preview In Medio's set for the 2026 Northwest American Choral Directors Association conference, reprising selections from Randall Thompson's *The Peaceable Kingdom* and *Walk in Beauty, Walk in Light* by Judy A. Rose.



INMEDIOCHOIR.ORG

PHOTO BY JUDY A. ROSE

Russian church music, an attempt to turn Orthodox liturgical music away from the European musical mainstream and towards its historical roots in medieval Slavic chant. Its composers revived the use of old chant melodies as a basis for choral composition, seeking inspiration in indigenous forms of sacred and folk polyphony for their eclectic approaches to their harmonization. Kastalsky demonstrates his imaginative use of these techniques in his settings of the Znamenny chant melodies of two popular Christmas hymns: the Apolytikion Troparion (dismissal hymn) *Your Nativity, O Christ Our God* and St Romanos's kontakion prologue *Today the Virgin Gives Birth*.

We conclude this concert with the words of St Romanos as set to music by Richard Toensing (1940–2014), a former Lutheran who found himself drawn to “the gold-leafed icons of Byzantium and the sonorous music of the Russian church.” We perform the first half of his *Kontakion on the Nativity of Christ: A Choral Concerto*, a monumental work for double choir and soloists that Toensing composed for Cappella Romana in 2007. Describing its music, he wrote:

The Kontakion for the Nativity of Christ is appointed by Orthodox tradition to be sung in Mode (Tone) 3. In keeping with that tradition, I have used the melodic formulas of the Russian “Greek” chant version of Mode 3 (which seems, to Western ears, to oscillate irregularly between G Major and E minor) as the basis for my setting of the Kontakion. Because the musical resources of Mode 3 are rather limited (essentially four phrases which repeat in a specified order, plus a cadential phrase), I was presented with a challenge at the outset: how to generate musical interest from limited material to cover a large span of time; unity was not the

issue—variety was. I decided to use the Mode 3 formulas as a kind of structural skeleton, but to interpolate original material freely, material that is more or less closely related to the formulas. As Mode 3 is modal and diatonic, so is the music for the Kontakion. Chromaticism is rare, and when it does appear it is used to color the prevailing diatonic musical language.

I decided from the beginning to write a work for soloists and two four-part choirs. The choice of soloists was dictated by the text: St. Romanos gives extensive utterances to the Virgin and to the three Magi. The utterances of Christ are less extensive, but obviously crucial to the whole. The Orthodox have a long tradition of antiphonal double-choir singing, with a choir placed on either side of the church. Such an arrangement presents obvious musico-dramatic possibilities that have enthralled me ever since I first sang a double-choir work in college. They fascinate me still.

Because of the length of the text, the *Choral Concerto* is divided into four movements. The first movement sets the Proïmion (which may be sung alone, and without the soloists) and the first three stanzas of the Kontakion, and is centered on G. The mood is spacious and serene, rising occasionally to moments of ecstasy, particularly on the words “He who from eternity is God.” The second movement sets stanzas four, six, and seven, and is characterized both by a quicker tempo and extensive dialogues between the Virgin and the Magi. The music is centered primarily on D.

*Alexander Lingas*



**Michaelides, Today the Virgin is  
Coming to the Cave**

Ἡ Παρθένος σήμερον, τὸν προαιώνιον  
Λόγον, ἐν Σπηλαίῳ ἔρχεται, ἀποτεκεῖν  
ἀπορρήτως. Χόρευε ἡ οἰκουμένη  
ἀκουτισθεῖσα, δόξασον μετὰ Ἀγγέλων  
καὶ τῶν Ποιμένων, βουληθέντα  
ἐποφθῆναι, παιδίον νέον, τὸν πρὸ  
αἰώνων Θεόν.

Today the Virgin is coming to the cave,  
to give birth ineffably to the eternal  
Word. Hearing this, dance, O inhabited  
world! Glorify, with Angels and with  
Shepherds, him who willed to be made  
manifest, a little Child, God before the  
ages.

– Kontakion (Prologue) of the Forefeast  
of Christmas§

**Ivan Moody, Make ready, Bethlehem/  
Dormi Iesu**

Make ready, Bethlehem; O Eden open  
to all. O Ephratha, prepare for soon the  
Tree of Life will be brought forth from  
the Virgin in a cave. Like Paradise itself,  
she will bear the fruit divine, and if we  
eat of it, we shall never die like Adam.  
For Christ is born, and by His birth, He  
will raise that image that fell so long ago.  
Make ready, Bethlehem.

– Apolytikion (Troparion)  
of the Forefeast of the Nativity

Dormi Iesu, mater ridet  
Quae tam dulcem sonum,  
Dormi Iesu, blandule.  
Si non dormi mater plorat  
Inter fila cantans orat  
Blandi veni somnule.  
Dormi Iesu.

Sleep, Jesus! Mother smiles  
Who sees such sweet sleep,  
Sleep, Jesus, gentling!  
If you sleep not, Mother weeps,  
While she spins, in song she prays,  
Come, gentle little sleep.

– Hieronymus Wierix (1553–1619), anon.  
trans.

## Kassia, When Augustus Reigne

Αὐγούστου μοναρχήσαντος ἐπὶ τῆς  
γῆς, ἡ πολυαρχία τῶν ἀνθρώπων  
ἐπαύσατο, καὶ σοῦ ἐνανθρωπήσαντος  
ἐκ τῆς Ἀγνῆς, ἡ πολυθεΐα τῶν εἰδώλων  
κατήργηται. Ὑπὸ μίαν βασιλείαν  
ἐγκόσμιον, αἱ πόλεις γεγέννηται· καὶ  
εἰς μίαν Δεσποτείαν Θεότητος, τὰ ἔθνη  
ἐπίστευσαν. Ἀπεγράφησαν οἱ λαοί, τῷ  
δόγματι τοῦ Καίσαρος, ἐπεγράφημεν  
οἱ πιστοί, ὀνόματι Θεότητος, σοῦ τοῦ  
ἐνανθρωπήσαντος Θεοῦ ἡμῶν. Μέγα  
σου τὸ ἔλεος, δόξα σοι.

## Dumitrescu, Out of the Womb before the Morning Star

Reader: The Prokeimenon in the Fourth  
Tone. Out of the womb before the morn-  
ing star have I begotten Thee. The Lord  
has sworn, and will not change His mind.

Choir: Out of the womb before the  
morning star have I begotten Thee. The  
Lord has sworn, and will not change His  
mind.

Readers (Verse): The Lord said to my  
Lord: Sit at my right hand until I make  
Thine enemies Thy footstool.

Choir: Out of the womb before the  
morning star have I begotten Thee. The  
Lord has sworn, and will not change His  
mind.

Readers: Out of the womb before the  
morning star have I begotten Thee.

Choir: The Lord has sworn, and will not  
change His mind.

– Psalm 109 (110): 3b–4a & 1, chanted  
as the Prokeimenon at the Sixth (Royal)  
Hour on Christmas Eve and at Matins on  
Christmas Day)

When Augustus reigned alone on the  
earth, the many kingdoms of mankind  
came to an end; and when you became  
man from the pure Virgin, the many  
gods of idolatry were destroyed; the cities  
of the world passed under one single  
rule; and the nations came to believe in  
one single Godhead; the peoples were  
enrolled by decree of Caesar; we the  
faithful were enrolled in the name of the  
Godhead, when you became man, O our  
God. Great is your mercy, Lord; glory to  
you!

— Sticheron Idiomelon in Mode 2 at  
the Lamplighting Psalms of Christmas  
Vespers§



Alexandros Papadiamantis  
Ἀλέξανδρος Παπαδιαμάντης

**Christmas at the Castle**  
ΣΤὸ Χοιστὸ στὸ Κάστρο

Music by Kyriakos Kalaïtzidis  
Text adaptation by Vasiliki Nevrokopli

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**Christmas at the Castle**  
Στὸ Χριστὸ στὸ Κάστρο

Music by Kyriakos Kalaïtzidis

On the snow-swept island of Skiathos, Papa  
Frangouli and his flock brave treacherous  
seas to reach a neglected sanctuary,  
where they kindle fires that illuminate  
ancient frescoes. As the Divine Liturgy  
begins, shipwrecked sailors cry for rescue,  
demanding another act of courage.

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## Adamis, Today Christ Is Born

Σήμερον ὁ Χριστός, ἐν Βηθλεὲμ γεννᾶται  
ἐκ Παρθένου. Σήμερον ὁ ἄναρχος  
ἄρχεται, καὶ ὁ Λόγος σαρκούται. Αἱ  
δυνάμεις τῶν οὐρανῶν ἀγάλλονται, καὶ  
ἡ γῆ σὺν τοῖς ἀνθρώποις εὐφραίνεται.  
Οἱ Μάγοι τὰ δῶρα προσφέρουσιν, οἱ  
Ποιμένες τὸ θαῦμα κηρύττουσιν, ἡμεῖς  
δὲ ἀκαταπαύστως βοῶμεν· Δόξα ἐν  
ὑψίστοις Θεῷ, καὶ ἐπὶ γῆς εἰρήνη, ἐν  
ἀνθρώποις εὐδοκία.

Today Christ is born of the Virgin in  
Bethlehem. Today he who is without  
beginning begins to be, and the Word is  
made flesh. The Powers of heaven rejoice,  
and earth with mankind is glad. The  
Magi offer gifts; the Shepherds proclaim  
the marvel, while we cry aloud without  
ceasing: Glory to God in the highest and  
peace on earth; good will among men.

— By the Monk John, Sticheron  
Idiomelon in Mode 2 for Lauds at  
Christmas Matins§

## Dumitrescu, Heaven brought the first-fruits

Heaven brought the first-fruits of the  
Gentiles as a gift for Thee; a star sum-  
moned the Wise Men to the Babe in the  
manger. They were amazed to see neither  
throne nor sceptre, but only abject  
poverty. What is more humble than a  
cave? What is more lowly than swaddling  
clothes? Yet the riches of Thy divinity  
shone through all these, O Lord, glory to  
Thee!

– Hypakoe of Christmas  
(trans. Orthodox Church in America)

## Strochny Polyphony, Today Christ is Born

Днѣсь хрѣтосъ въ вѣдлѣѣмѣ рождаѣтсѣ,  
ѡ дѣви: днѣсь бѣзначальный начинѣтсѣ,  
и слово воплощѣтсѣ: и҆ны и҆҆мыа  
радѡутсѣ, и земаѣ съ челоѡѣки  
бегелѣтсѣ: волеѡи вѣщѣ дѣры прннѡѡтсѣ:  
пѣсѣгы҆рѣ рождѣннѡмѡ днѡѡтсѣ. мы҆ же  
непрерѣтѣннѡ копѣѣмъ: слаѡа въ вѣшннхъ  
бгѡу, и на земаѣи мѣрѣ, въ челоѡѣцѣхъ  
бл҆гоколенѣ.

Today Christ is born of the Virgin in  
Bethlehem. Today he who is without  
beginning begins to be, and the Word is  
made flesh. The Powers of heaven rejoice,  
and earth with mankind is glad. The  
Magi offer gifts; the Shepherds proclaim  
the marvel, while we cry aloud without  
ceasing: Glory to God in the highest and  
peace on earth; good will among men. §

## **Bogdanos, Magnify, O My Soul – A Strange and Wonderful Mystery**

Μεγάλυνον ψυχή μου, τὴν τιμιωτέραν,  
καὶ ἐνδοξοτέραν τῶν ἄνω στρατευμάτων.

Μυστήριον ξένον, ὁρῶ καὶ παράδοξον!  
οὐρανὸν τὸ Σπήλαιον· θρόνον  
Χερουβικόν, τὴν Παρθένον· τὴν φάτνην  
χωρίον· ἐν ᾧ ἀνεκλίθη ὁ ἀχώρητος,  
Χριστὸς ὁ Θεός· ὃν ἀνυμνοῦντες  
μεγαλύνομεν.

Magnify, O my soul, her who is greater in  
honour and more glorious than the hosts  
on high.

A strange and wonderful mystery I  
see, the Cave is heaven, the Virgin the  
Cherubim throne, the Manger the Place  
in which Christ, the God whom nothing  
can contain, is laid. Him we praise and  
magnify.

Megalynarion and Heirmos (Katavasia)  
of the First Kanon for Christmas Matins  
by Kosmas§

## **Partesny Polyphony, The Lord Sent Redemption**

Ἦ ΖΕΒΛΕΝΗΕ ΠΟΛΛὰ ΓΛΗ ΛΥΔΕΜΖ ΕΚΟΗΜΖ.  
ἝΛΛΗΛΩΙΑ.

The Lord sent redemption to His people.  
Alleluia. —Psalm 110 (111):9a §

## **Kastalsky, Your Nativity, O Christ our God**

РѢТѢО ТВОЕ, ХРІТѢ БЖЕ НАШ, \* ВОЗЕІА  
ЛІРОВН БѢТЪ РІЗДМА: \* БЗ НЕМЪ  
ЕО СВЕТЕЗААМЪ ІДЖАЩІН, \* СВЕТЕЗАОЮ  
ОУІАХДІА, \* ТЕБѢ КЛАНЯТИСЯ ІНЦІ  
ПРІАДЫ, \* Н ТЕБѢ БѢДѢТН ЕЗ ВНОУТН  
КОРТОКА: \* ГЛН, ІАКА ТЕБѢ.

Your Nativity, O Christ our God, has  
made the light of knowledge dawn upon  
the world, for thereby those who adored  
the stars were taught by a star to worship  
you, the Sun of justice, and to know you  
the Dayspring from on high. Lord, glory  
to you!

Apolytikion of Christmas§

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advertising. 503-236-8202 or [becky@cappellaromana.org](mailto:becky@cappellaromana.org)



## Kastalsky, Today the Virgin Gives Birth

ДѢЛА ДНѢСЬ ПРЕСВѢЩЕННАГО РАЖДАЕТЪ,<sup>⦿</sup>  
И ЗЕМЛѦ ВЕРТЕПЪ НЕПРЕСТОПНОМЪ  
ПРИНОСИТЪ:<sup>⦿</sup>  
АГГЛН ИЗ ПЛѢТЫРЬМИ СЛАБОЛОБАТЪ,<sup>⦿</sup>  
БОЛЕВН ЖЕ БО СБѢЗДОЮ ПДТЕШЕЕТВОДУТЪ:<sup>⦿</sup>  
НАСЪ БО РАДН РОДНѦ<sup>⦿</sup>  
ОТРОЧА МЛАДО, ПРЕВѢЧНЫЙ БГЪ.

Today the Virgin gives birth to him who  
is above all being,  
And the earth offers the Cave to him  
whom no one can approach;  
Angels with Shepherds give glory,  
And Magi journey with a star;  
For us there has been born  
A little Child: God before the ages.

Kontakion (Prologue) of Christmas  
by St Romanos the Melodist§

## Degtiarev, Sacred Concerto “Today Christ is born”

Скоро  
ДНѢСЬ ХРІСТОСЪ ВЪ ВЪДЛЕЕМѢ РАЖДАЕТСЯ  
ВЪ ДѢВѢ:

Quickly (Allegro)  
Today Christ is born of the Virgin in  
Bethlehem.

В ТОМ ЖЕ ТЕМПЕ  
ДНѢСЬ БЕЗНАЧАЛЬНЫЙ НАЧИНАЕТСЯ, И СЛОВО  
ВОПЛОЩАЕТСЯ: СНАБЫ НБНЫМ РАДУЕТСЯ, И  
ЗЕМЛѦ ИЗ ЧЕЛОВѢКН ВЕСЕЛИТСЯ:

At the same tempo (Lo stesso tempo)  
Today he who is without beginning  
begins to be, and the Word is made flesh.  
The Powers of heaven rejoice, and earth  
with mankind is glad.

Медленно  
БОЛЕВН БЛЦѢ ДАРЫ ПРИНОШАТЪ: ПЛѢТЫРІЕ  
РОЖДЕННОМЪ ДНВАТЪ.

Slowly (Largo)  
The Magi offer gifts; the Shepherds pro-  
claim the marvel,

Умеренно  
МЫ ЖЕ НЕПРЕСТАННО ВОПІЕМЪ: СЛАВА ВЪ  
ВЫШНИХЪ БГЪ, И НА ЗЕМЛН МІРЪ, ВЪ  
ЧЕЛОВѢЦѢХЪ БЛГОВОЛЕНІЕ.

Moderately (Moderato)  
while we cry aloud without ceasing:  
Glory to God in the highest and peace on  
earth; good will among men. §

*Translations by Archimandrite Ephrem  
Lash noted by §.*



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*luminous in song*

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Apr 19, 4pm | Old Madeleine Church

Experience the subversive sensuality of the ancient Greek poet Sappho. This concert brings her timeless verses to life in song, including the world premiere of *The Sleep Wind*, by Charles Rose, written exclusively for IM. Works by Brahms, Undine Smith, Ildebrando Pizzetti, and John Blow will also be performed by pianist Susan McDaniel, soprano Madeline Ross, and the IM singers. Additionally, a free pre-show cocktail event will offer more insight into Sappho's enduring power as a muse and a poet.



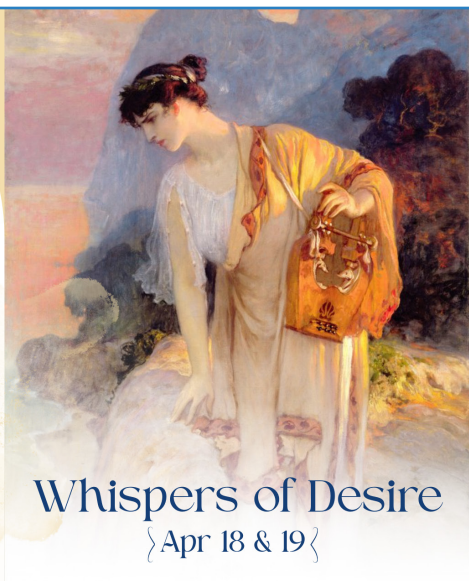
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InMulieribusPortland



### Toensing, *From Kontakion on the Nativity of Christ: A Choral Concerto*

#### PROLOGUE

The Virgin gives birth today to the One  
above all being

And the earth offers a cave to the  
Unapproachable;

Angels give glory with shepherds,  
And the Magi journey with a star;  
Because for us now is born

A little child, He who from eternity is  
God.

#### STANZA I

Bethlehem has opened Eden, come and  
let us see;

We have found delight in secret, let us  
receive The things of paradise within  
the cave.

or a root unwatered, flowering  
forgiveness, has appeared,

And discovered is the undug well  
Where David once had longed to drink;  
For the Virgin has brought forth a Babe,

Quenching at once both Adam's and  
David's thirst;

So let us hasten there where has been  
born

A little child, He who from eternity is  
God.

#### STANZA II

The Father of the Mother by intent  
became her Son,

The Savior of new-born babes as a new-  
born lay in the manger.

As she who bore him looks at him she  
says:

"Tell me, my child, how were you sown,  
or how did you grow within me?

I see you, my flesh and blood, and  
marvel,

For I suckle you, and have not married,  
I see you amidst the swaddling-clothes.  
But yet my virginity is still preserved,  
For you guarded it when it pleased you  
to be born

A little child, He who from eternity is  
God."

### STANZA III

“O High King, what is there for you  
among the beggars?  
O Maker of Heaven, why did you come  
to earthen vessels?  
Did you love the cave or enjoy the  
manger?  
Behold, there is no place for your servant  
in the inn.  
There is no place, not even a cave,  
For it too was borrowed from another.  
And when Sara brought forth her new-  
born son  
A vast land she received, but I, a den.  
I used a cave, wherein you settled  
willingly,  
A little child, He who from eternity is  
God.”

### STANZA IV

As she says such things in the presence of  
the Ineffable  
And prays to Him who knows all that is  
unseen,  
She hears the Magi seeking the new-born  
Babe.  
And at once she cries aloud, “Why did  
you set out?”  
They answer: “Why have you brought  
forth  
A young child such as this?  
Who is your father, who is your mother  
That you became mother and nurse of a  
fatherless son?  
Seeing his star we know that he is re-  
vealed as  
A little child, He who from eternity is  
God.”

### STANZA VI

As Mary heard all of these astonishing  
words  
She bowed down and worshipped Him  
who came from her womb  
And crying out she said, “Great, O my  
child,  
Great are all the things that you have  
done for me in my poverty.  
For behold, Magi seek you out,  
Kings coming from the East  
Seek to look upon your face.  
The rich among your people pray to see  
you.  
For truly your people are those who  
know you to be  
A little child, He who from eternity is  
God.”

– Text: St. Romanos the Melodist, trans-  
lated by Darrin Morkunas and poeticized  
by Richard Toensing



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# IN PERPETVVM

## CAPPELLA ROMANA LEGACY GIVING

### CAPPELLA ROMANA

The professional vocal ensemble **Cappella Romana** and its recording label **Cappella Records** are 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. Its performances “like jeweled light flooding the space” (*Los Angeles Times*), Cappella Romana 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 its unusual and innovative programming, including numerous world and American premieres. The ensemble has presented annual concert series in

Portland, Oregon, Seattle, Washington, and San Francisco, California, in addition to touring nationally and internationally, most recently to the Utrecht Early Music Festival, Netherlands, the largest early music festival in the world, where it performed its *Lost Voices of Hagia Sophia* program and *Good Friday in Jerusalem* before sold-out houses. Other recent appearances abroad have included venues in Hungary, Serbia, Germany, Belgium, Greece, and the UK.

Cappella Records has released more than 30 recordings, including its chart-topping *Lost Voices of Hagia Sophia* (44 weeks on Billboard), *Hymns of Kassiani*, featuring the earliest music in the world we have by a female composer, and most recently *A Ukrainian Wedding*, folk songs and sacred works sung by an all-female ensemble led by Nadia Tarnawsky, *Ukrainian War Requiem* by Benedict Sheehan, sung by the Axios Men’s Ensemble and Pro Coro Canada, Edmonton, and *Christmas at the Castle* with Psaltikon and En Chordais.

Cappella Romana Publishing was established in 2022 primarily to produce elegant and complete books of settings



of English liturgical texts to Received Tradition Byzantine chant, as well as a comprehensive textbook on reading its notation, and publications of newly edited medieval Byzantine chants.

**cappellaromana.org**  
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## ALEXANDER LINGAS

Alexander Lingas is Music Director of Cappella Romana, which he founded in 1991 to explore through scholarship and performance the sacred musical inheritance of Old Rome and the West and New Rome (Constantinople) and the East.

In recognition of Dr. Lingas's contributions to the field, His All Holiness, Bar-tholomew I, Archbishop of Constantinople-New Rome and Ecumenical Patriarch bestowed on him the title of *Archon Mousikodidaskalos* (Teacher of Music) in 2018.

Dr. Lingas is Professor of Music and Associate Director of the Institute of Sacred Arts at St. Vladimir's Orthodox Theological Seminary in New York, and

Professor Emeritus in the Department of Performing Arts at City St. George's, University of London. In June 2025 he was elected to a four-year term as Chair of the International Society for Orthodox Church Music.

He received post-doctoral grants from the Fulbright Program and the Onassis Foundation for musical studies with Byzantine cantor +Lycourgos Angelopoulos and from the Canadian Social Sciences and Humanities Research Council for theological studies with +Metropolitan Kallistos (Ware), followed by additional awards from the Stavros Niarchos Foundation, the British Academy, the Romanian Orthodox Church, and the National Forum for Greek Orthodox Church Musicians (USA). In 2023 he formed and directed the Byzantine Chant Ensemble for the Coronation of Their Majesties King Charles III and Queen Camilla.



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Moody and Moses Berry.  
May God bless your  
efforts to bring beauty,  
joy, and the healing salve  
of music into our lives  
and the world.  
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Nickel. May his memory  
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Darcy Nebergall  
Panos Niarchos  
Stephanie and Charles  
Noble, in honor of Mark  
Powell  
Martin Nugent  
Mitri & Alexandra Obeid,  
in memory of  
Gregory Nickel  
Nancy Oberschmidt  
Emilia Oleszak  
Bruce Pagacz  
Demetrios Papatathanasiou  
Panos Philandrinis  
Nathan Reich  
Gene Robertson

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Vasiliki Sotiriou  
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