

CAPPELLA ROMANA

ALEXANDER LINGAS, MUSIC DIRECTOR

PASSION FOR LIFE

PASSION WEEK: M. STEINBERG, A. GRETCHANINOFF
CONDUCTED BY ALEXANDER LINGAS



IT'S ABOUT TIME 2025-2026

CAPPELLA ROMANA VOCAL ENSEMBLE
SEATTLE • PORTLAND



Cappella Romana
Alexander Lingas, music director

PASSION FOR LIFE

PASSION WEEK: STEINBERG & GRETCHANINOFF

In memoriam the Very Rev. Daniel Skvir (1945–2025)

Friday, 6 March 2026, 7:30pm, St. Demetrios Greek Orthodox Church, Seattle

Saturday, 7 March 2026, 2pm, St. Mary's Cathedral, Portland

From *Passion Week*

Maximilian Steinberg (1883–1946)

From the “Bridegroom” Orthros of Great Monday – Great Wednesday

“Аллилуя/Alleluia” (Znamenny chant) Soloist Z. Mandell

Troparion: “Се жених грядет/Behold, the Bridegroom comes” (Znamenny chant)

Ехаростеиларion: “Чертог твой/Your bridal chamber” (Kievan chant)

Soloist J. Thoms

From *Passion Week*

Alexander Gretchaninoff (1864–1956)

From the Presanctified Liturgy

The Beatitudes “Бо царствии Твоем/In your kingdom” Soloist E. Lau

“Свете тихий/O Joyful Light”

“Да исправится молитва моя/Let my prayer be directed” Soloists J.M. Muir,

E. Lau, C. van der Salm, V. Petroliūnaitė, K. Buhler, S. Beaty

“Ныне силы небесия/Now the Powers of Heaven”

INTERMISSION

From *Passion Week*

Steinberg

From the Orthros of Great Thursday

Troparion: “Егда славнии ученицы/When the glorious disciples”

(Znamenny chant) Soloist S. Beaty

Canon, Ode 9, Heirmos: “Странствия владычна/Come believers”

(Znamenny chant) Soloist C. van der Salm

From the Vespereal Divine Liturgy of Great Thursday

Great Entrance and Communion Chant: “Вечери твоя тайныя/Of your mystical supper” (Znamenny chant)

From the Vespers of Great Friday and Orthros of Great Saturday

Troparion: “Благообразный Иосиф/The Noble Joseph [of Arimathea]”

(Bulgarian chant)

From the Passion Orthros of Great Friday

Ехаростеиларion: “Разбойника благоразумнаго/The Wise Thief” (original composition) Soloists C. van der Salm, V. Petroliūnaitė, S. Beaty, J.M. Muir

From the Orthros of Great Saturday

Canon, Ode 9, Heirmos: “Не рыдай мене, Мати/Do not weep for me”

(Znamenny chant) Soloist L. Green

From the Vespers of Great Saturday (the Ancient Paschal Vigil)

“Воскресни, Боже/Arise, O God” (based in part on Znamenny chant)

Soloists Th. Dumitrescu, V. Petroliūnaitė

Great Entrance Chant “Да молчит всякая плоть/Let all mortal flesh”

(Znamenny chant) Soloist S. Beaty

CAPPELLA ROMANA

SOPRANO	ALTO	TENOR	BASS
Photini Downie	Daphne Barnum	Daniel Burnett	Jesse Cromer
Robinson	Sarah Beaty	John Cox	Theodor Dumitrescu
Noelle Goodenberger	Kristen Buhler	Leslie Green	Erik Hundtoft
Vakarė Petroliūnaitė	Susan Hale	Michael Hilton	David Krueger
Catherine van der Salm	Emily Lau	Joseph Michael Muir	Zachariah Mandell
			Jason Thoms

NOTES

Historians of Orthodox Christianity have charted the emergence of a “Russian Religious Renaissance” out of the so-called “Silver Age” of Russia, the culturally fruitful but politically turbulent decades immediately prior to the Bolshevik takeover in 1917. This movement encompassed a broad range of efforts aimed at various forms of spiritual, ecclesial, cultural, and national renewal within the traditions of Slavic Orthodoxy. Its creative and often eclectic use of diverse ancient and modern sources overlapped with such other contemporary cultural phenomena as pan-Slavism and, thanks in part to the brilliance and productivity of Russian intellectuals living in Western exile, its effects continued to be felt well into the Soviet period.

The analogue to the Russian Religious Renaissance in the field of sacred music was the “New Direction” in Russian Orthodox liturgical music, the best-known product of which is the *All-Night Vigil*, Opus 37 by Sergei Rachmaninoff (1873–1943). The course of the New Direction was set during the late nineteenth and early twentieth centuries by an influential and productive group of clergy,

composers, conductors, and scholars who turned away from the Italian and German styles of polyphonic choral music that had developed in Russian Orthodoxy since the reign of Catherine the Great (1762 until her death in 1796). Instead, they found inspiration for the creative renewal of church music in Slavonic monophonic chant and native traditions of polyphonic singing, both historic and living, thereby forming a movement that Vladimir Morosan has called the “New Russian Choral School.”

Despite their professions of musical nationalism and religious Orthodoxy, in their church music the advocates of the New Direction proved to be as eclectic as their colleagues in theology and religious philosophy. In addition to Rachmaninoff, the ranks of the composers in the group include such figures as Stepan Smolensky (1848–1909), Alexander Gretchaninoff (1864–1956) and Alexander Kastalsky (1856–1926), all of whom were associated to varying degrees with the Moscow Synodal School of Church Singing. In their works one regularly finds seemingly contradictory styles reconciled: for example, traditional chant motives set to late Romantic harmonies, or imitative counterpoint (the

sixteenth-century Western style of part-writing then being revived in the Roman Catholic West by the Caecilian Movement, with its exaltation of Italian Renaissance composer Giovanni Pierluigi da Palestrina), dissolving into polyphonic textures redolent of Russian folk music in their parallelisms and open sonorities.

Until recently, the prominence of the Moscow Synodal School led historians to underestimate the importance of parallel developments in the imperial capital of Saint Petersburg that followed the appointment in 1883 of Mily Balakirev and Nikolai Rimsky-Korsakov to the posts of, respectively, Director and Assistant Director of the Imperial Court Capella. Marina Rakhmanova, however, has argued convincingly that Rimsky-Korsakov's legacy of forty sacred works is in fact "comparable to that of his contemporary" Tchaikovsky. Pauline Fairclough has also shown how Mikhail Klimov, a graduate of the Moscow Synodal School who became an assistant conductor of the Imperial Court Capella in 1902 and then served as its Principal Conductor from 1913 to 1935 (during which its name changed repeatedly), strove to pursue the agenda of the New Direction into the early Soviet period. It was only from 1922 that Klimov was required to submit his programs for state approval, a demand that heralded escalating restrictions on the singing of Russian religious music that culminated in 1928 when the Capella was finally forced to cease its annual performances of Rachmaninoff's *Vigil*, the last Orthodox liturgical item in its repertory. Finally, Oksana Lukonina has drawn attention to the little-known fact that Maximilian Steinberg (1883–1946), a composer who figures nowhere in the standard histories of Russian liturgical music, completed in Petrograd (as Saint Petersburg was then known) during the early years of Communist rule a sacred masterpiece that matches the best work of the New Russian Choral School in its scale, technique, and inspiration.

Passion Week, Opus 58 by Gretchaninoff

The first composer of the "New Direction" to produce a volume of choral music for the Byzantine services of Great and Holy Week (the week before Easter) with "Passion Week" in its title was Alexander V. Nikolsky (1874–1943). Rakhmanova describes Nikolsky's *Chants for Passion Week*, op. 35 of 1911 as being "a collection of masterful arrangements of traditional chants for the liturgical services of Passion Week" that did not form "a cohesive cycle." Shortly thereafter Gretchaninoff embarked on the composition of his *Passion Week*, Opus 58, conceiving it on a far grander scale. Completed in 1912, it soon received multiple performances before being largely forgotten until the 1990s.

In compiling the texts for his Opus 58, Gretchaninoff formed a dramatic arc from darkness to light that, as Oksana Lukonina has noted, Steinberg imitated a decade later. Unlike either Nikolsky before him or Steinberg after, however, Gretchaninoff made only sporadic use of traditional chant melodies. Sometimes, as Rakhmanova has observed, chants appear only as fragments subsumed into luxurious musical textures shaped by Wagnerian techniques and allusions, becoming almost indistinguishable from their musical surroundings.

On the present concerts Cappella Romana performs four movements from Gretchaninoff's *Passion Week* featuring liturgical texts that Steinberg later chose not to set. None of these texts is unique to the week before Easter, being taken from the services celebrated in the Byzantine rite throughout the penitential season of Great Lent. The first is a setting of **The Beatitudes** (Matthew 5:3–12) as chanted in Lent with the refrain "Remember us, O Lord" during the late afternoon service of the Ninth Hour with *Typika* (or "Typical Psalms"). Gretchaninoff allots most of its biblical text to an alto soloist, whose verses are punctuated by choral refrains.

"**O Joyful Light**" is an ancient Christian evening hymn heard at every celebration of the evening office of Vespers according to the rite of the Holy City of Jerusalem. With a stepwise melody and solemn block chords, its music recalls techniques for harmonizing chant frequently employed by composers of "New Direction" (including Gretchaninoff himself). Yet, like Rachmaninoff's "Rejoice, O Virgin Mother of God," it is a wholly original composition imbued with the spirit of antiquity.

"**Let My Prayer Be Directed**" and "**Now the Hosts of Heaven**" are from the Divine Liturgy of the Presanctified Gifts, a communion service for penitential weekdays from the ancient Constantinopolitan rite of the Great Church of Hagia Sophia. The former is a setting of selected verses of Psalm 140 (141) set in the call-and-response format of responsorial psalmody. Originally this took the form of simple alternation between one or more soloists singing its verses and a choral refrain.

By the end of the nineteenth century, however, it had become customary in many churches of the Russian Empire to hear the verses sung by a vocal trio or semichorus (Baldassare Galuppi and his Ukrainian student Dmitro Bortnyansky established the precedents for this in their settings for the Imperial Chapel in Saint Petersburg). Gretchaninoff blends the older practice with this newer tradition by assigning the verses to a tenor soloist accompanied by a treble semichorus.

"Now the Hosts of Heaven" is a chant for the Great Entrance of the Presanctified Gifts, a solemn procession during which the eucharistic elements—the offerings of bread and wine already consecrated as the Body and Blood of Christ on the preceding Sunday Divine Liturgy—are transferred to the altar. In received practice this procession occurs in silence after the choir sings "see, the perfected mystical sacrifice is being borne in." Once the procession has entered the sanctuary, the hymn resumes with the words "With faith and love,

IN MEDIO SING, MY CHILD

March 18 | 7:00pm

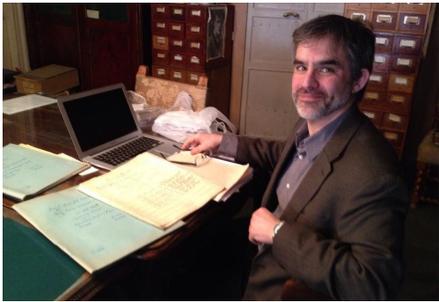
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It's an excellent festival model.
—DARYL BROWNE, OREGON ARTSWATCH





Alexander Lingas examining Steinberg's *Passion Week* manuscript, Saint Petersburg, Russia.

let us draw near that we may become partakers of everlasting life. Alleluia, Alleluia, Alleluia.”

Passion Week, Opus 13
by Maximilian Steinberg

Maximilian Oseyevich Steinberg was born in 1883 in the Lithuanian city of Vilnius, at that time a part of the Russian Empire. Raised in a cultured Jewish family, he moved to Saint Petersburg to continue his education in both science and music, enrolling simultaneously in the Faculty of Natural Sciences at the University of Saint Petersburg and at the Conservatory. At the latter he studied under illustrious teachers including Rimsky-Korsakov, who welcomed him (along with his classmate Igor Stravinsky) into the social circles of his family. Steinberg soon became a trusted assistant to Rimsky-Korsakov, traveling with him to Paris in April 1907 for the *Saison Russe* organized by Sergei Diaghilev and, a few days before Rimsky-Korsakov's death in June 1908, marrying his daughter Nadezhda Nikolaevna in the Orthodox Church (an act that would have required Steinberg to be baptized a Christian). Unlike Stravinsky, after the advent of Communism, Steinberg decided to remain in Russia, where he had a long and illustrious career as a composer and served in a variety of leadership roles at what eventually became the Leningrad Conservatory, dying in that city in 1946.

Although Steinberg composed no liturgical music when the New Russian Choral School was at its apogee, during the politically

turbulent second decade of the twentieth century he turned toward symbolism and mysticism with settings of Maeterlinck and Byron. Only in 1921, when Klimov and his ensemble (by then renamed the Petrograd People's Choral Academy) were still performing Slavonic chant and a broad range of Russian sacred choral music, did Steinberg commence writing his *Passion Week* (*Страстная Седмица*), Opus 13, completing it on 15 November 1923. A musically sophisticated setting of hymns in the Church Slavonic language from the services of Holy Week—for a chorus divided at times into twelve parts—Steinberg's Opus 13 is indebted for its form to Grechaninov's earlier *Passion Week*, Opus 58 of 1912. Both works begin their narratives shortly after the arrival of Jesus in Jerusalem with chants sung in the Byzantine rite during the first three days of Holy Week at matins, services of morning prayer in which Christ is likened to the bridegroom from the Parable of the Ten Virgins (Matthew 25: 1–13). They continue in a similar manner with selections from services celebrated later in Holy Week commemorating the betrayal and Passion of Jesus before concluding with the same two items from the Divine Liturgy of St. Basil celebrated on the eve of Easter Sunday: the psalm response “Arise, O God” and the Great Entrance hymn “Let all mortal flesh keep silence.” The former is sung instead of the usual Alleluia before a gospel reading announcing Christ's Resurrection, whereas the latter accompanies the solemn procession of the unconsecrated gifts of bread and wine from the table of their preparation to the altar, a liturgical action that Byzantine liturgical commentators interpreted also as a representation of the burial procession of Christ.

There are, however, significant differences between the two *Passion Weeks* in their design and use of source materials. Grechaninov had set several generically penitential texts used throughout the period of Great Lent, but every text Steinberg selected is directly tied to the historical narrative of Holy Week, thereby

Dear Friends,

It all started here – in the Pacific Northwest.

In 1991, a young doctoral student in musicology named Alexander Lingas founded Cappella Romana right here with a group of friends. For 35 years, the Northwest has been the heart of the ensemble – not a stop on a tour, but home.

And that belonging is sustained by you. Your generosity makes everything possible: even the most unglamorous logistics and work that never appears in a program book – and, most importantly, paying our professional performers. Every gift from this community—from you—is what keeps this music alive and in your hands.

After this season, Dr. Lingas passes the torch, stepping back as Music Director to focus on the scholarship and written work only he can do. John Michael Boyer – who has been part of the Cappella Romana family since 1999 – will serve as interim music director next season while we conduct an international search for a new music director.

We are deeply grateful for 35 years of your support here in the Northwest. The next chapter of Cappella Romana will be written right here, with you.

With heartfelt thanks,

Mark Powell, Executive Director



In Mulieribus
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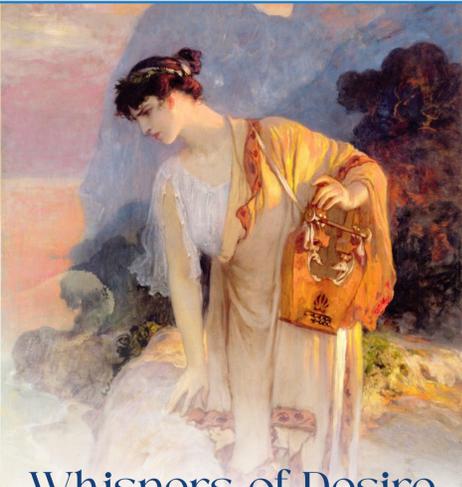
Apr 18, 8pm | Old Madeleine Church
Apr 19, 4pm | Old Madeleine Church

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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tightening its focus on the Passion of Christ. Steinberg also adhered more closely to the musical ideals of Smolensky and Kastalsky by basing all but one movement of his Opus 13 directly on traditional chants. This endowed his *Passion Week* with comparative objectivity as Steinberg tempered the sonic luxuriance of late Romantic harmonies with open sonorities mildly spiced with diatonic dissonance and occasional passages of imitative counterpoint. On 12 December 1923, less than a month after he had completed his Opus 13, Steinberg wrote in his diary that

Today I learned from Klimov that all sacred music has been banned, with the exception of two classic works. That means there is no hope of hearing *Passion Week*...new values are not created, while the old are humiliated.

Lacking viable alternatives at home for its performance and publication, Steinberg turned west to the émigré firm of W. Bessel in Paris. Around 1927, the year of Steinberg's last trip to Western Europe, Bessel released a trilingual edition of *Passion Week* that provided each choral number with its original Church Slavonic text, a fine Latin translation by Vsevolod Bakhtin, a classicist based at the Russian National Library in Leningrad, and a looser English translation by Robert Burness. Shortly after Steinberg's return to the Soviet Union a fierce new wave of persecution was unleashed on the Russian

Orthodox Church, leading in Leningrad to the arrests of intellectuals with religious interests including the same Vsevolod Bakhtin, who is today honored as a martyr by the Russian Orthodox Church. Thus *Passion Week* became a nearly mythical forbidden work known only to a handful of musical insiders in Russia. For about a decade it fared somewhat better abroad, with French periodicals of the interwar period recording partial performances of *Passion Week* in its Latin translation.

Today the Parisian edition of *Passion Week* is extremely rare, but several copies made their way across the Atlantic into libraries and private hands. One such score came into the possession of Russian-American conductor Igor Buketoff (1915–2001), the son of a Russian Orthodox priest and a lifelong champion of Russian and contemporary music. Buketoff's daughter Barbara Mouk relates that in the late 1990s her father, having sought for years without success to find an American choir capable of performing Steinberg's Opus 13, enlisted his niece Tamara (née Turkevich) Skvir and her late husband, the Very Rev. Daniel Skvir of Princeton, New Jersey, to assist with this quest. The Skvirs, in turn, shared with me an electronic copy of the Bessel edition in the autumn of 2012 when I was attending the Orthodox Chapel of the Transfiguration at Princeton University. The generous support of an anonymous donor wishing to honor the Skvirs enabled the creation of a new edition of *Passion Week* by Musica Russica and what we believe to have been its world premiere performance by Cappella Romana on 11 April 2014 in Portland, Oregon. The same donor's gift made possible Cappella Romana's world premiere recording released in 2015. In this way the hopes of Steinberg and Buketoff for choirs outside Russia to take up this work were finally fulfilled, rescuing this beautiful and profound sacred choral work from over 90 years of undeserved obscurity.

—Alexander Lingas

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, Bartholomew 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 at the Institute for Orthodox Christian Studies (Cambridge, UK), 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.

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) and *Hymns of Kassiani*, featuring the earliest music in the world we have by a female composer. *A Ukrainian Wedding*, folk songs and sacred works sung by an all-female ensemble led by Nadia Tarnawsky, Juno-nominated *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 are its three most recent releases.

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

Аллилу́и́а

Аллилу́и́а, аллилу́и́а,
Аллилу́и́а.

Стихъ ѿ: ѿ нощи оутреннетъ
дѣхъ мой къ тебѣ бже: занѣ
свѣтъ повелѣнїа твоа на
земли.

Стихъ б: Прáвде науди́теса
жнвѣщїи на земли.

Стихъ г: Зависть прїиметъ
люди ненаказанныа.

Стихъ д: Приложїи ѿмъ сла
гдїи, приложїи сла
славнымъ земли.

О женихъ грядѣтъ

О женихъ грядѣтъ въ
полнощи, и
блженъ рабъ, гбоже
оубрачетъ едѣща:
недоутоинъ же пакїи, гбоже
оубрачетъ оубывающа. блуди
оубо души моа, не
сномъ оутагоутиа, да не
смерти предана будешїи,
и царствїа вѣ затворїшиа,
но бопрани зовѣщи:
свѣтъ, свѣтъ, свѣтъ сїи
бже, Богородїцею
помиладїи насъ.

Чертогъ твоѣ

Чертогъ твоѣ вїждѣ
спасе мой оукрашєнный, и
одежды не ѿмамъ, да вїду в
оѣ, просвѣти одаѣанїе души
моа свѣтодавче,
и спаши ма.

Alilúiya, alilúiya,
alilúiya.

Stih 1: Ot nóshchi útřenŭyet
dúh mój k Tebé Bózhe: zañe
svět povelēniya Tvoya na
zemli.

Stih 2: Právdě nauchífesĭa
zhivúshchii na zemli.

Stih 3: Závist' prĭimeť
lŭdi ņenakázannĭya.

Stih 4: Pŕilozhĭ ím zlá
Ghóspodĭ, pŕilozhĭ zlá
slávnim zemli.

Š é Zheñih gřĭadĕť f
polúnoshchi, i
blazhén ráb, yegózhe
obriāshchet bđĭashcha:
ñedostóin zhe páki, yegózhe
obriāshchet unívayúshcha.
Blúdi úbo dúshé moyā, ñe
snóm oĭtagoŭtĭsĭa, da ñe
smérťi pŕedaná búďeshĭ,
i tsárstvĭya vñe zatvoŕishĭsĭa,
no vospŕĭańĭ zovúshchi:
svĭat, svĭat, svĭat yešĭ
Bózhe, Bogoróditseyu
poñiluy nás.

CHertóg Tvóy vĭzhdu
Spáše moy ukrashėnnĭy, i
odĕzhdi ñe ímam, da vñidu v
oñ, prosvĕťi ođeyāniye dúshĭ
moyeyā Sĕvetodávche,
i spašĭ mĭā.

Alleluia (Znamenny chant)

Alleluia, alleluia,
Alleluia.

Verse 1. From nightfall my
spirit is awake for You, O God,
for Your commands are light
upon the earth.

Verse 2. Learn justice, inhabi-
tants of the earth.

Verse 3. Jealousy will seize an
untaught people.

Verse 4. Bring evils upon
them, O Lord, bring evils upon
them, the glorious ones of the
earth. —Isaiah 26:9, 11, 15

Behold, the Bridegroom

Behold, the Bridegroom
comes in the middle
of the night, and blessed is
that servant whom He finds
watching; but unworthy is the
one whom He finds slothful.
Take care then, my soul, not
to be overcome with sleep, lest
you be given up to death, and
be shut out of the kingdom;
but rouse yourself and cry:
Holy, holy, holy are You, O
God; through the Mother of
God, have mercy on us.

Exapostearion

Your bridal chamber, O my
Savior, I see all adorned,
but I have no garment so that
I may enter it. Make bright the
mantle of my soul, O Giver of
light, and save me!

Блжєнны.

О црѣвїи твоємъ
помиаїи насъ гдїи,
егда прїидешї во Царствїи
Твоємъ.

Помиаїи насъ, гдїи:
Блженнїи нїщїи дѣхомъ, ѿкъ
тѣхъ сїтъ црѣтво нѣбоє.

Помиаїи насъ, гдїи:
Блженнїи плачущїи, ѿкъ тїи
оутѣшатеса.

Помиаїи насъ, гдїи:
Блженнїи кротчїи, ѿкъ тїи
наслѣдѣтъ земли.

Помиаїи насъ, гдїи:
Блженнїи аччїи и жаждчїи
правды, ѿкъ тїи
насытѣтеса.

Помиаїи насъ, гдїи:
Блженнїи млчвїи, ѿкъ тїи
помиловаїи будутъ.

Помиаїи насъ, гдїи:

Vo tsárstvĭi tvoyém
poñĭańĭ nas Ghóspodĭ,
yegdá pŕĭideshĭ vo Tsárstvĭi
Tvoyém.

Pomĭańĭ nas, Ghóspodĭ.
Blazhėni ņĭshchii dúhom, yáko
tĕh yest' Tsártsvo ñebesnoye.

Pomĭańĭ nas, Ghóspodĭ.
Blazhėni plachushchii yáko tĭi
utĕshat'sya.

Pomĭańĭ nas, Ghóspodĭ.
Blazhėni krótsĭi, yáko tĭi
naslĕdyat zemlyu.

Pomĭańĭ nas, Ghóspodĭ.
Blazhėni áchushchii i
zházhdushchii pravđĭ,
yáko tĭi nasĭyat'sya.

Pomĭańĭ nas, Ghóspodĭ.
Blazhėni mĭlostĭvĭi, yáko tĭi
poñilovańĭ budut.

Pomĭańĭ nas, Ghóspodĭ.

The Beatitudes

In your kingdom
remember us, O Lord,
when you come in
your kingdom.
Remember us, O Lord.
Blessed are the poor in spirit, for
theirs is the kingdom of heaven.
Remember us, O Lord.
Blessed are those who mourn,
for they shall be comforted.
Remember us, O Lord.
Blessed are the meek, for they
shall inherit the earth.
Remember us, O Lord.
Blessed are they who hunger
and thirst after justice, for
they shall be filled.
Remember us, O Lord.
Blessed are the merciful, for
they shall obtain mercy.
Remember us, O Lord.

turn page quietly...

Early Music Seattle

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—The New York Times

PHILIPPE JARROUSKY
and Antaserse

Thurs, April 30, 2026 | 7:30 PM
Town Hall, Seattle

Philippe Jarrousky, countertenor ▲

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Бл҃жєніи чистѣи сєрдцємз,
ѣакѡ тѣи б҃га о҃зрѣтѣ.

Помѡни нѡєз, г҃дн:

Бл҃жєніи мироѡтѡрци, ѣакѡ
тѣи сѣиноѡе б҃жїи
нарекѡтсѣ.

Помѡни нѡєз, г҃дн:

Бл҃жєніи изгнѡни прѡвди
рѡди, ѣакѡ тѣхѣз сѣтѣ
цр҃тѡе нѣноє.

Помѡни нѡєз, г҃дн:

Бл҃жєніи сѣртє, с҃гдѡ понѡсѡтѣ
вѡмз, ѡ нзжєнѡтѣ, ѡ
рекѡтѣ вѣсѡкз сѡлз глагѡлз,
на вѡ лжѡцє мєнє рѡди.

Помѡни нѡєз, г҃дн:

Рѡдѡнѣтєѡ ѡ вєсєлїтєѡ, ѣакѡ
мздѡ вѡша мнѡга
на нєсѣхѣз.

Помѡни нѡєз, г҃дн:

Слѡѡа о҃цѡ, ѡ сїѡ,
ѡ с҃тѡмѡ дх҃ѡ.

Помѡни нѡєз, г҃дн:

ѡ нынѣ ѡ прїсно, ѡ во вѣки
вѣкѡѡѡ. Амїнѣ.

Помѡни нѡєз, г҃дн:

Помѡни нѡєз г҃дн, с҃гдѡ
прїдєши во цр҃тѡїи тѡѡємз.
Помѡни нѡєз влѡко, с҃гдѡ
прїдєши во цр҃тѡїи тѡѡємз.
Помѡни нѡєз с҃тѡїи, с҃гдѡ
прїдєши во цр҃тѡїи тѡѡємз.

Blazhєni chistїi sєrdtsem,
yako tїi Boga ўzřyat.

Pomїāni nas, Ghospodi.

Blazhєni mirotvortsi, yako
tїi sїnoѡe Bozhїi
nařekўtsya.

Pomїāni nas, Ghospodi.

Blazhєni izgnāni prāvdi
rādi, yako tєh yєst
Tsartsvo nєbesnoje.

Pomїāni nas, Ghospodi.

Blazhєni yєstє, yegda
ponořyat vām, i izhdenўt, i
řekўt fsyāk sўl glagўl, na vї
lzhўshche mєnє rādi.

Pomїāni nas, Ghospodi.

Rāduytєsya i vєsєlїtєsya, yako
mzdā vāsha mnўga
na nєbєsєh.

Pomїāni nas, Ghospodi.

Slāva Ottsu i Sїnu
i Svyatomu Dўhu.

Pomїāni nas, Ghospodi.

I nїne i prїsno i vo vєki
vєkўѡѡ. Amїn.

Pomїāni nas, Ghospodi.

Pomїāni nas, Ghospodi, yegda
prїidєshї vo Tsarstvїi Tvojem.
Pomїāni nas, Vladїko, yegda
prїidєshї vo Tsarstvїi Tvojem.
Pomїāni nas, Svtїatїy, yegda
prїidєshї vo Tsarstvїi Tvojem.

Blessed are the pure in heart,
for they shall see God.

Remember us, O Lord.

Blessed are the peacemakers,
for they shall be called the
children of God.

Remember us, O Lord.

Blessed are those who are perse-
cuted for justice's sake, for theirs
is the kingdom of heaven.

Remember us, O Lord.

Blessed are you when men
shall revile you and persecute
you and say all manner of evil
against you falsely for my sake.

Remember us, O Lord.

Rejoice and be glad, for great
is your reward
in heaven.

Remember us, O Lord.

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

Remember us, O Lord.

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

Remember us, O Lord.

Remember us, O Lord, when
you come in your kingdom.
Remember us, O Master, when
you come in your kingdom.
Remember us, O Holy One, when
you come in your kingdom.

Сѡѡтє тїхїи

Сѡѡтє тїхїи сѡѡтѡѡ
слѡѡѡ, вєзємєртѡѡѡ
о҃тѡѡ нєвєснѡѡѡ, сѡѡтѡѡѡ,
блѡжєннѡѡѡ, Іисѡсє Хрїстє:
прїшєдшє на зѡпѡдз сѡлнѡѡ,
вїдєѡшє сѡѡтѡѡ вєчєрнїи,
поємз о҃тѡѡ, сїна ѡ сѡѡтѡѡѡ
дх҃ѡ, г҃ога. Достѡїи єсї
во вєдѡ врємєнѡ пѣтѡ бїтї
глѡѡѡ прєпѡдѡбнїи, сїнє
бѡжїи, жнѡѡтѡѡ дѡднї: тѣмжє
мїрѡ тѡ слѡѡѡтѡѡ.

Дѡ нєпрѡѡѡтѡѡѡ

Дѡ нєпрѡѡѡтѡѡѡ мѡлїтѡѡ
мѡѡѡ ѣакѡ кѡдїлѡ прєдѡ
тѡѡѡѡ: вѡздєѡїнїє рѡкѡѡ
мѡєѡѡ, жєртѡѡ вєчєрнїѡѡѡ.

Лїкз: Дѡ нєпрѡѡѡтѡѡѡ:

Стїхѡѡ ѡ: Г҃дн, вѡззѡѡѡѡ кѡ
тѡѡѡѡ, о҃слѡїшї мѡѡ, вѡнмї
глѡѡѡ мѡлєнїѡѡ мѡєѡѡѡ, внєгдѡ
вѡззѡѡѡтїи мї кѡ тѡѡѡѡѡ.

Лїкз: Дѡ нєпрѡѡѡтѡѡѡ:

Стїхѡѡ б: Положї г҃дн,
хранєнїє о҃ѡѡтѡѡѡѡ мѡнмз, ѡ
дѡѡѡѡ ѡгрѡждєнїѡѡ ѡ о҃ѡѡтнѡѡѡѡ
мѡнѡѡѡѡ.

Лїкз: Дѡ нєпрѡѡѡтѡѡѡ:

Стїхѡѡ г: Нє о҃ѡѡлѡнї сєрдцє
мѡєѡѡѡ вѡ слѡѡѡѡѡ лѡѡѡѡѡѡѡѡѡ,
нєпшчєѡѡтїи вннї ѡ грѡѡѡѡѡѡѡѡѡ.

Лїкз: Дѡ нєпрѡѡѡтѡѡѡ:

Дѡ нєпрѡѡѡтѡѡѡ мїтѡѡѡ мѡѡѡ,
ѣакѡ кѡдїлѡ прєдѡ тѡѡѡѡѡѡ.
ѡ лїкз поєтѡѡ: вѡздєѡїнїє
рѡкѡѡѡ мѡєѡѡѡ: жєртѡѡѡ вєчєрнїѡѡѡѡ.

Svєtє tїhїi svyatїya
slāvї, bessmєrtѡno
Otsā nєbєsnago, svyatāgo,
blazhєnnago, Іisўsє Hřїstїє:
prїshєdshe na zāpad sўlntsa,
vїdєvshe svєt vєchєrnїi,
poyєm Ottsā, Sїna i svyatāgo
Dўha, Boga. Dostўїi yeřї
vo fsyā vrєmєnā pєt bїtї glāsi
prєpѡdўbnїїmi, Sїnє
Bўzhїi, zhїvўt dayāi: tєmzhe
mїr tyā slāvїt.

Da isprāvїtsїa molїtva
moyā, yako kađilo přes
Tobўyu: vozdєyānїye rukў
moyєyu, zhєrtva vєchєrñiaya.

Lik: Da isprāvїtsїa...

Stїh a: Ghospodi, vozzvāh k
Tєbє, uslїshї mїa: vonmї
glāsu molєnїya moyegў,
vñegda vozzvātї mї k Tєbє.

Lik: Da isprāvїtsїa...

Stїh b: Polozhї, Ghospodi,
hrañєnїye ustўm moїm, i
dveř ograzhdєnїya o ustnāh
moїh.

Lik: Da isprāvїtsїa...

Stїh c: Nє ukloñї sєrdtse
moyє v slovesā lukāvstviya,
nєpshchєvātї vїnї o greseh.

Lik: Da isprāvїtsїa...

Da isprāvїtsїa molїtva moyā,
yako kađilo přes Tobўyu:
H lik poєt: vozdєyānїye rukў
moyєyu, zhєrtva vєchєrñiaya.

O joyful Light

O joyful Light of the holy
glory of the immortal,
heavenly, holy, blessed Father,
O Jesus Christ. Now that we
have come to the setting of the
sun and see the evening light,
we sing the praise of God,
Father, Son and Holy Spirit.
It is right at all times to hymn
you with holy voices, Son of
God, giver of life. Therefore
the world glorifies you.

Let my prayer be directed

Let my prayer be directed
like incense before you;
the lifting up of my hands be
an evening sacrifice.

Choir: Let my prayer...

Verse 1. Lord, I have cried to
you, hear me; give heed to the
voice of my supplication when
I cry to you.

Choir: Let my prayer...

Verse 2. Set a guard, O Lord,
on my mouth; and
a strong door about
my lips.

Choir: Let my prayer...

Verse 3. Let not my heart
incline to evil words; to make
excuses for my sins.

Choir: Let my prayer...

**The Priest, returning to the
front of the holy Table, takes
up again:**

Let my prayer be directed like
incense before you ...

The choir sings: the lifting up
of my hands be an evening
sacrifice.

COMING SOON

CAPPELLA ROMANA'S 35TH ANNUAL SEASON

CHANT ENCOUNTERS

SERIES CONCERTS CONDUCTED BY JOHN MICHAEL BOYER

OPENING WITH RACHMANINOFF'S ALL-NIGHT VIGIL (VESPERS)

Нынѣ силы нѣныа еъ нами
небѣднмъ сѣжхатъ: еѣ
бо вхѣдѣтъ црѣ славы, еѣ
жертѣ тайнаа совершена
до рѣшѣна:
вѣроу и любовію прѣстѣпимъ,
да причѣстницъ жнзнь
вѣчнаа вѣдемъ. аллилуіа,
аллилуіа, аллилуіа.
вѣчерн твоеѣ тайныа

Níne Šilí Nĕbĕsníya s námi
ñĕvídimo slúzhat; šé bo
fhódit Tsar Slávī: šé Zhértva
táynaya sovershĕna
dořínóšitšĭa.
Vĕroyu i ľubóviyu přístúpim,
da přichástniťsi zhízni
věchníya búdem. Alilíúia,
alilíúia, alilíúia.

INTERMISSION

Ѳгда славыи оученицы

Ѳгда славыи оученицы на
оумовѣнии вѣчерн
просвѣщѣхѣа, тогда Ѳда
слохестѣвыи сребролюбѣмъ
недѣговав ѡмрачѣшеа,
и беззакѣннымъ сдѣлаа
тебѣ праведнаго сдѣло
предѣтъ. Кнждь имѣний
рачѣтелю, снхъ радн оудавленіе
оупотрѣбѣвша! бѣжи немытъа
дѣши, оучителю такѣваа
державшійа: иже ѡ вѣхъ
благій, Гѡсподи слава тебѣ.

Yegdá slávni ucheñitsĭi na
umovĕñii věcheři
prosveshchāhūšĭa, togdá Iúda
zlochesťivĭy sřebroľubiyem
ñedúgovav omračáshešĭa,
i bezzakŏnnim sudiŭām
Tĕbĕ právednago sudiŭŭ
předayĕt. Vĭzhď imĕñiy
rachĭťelŭ, síh rādi udavľĕñiy
upotřĕbĭvsha! Bĕzhĭ ñesĭťiyā
dushĭ, uchĭťelŭ takovāyā
ďerzŭvshĭyā: izhe o řĕšĕh
blagĭy, Ghŏspodĭ sláva tĕbĕ.

Странствіа владычна

Пѣснь ѿ. Ирмосъ:

Странствіа владычна, и
безсмѣртныа трапѣзы на
горнѣмъ мѣстѣ, высокнми
оумы, вѣрніи приндѣте
насладѣмса, возшѣдша
слова, ѡ слова наuchѣшеа,
ѣгоже величѣемъ.

Řĕsň 9. Irmós:

Stránstvĭya Vladĭchñā, i
bezsmĕrtñiyā trařézĭ na
gŏrnĕm mĕšťe, visŏkĭmi
umĭ, věrñii přiidĭťe
nasladĭmšĭa, vozshĕdsha
slŏva, ot Slŏva nauchĭfšĕšĭa,
yegŏzhe vĕľichāyem.

Now the hosts of heaven
invisibly worship with
us; for see, the King of Glory
enters. See, the perfected mys-
tical sacrifice is being borne in.
With faith and love, let us
draw near that we may be-
come partakers of everlasting
life. Alleluia, Alleluia, Alleluia.

When the glorious disciples

When the glorious disci-
ples were enlightened
at the washing of the feet, then
Judas the ungodly was stricken
and darkened with the love of
money; and to lawless judges he
delivered You, the just judge. O
lover of money, look upon him
who for its sake hanged himself;
flee from the insatiable soul,
which dared such things against
the Teacher. O You who are
good to all, Lord, glory to You.

Come believers

Ode 9, Heirmos:

Come believers, let us en-
joy the Master's welcome
and the immortal table in
the upper place, with minds
raised high, having learned a
transcendent word from the
Word, whom we magnify.

вѣчерн твоеѣ тайныа днѣсь,
сыне бѡжій, причѣстника
мѣ прѣимъ: не бо вѣрѣмъ
твоемъ тайнѣ повѣмъ, ни
любзѣннѣ чѣ дамъ Ѳда,
но ѡкъ разбѡйникъ исповѣдаю
тѣ: помани мѣ, Гѡсподи во
цѣрствіи твоеѣмъ.

Благообразный Ѳосифъ

Благообразный Ѳосифъ, еъ
дрѣва снѣмъ прѣчѣстое тѣло
твое, плащаницю
чѣстоу ѡбвѣвъ, и бонѣмн во
грѣбѣ новѣ покрѣвъ положн.

Разбѡйника благоразумнаго

Разбѡйника благоразумнаго,
во ѣдиномъ чаѣ рѣвн
сподѡбнѣ еси, Гѡсподи, и менѣ
дрѣвомъ крѣстнымъ просвѣтити,
и спаси мѣ.

Не рыдай менѣ Мати

Пѣснь ѿ. Ирмосъ:

Не рыдай менѣ Мати, зраци
во грѣбѣ, ѣгоже во чрѣвѣ
безъ сѣмене зачала
еси сына: востѣнъ бо и
прославилюа и вознесѣ со
славою, непрѣстѣннѣ ѡкъ
бѡгъ, вѣроу и любовію тѣ
величѡуцѣа.

Vĕcheři Tvoeyā táyníya
dnĕš, Síne Bŏzhĭy,
přichástnika mĭā přiiimĭ:
ñe bó vragŏm Tvoím táynu
pořém, ñi lobzáñiyā Tĭ dām
yāko Iúda, no yāko razbŏyñĭk
ispoředayŭ Tĭā: poñiāñĭ
mĭā, Ghŏspodĭ vo Tsarstvĭi
Tvoým.

Blagoóbráznĭy Iósif, s
dřĕva snĕm přĕchĭstoye
Tĕlo Tvoyé, plashchāñitseyŭ
chĭstoyŭ obvĭv, i voñĭāñĭ vo
grŏbe novĕ pokrĭv polozhĭ.

Razbŏyñĭka blagorazŭmnago,
vo yĕdinom chāšĕ ráyevĭ
spodŏbil yešĭ, Ghŏspodĭ,
i mĕñĕ dřĕvom křĕstñim
prosřevĭ, i spašĭ mĭā.

Řĕsň 9. Irmós:

Ñe ridáy Mĕñĕ Máti,
zřĭāshchi vo grŏbe,
yegŏzhe vo chřĕvĕ bez sĕmeñĕ
zachalá yešĭ Sína: vostānu bo
i proslāvĭľušĭa i vozñesŭ so
slāvoyŭ, ñĕpřĕstānno yāko
Bŏg, věroyŭ i ľubŏviŭ tĭā
vĕľichāyushchiyā.

Of Your Mystical Supper,
Son of God, receive me
today as a communicant; for
I will not tell of the Mystery
to Your enemies; I will not
give You a kiss, like Judas; but
like the Thief I confess You:
Remember me, Lord, in Your
Kingdom.

Troparion: The noble Joseph

The noble Joseph, taking
down Your most pure
Body from the Tree, wrapped
it in a clean shroud with sweet
spices and laid it for burial in a
new grave.

Exapostearion:
The Wise Thief

Lord, who in a single
moment made the wise
thief worthy of Paradise, so by
the tree of the Cross enlighten
and save me.

Do not weep for Me, Mother
(Znamenny chant)

Ode 9, Heirmos:

Do not weep for Me,
Mother, as you see in a
tomb the Son whom you con-
ceived in your womb without
seed; for I shall arise and be
glorified, and I shall as God
exalt in glory without ceasing
those who with faith and love
magnify you.

Βοικρεσηνὴ Βόζζε, εἰδὴν ζεμλῶν,
 Ἰάκω τῶν ἠαλιέκῆδῆσιν βο
 βεῖχῆζ ἰάζυβιτῆχῆζ.

Стихи :

Χριστός νόβα παῖχα,
 жнвожертвеннаа жертва,
 ἄγνεцз бόжнй взэмлаа грѣхн
 мѣра.

Τεχάηυ ζηνὴ βοζβεῖτῆτι
 ἀποστόλωμζ : δερζάιτε ὕβο
 ἢ βοζοπιίτε, ἰάκω βοικρέε
 Γοσπόδ.

Ἄγγελз βοπιάше благодѣтнѣй :
 чнстала Дѣво, рэдѣна, ἢ паки
 рекѣ, рэдѣна : τῶν βο ὄνнζ
 βοικρέе τριднѣвенз
 ѿ гроба.

Δα молчѣтз бѣакала плѣтѣ

Δα молчѣтз бѣакала плѣтѣ
 челоуѣча, ἢ да стѣнѣтз
 со стрѣломз ἢ трѣпетомз,
 ἢ ничтѣже земноѣ вз себѣ
 да помышлѣетз: Цѣрь бо
 цѣрствуюшчнх, ἢ Γοσπόδ
 гѣсподствуюшчнх, прнхѣднѣтз
 заклѣтнса ἢ дѣтнса вз нѣдѣ
 бѣрнымз.

Сѣвѣнннкз: Кѣз ἢ βεῖχῆζ
 правослабныху хрѣтѣанз да
 поманѣтз гдѣ бѣз βο цѣрѣн
 своѣмз всегда, нѣнѣ ἢ прнсно
 ἢ βο βѣки βѣкѣвз.

Χόρз: Ἄμνн̄.

Πρεδхѣдатз же семѣ
 лнцы ἄγγελѣтн со
 βѣакнмз начѣломз ἢ βѣлетнѣ,
 многоочнѣтн херѣвнмн, ἢ
 шестокрнлѣтн серафнмн, лнца
 закρывѣюще, ἢ βοпнюще пѣснь :
 ἄλλαδѣа, ἄλλαδѣа,
 ἄλλαδѣа.

Voskřesní Bózhe, suďi
 zemělĭ, yáko Tĭ naslĕdíshĭ
 vo fšĕh̄ yázĭtseĥ.

Sŕihĭ:

Hřĭstós nóvaĭ Pás'ha,
 zhĭvozhértvennaĭ zhértva,
 Ágñets Bózhĭy vžémĭlĭay grĕhĭ
 mĭra.

Tĕcháĥu zhení vozvĕstĭfĭ
 apóstolom: đerzáyĕ ŭbo
 i vozopĭfĕ, yáko voskrĕše
 Ghospód.

Ángel vopiyáshe blagodáfñĕy:
 chístaya Děvo, ráduyšĭa, i páki
 řekŭ, ráduyšĭa: tvóy bo Sĭn
 voskrĕše třĭdñĕven
 ot gróba.

Arise, O God, judge the
 earth; for You shall have an
 inheritance among the nations.

Verses (Megalyntaria)

Christ is the new Passover, the
 living sacrificial victim, the
 Lamb of God, who takes away
 the sin of the world.

The women were running to
 proclaim to the Apostles: Be
 bold therefore and exclaim, for
 the Lord has risen.

The Angel cried to her that
 is full of grace, “Pure Virgin,
 rejoice!, And again I say, Rejoice!
 For your Son has risen from the
 tomb on the third day.”

**Let all mortal flesh keep
 silence (Znamenny chant)**

Let all mortal flesh keep
 silence, and stand
 with fear and trembling,
 and take no thought for
 any earthly thing; for the
 King of kings and Lord
 of lords comes to be slain
 and given as food for the
 faithful.

Priest: You and all faithful
 Orthodox Christians, may
 the Lord God remember in
 his Kingdom, both now and
 ever and to the ages of ages.

Choir: Amen.

Before him go the choirs
 of Angels, with every
 Principality and Power; the
 many-eyed Cherubim and the
 six-winged Seraphim covering
 their faces and crying out
 the hymn: Alleluia, Alleluia,
 Alleluia.

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