



CAPPELLA ROMANA

LAY ASIDE
ALL
EARTHLY
CARES

Father Sergei Glagolev

*Orthodox Choral
Works in English*

Father Sergei Glagolev
Priest

Dr. Vladimir Morosan
Conductor

PSALM

Pan-Orthodox Society
for the Advancement
of Liturgical Music

ORTHODOX LITURGICAL SINGING IN AMERICA, VOL. I.

CR401-CD

LAY ASIDE ALL EARTHLY CARES

Father Sergei Glagolev
Orthodox Choral Works in English

CAPPELLA ROMANA

Father Sergei Glagolev, priest • Dr. Vladimir Morosan, conductor
Dr. Alexander Lingas, artistic director

1	Bless the Lord, O my soul	3:10	17	I will receive the cup, <i>No. 2</i>	1:28
2	O gladsome Light	2:34	18	Their proclamation has gone	
3	Lord, now let Thy servant	1:30		out, <i>No. 2</i>	1:23
4	Rejoice, Virgin Theotokos		19	Rejoice in the Lord	1:16
	<i>(2x unison Znamenny chant, 1x</i>		20	Receive the Body of Christ,	
	<i>polyphony)</i>	4:10		<i>No. 1, No. 2, No. 1</i>	2:08
5	Praise the name of the Lord	3:01	21	Blessed be the name	
6	The Great Doxology, <i>No. 1</i>	4:37		of the Lord	0:35
7	Bless the Lord, O my soul	1:16	22	Psalm 33	1:41
8	The Second Antiphon (Ps. 146)	0:57	23	All of creation	1:42
9	Only begotten Son	1:22	24	Troparion for the Sunday of	
10	Holy God, <i>No. 2</i>	1:12		Orthodoxy	1:59
11	Alleluia, <i>No. 1</i>	1:14	25	Let my prayer arise	3:55
12	Cherubic Hymn (<i>Special</i>		26	Now the Powers of heaven	3:42
	<i>melody: The thief bebelo)</i>	4:24	27	Taste and see	2:12
13	A mercy of peace, <i>No. 2</i>	3:47	28	Thy bridal chamber	3:58
14	It is truly meet	1:12	29	The wise thief, <i>No. 2</i>	1:13
15	Our Father/One is holy/		30	The wise thief, <i>No. 3</i>	1:27
	Praise the Lord, <i>No. 1</i>	3:24	31	Let all mortal flesh	3:20
16	Praise the Lord from the		32	What shall we call you,	
	heavens, <i>No. 2</i>	1:29		Mary	3:01

1) BLESS THE LORD, O MY SOUL (PS. 103)

Choir: Bless the Lord, O my soul.

Refrain: Blessed art Thou, O Lord!

Choir: O Lord, my God, Thou art very great!

(Refrain).

Cantor: Thou art clothed with honor and majesty.

(Refrain).

Cantor: Who coverest Thyself with light as with a garment.

(Refrain).

Cantor: Who hast laid the beams of Thy chambers on the waters.

Trio: The waters stood above the mountains:

Refrain: How glorious are Thy works, O Lord!

Cantor: Thou makest springs gush forth in the valleys; they flow between the hills.

(Refrain).

Cantor: From Thy lofty abode Thou waterest the mountains; the earth is satisfied with the fruit of Thy work.

(Refrain).

Choir: How manifold are Thy works, O Lord:

Trio: In wisdom

Choir: In wisdom hast Thou made them all:

Refrain: Glory to Thee, O Lord Who hast created all!

Cantor: May the glory of the Lord endure forever, may the Lord rejoice in His works!

(Refrain).

Cantor: I will sing to the Lord as long as I live; I will sing praise to my God while I have being.

(Refrain).

Choir: Glory to Thee, O Lord Who hast created all!

Trio: Alleluia, alleluia, alleluia! Glory to Thee, O God!

Choir: Alleluia, alleluia, alleluia! Glory to Thee, O God!

All: Alleluia, alleluia, alleluia! Glory to Thee, O God!

2) O GLADSOME LIGHT O gladsome Light of the holy glory of the Immortal Father, Heavenly, Holy, Blessed Jesus Christ! Now that we have come to the setting of the sun and behold the light of evening, we praise God: the Father, Son, and Holy Spirit. For meet it is at all times to worship Thee with voices of praise, O Son of God and Giver of Life; therefore all the world glorifies Thee!

3) LORD, NOW LET THY SERVANT (LK. 2:29-32) Lord, now let Thy servant depart in peace, according to Thy word; for my eyes have seen Thy salvation, which Thou hast prepared before the face of all people: a light to enlighten the Gentiles, and to be the glory of Thy people Israel.

4) REJOICE, VIRGIN THEOTOKOS (2nd *union Znamenny chant, 1st polyphony*)
Rejoice, Virgin Theotokos, Mary full of grace, the Lord is with you. Blessed are you among women, and blessed is the Fruit of your womb, for you have borne the Savior of our souls.

5) PRAISE THE NAME OF THE LORD (PSS. 134-135) Praise the name of the Lord, give praise, O servants of the Lord, you that stand in the house of the Lord, in the courts of the house of our God! Alleluia, alleluia, alleluia!

Praise the Lord for the Lord is good, sing to His name for He is gracious! For the Lord has chosen Jacob for Himself, Israel as His own possession. Alleluia, alleluia, alleluia!

O House of Israel, bless the Lord! O House of Aaron, bless the Lord! O House of Levi, bless the Lord! You that fear the Lord, bless the Lord! Alleluia, alleluia, alleluia!

Blessed be the Lord from Zion, He Who dwells in Jerusalem. O give thanks to the Lord for He is good, for His mercy endures forever! Alleluia,

alleluia, alleluia!

O give thanks to the God of gods, for His mercy endures forever! O give thanks to the Lord of lords, for His mercy endures forever! Alleluia, alleluia, alleluia!

It is He Who remembered us in our low estate, for His mercy endures forever! and rescued us from our foes, for His mercy endures forever! Alleluia, alleluia, alleluia!

He Who gives food to all flesh, for His mercy endures forever! O give thanks to the God of heaven, for His mercy endures forever! Alleluia, alleluia, alleluia!

6) THE GREAT DOXOLOGY, NO. 1 Glory to God in the highest, and on earth, peace, good will towards men. We praise Thee, we bless Thee, we worship Thee, we glorify Thee, we give thanks to Thee for Thy great glory. O Lord God, heavenly King, God the Father almighty. O Lord, the only begotten Son, Jesus Christ and the Holy Spirit! O Lord God, Lamb of God, Son of the Father, Who takest away the sins of the world, have mercy on us.

Thou Who takest away the sins of the world, receive our prayer. Thou Who sittest at the right hand of God the Father, have mercy on us. For Thou alone art holy! Thou alone art the Lord! Thou alone, O Jesus Christ, art the most high in the glory of God, the Father. Amen.

Every day will I give thanks unto Thee, and praise Thy name forever and ever.

Vouchsafe, O Lord, to keep us this day without sin. Blessed art Thou, O Lord, God of our fathers, and praised and glorified is Thy name forever. Amen.

Let Thy mercy be upon us, O Lord, even as we have set our hope on Thee.

Blessed art Thou, O Lord, teach me Thy statutes.

Lord, Thou hast been our refuge from generation to generation. I said: Lord, have mercy on me, heal

my soul for I have sinned against Thee. Lord, I flee unto Thee, teach me to do Thy will, for Thou art my God; for with Thee is the fountain of life, and in Thy light shall we see light. O continue Thy mercy to those who know Thee.

Trio: Holy God! Holy Mighty! Holy Immortal, have mercy on us!

Chorus: Holy God! Holy Mighty! Holy Immortal, have mercy on us!

Trio: Holy God! Holy Mighty! Holy Immortal, have mercy on us!

Glory to the Father, and to the Son, and to the Holy Spirit, now and ever and unto ages of ages. Amen. Holy Immortal, have mercy on us. Holy God! Holy Mighty! Holy Immortal, have mercy on us!

7) BLESS THE LORD, O MY SOUL (PS. 102)

*Cantor*²: Bless the Lord, O my soul. Blessed art Thou, O Lord!

Chorus: Bless the Lord, O my soul, and all that is within me, bless His holy Name!

Cantor: Bless the Lord, O my soul, and forget not all His benefits!

Choir: Who forgives all your iniquity; Who heals all your diseases. The Lord is compassionate and merciful, long-suffering and of great goodness.

Cantor: Bless the Lord, O my soul,

Choir: and all that is within me, bless His holy Name! Blessed art Thou, O Lord!

8) THE SECOND ANTIPHON (PS. 145)

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

Praise the Lord, O my soul! I will praise the Lord as long as I live; I will sing praises to my God while I have being. Put not your trust in princes, in sons of men, in whom there is no salvation. When his breath departs he returns to his earth; on that

very day his plans perish. But the Lord will reign forever, your God, O Zion, to all generations.

9) ONLY BEGOTTEN SON Now and ever and unto ages of ages. Amen.

Only begotten Son and immortal Word of God, Who for our salvation didst will to be incarnate of the Holy Theotokos and Ever-virgin Mary; Who without change didst become man; and wast crucified, Who art one of the Holy Trinity, glorified with the Father and the Holy Spirit: O Christ, our God, trampling down death by death, save us!

10) HOLY GOD, NO. 2 Holy God, Holy Mighty, Holy Immortal, have mercy on us. (3x)
Glory to the Father and to the Son, and to the Holy Spirit, now and ever and unto ages of ages. Amen.

Holy Immortal, have mercy on us.

Holy God...

11) ALLELUIA, NO. 1

*Cantor*¹: Alleluia.

Choir: Alleluia.

Cantor: It is good to give thanks to the Lord, to sing praises to Thy name, O Most High!

Choir: Alleluia.

Cantor: To declare Thy mercy in the morning, and Thy truth by night!

Choir: Alleluia.

12) THE CHERUBIC HYMN (*Special melody: "The thief bebelo"*) Let us who mystically represent the Cherubim, and with them singing the thrice-holy hymn to the life-creating Trinity, now lay aside all earthly cares. Amen.

Priest: May the Lord God remember all of you in His Kingdom always, now and ever and unto ages of ages.

Choir: That we may receive the King of all, Who comes invisibly upborne by the angelic hosts.
Alleluia, alleluia, alleluia.

13) A MERCY OF PEACE, NO. 2

*Deacon*⁵: Let us stand aright. Let us stand with fear. Let us attend that we may offer the Holy Oblation in peace.

Choir: A mercy of peace! A sacrifice of praise!

Priest: The grace of our Lord Jesus Christ, the love of God the Father, and the communion of the Holy Spirit be with all of you.

Choir: And with your spirit.

Priest: Let us lift up our hearts.

Choir: We lift them up unto the Lord.

Priest: Let us give thanks unto the Lord.

Choir: It is meet and right to worship the Father and the Son and the Holy Spirit, the Trinity, one in essence and undivided.

Priest: ...singing the triumphant hymn, shouting, proclaiming and saying—

Choir: Holy, Holy, Holy, Lord of Sabaoth!

Heaven and earth are full of Thy glory!

Hosanna in the highest!

Blessed is He that comes in the Name of the Lord!

Hosanna in the highest!

Priest: Thine own of Thine own, we offer unto Thee, on behalf of all and for all.

Choir: We praise Thee, we bless Thee, we give thanks unto Thee, O Lord! And we pray unto Thee, O our God.

14) IT IS TRULY MEET

Priest: Especially for our most holy, most pure, most blessed and glorious Lady, the Theotokos and ever-virgin Mary.

Choir: It is truly meet to bless you, O Theotokos, ever blessed and most pure, and the Mother of our God. More honorable than the Cherubim and more

glorious beyond compare than the Seraphim, without defilement you gave birth to God the Word, true Theotokos, we magnify you.

15) OUR FATHER/ONE IS HOLY/PRAISE THE LORD, NO. 1

Priest: And make us worthy, O Master, that with boldness and without condemnation we may dare to call on Thee, the heavenly God, as Father and to say:

Choir: Our Father, Who art in heaven, hallowed be Thy Name. Thy Kingdom come. Thy will be done on earth as it is in heaven. Give us this day our daily bread; and forgive us our trespasses as we forgive those who trespass against us. And lead us not into temptation, but deliver us from evil.

Priest: For Thine is the Kingdom and the power and the glory of the Father and of the Son and of the Holy Spirit, now and ever and unto ages of ages.

Choir: Amen.

Priest: Peace be unto all.

Choir: And with your spirit.

Deacon: Bow your heads unto the Lord.

Choir: To Thee, O Lord.

Priest: Through the grace and compassion and love toward mankind of Thine only begotten Son, with whom Thou art blessed, together with Thine all-holy, good, and life-creating Spirit, now and ever and unto ages of ages.

Choir: Amen, amen.

Deacon: Let us attend!

Priest: Holy Things are for the holy!

Choir: One is Holy! One is the Lord Jesus Christ, to the glory of God the Father! Amen.

Praise the Lord from the Heavens, praise Him in the highest! Alleluia, alleluia, alleluia!

16) PRAISE THE LORD FROM THE HEAVENS, NO. 2

Choral refrain: Praise the Lord from the Heavens, praise Him in the highest. Alleluia.

Cantor: Praise the Lord from the Heavens, praise Him in the highest. (Refrain).

Cantor: Praise him, all his angels, praise him, all his host! (Refrain).

Cantor: Praise him, sun and moon, praise him, all you shining stars! (Refrain).

17) I WILL RECEIVE THE CUP OF SALVATION, NO. 2 (PS. 115:4)

Choral refrain: I will receive the cup of salvation and call on the name of the Lord. Alleluia, Alleluia, Alleluia.

Cantor: What shall I render to the Lord for all his bounty to me? (Refrain).

Cantor: I will receive the cup of salvation and call on the name of the Lord. (Refrain).

18) THEIR PROCLAMATION HAS GONE OUT (PS. 18:4)

Choral refrain: Their proclamation has gone out into all the earth, and their words to the ends of the universe. Alleluia, Alleluia, Alleluia.

Cantor: The heavens are telling the glory of God; and the firmament proclaims his handiwork. (Refrain).

Cantor: Day to day pours forth speech, and night to night declares knowledge. (Refrain).

19) REJOICE IN THE LORD (PS. 32:1)

Choral refrain: Rejoice in the Lord, O you righteous; praise befits the just. Alleluia, Alleluia, Alleluia.

Cantor: Rejoice in the Lord, O you righteous, praise befits the just. (Refrain).

Cantor: Praise the Lord with the lyre, make melody to him with the harp of ten strings! (Refrain).

Cantor: Sing to Him a new song, play skillfully on the strings, with loud shouts. (Refrain).

20) RECEIVE THE BODY OF CHRIST, NO. 1, NO. 2, NO. 1 Receive the Body of Christ! Taste the Fountain of Immortality! Alleluia!

21) BLESSED BE THE NAME OF THE LORD Blessed be the name of the Lord, henceforth and forevermore!

22) PSALM 33

(Antiphonally, with both Choirs joining together on verses 1, 8 and 10)

- 1) I will bless the Lord at all times; His praise shall continually be in my mouth.
- 2) My soul makes its boast in the Lord; let all the afflicted hear and be glad.
- 3) O magnify the Lord with me; and let us exalt His Name together!
- 4) I sought the Lord and He answered me; and delivered me from all my fears.
- 5) Look to Him and be radiant; so your faces shall never be ashamed.
- 6) This poor man cried and the Lord heard him; and saved him out of all his troubles.
- 7) The angel of the Lord encamps around those who fear Him; and delivers him.
- 8) O taste and see that the Lord is good; happy is the man who takes refuge in Him.
- 9) O fear the Lord, you His saints; for those who fear Him have no want.
- 10) The young lions suffer want and hunger; but those who seek the Lord lack no good thing.

23) ALL OF CREATION All of creation rejoices in you, O Full of Grace, the assembly of Angels and the race of men. O sanctified temple and spiritual paradise, the glory of virgins, from whom God was incarnate and became a child: our God before all ages. He made your body into a

throne, and your womb He made more spacious than the heavens. All of creation rejoices in you, O Full of Grace. Glory to you!

24) TROPARION FOR THE SUNDAY OF ORTHODOXY We honor Thy most pure image, O Christ our God, who graciously willed to ascend the Cross in the flesh, thereby delivering Thy creation from the enslavement of evil. O Gracious One, we beseech forgiveness of sins, and with thanks we cry aloud to Thee, Who hast come to save the world, O our Savior, Who hast filled all things with joy.

25) LET MY PRAYER ARISE (PS. 140)

Trio: Let my prayer arise in Thy sight as incense, and let the lifting up of my hands be an evening sacrifice.

Choral Refrain: Let my prayer arise in Thy sight as incense, and let the lifting up of my hands be an evening sacrifice.

Trio: Lord, I have cried to Thee, hear me, hear the voice of my prayer when I cry to Thee. (Refrain).

Trio: Set a watch, O Lord before my mouth, and keep the door of my lips. (Refrain).

Trio: Incline not my heart to any evil thing, nor to practice wicked deeds. (Refrain).

Trio: Let my prayer arise in Thy sight as incense, *Choir:* And let the lifting up of my hands be an evening sacrifice.

26) NOW THE POWERS OF HEAVEN

Now the Powers of Heaven do serve invisibly with us. Lo, the King of Glory enters! Lo the Mystical Sacrifice is upborne fulfilled!

Priest: Let us draw near in faith and love.

Let us draw near in faith and love, and become communicants of Life Eternal. Alleluia, alleluia, alleluia.

27) TASTE AND SEE (PS. 33)

Choral refrain: Taste and see that the Lord is good. Alleluia, Alleluia, Alleluia.

Cantor⁴: Taste and see that the Lord is good. (Refrain).

Cantor: I will bless the Lord at all times; His praise shall continually be in my mouth. (Refrain).

Cantor: My soul makes its boast in the Lord; let the afflicted hear and be glad. (Refrain).

Cantor: Oh, magnify the Lord with me; and let us exalt His name together. (Refrain).

Cantor: I sought the Lord and He answered me; and delivered me from all my fears. (Refrain).

Cantor: Look to Him and be radiant; so your faces shall never be ashamed. (Refrain).

28) THY BRIDAL CHAMBER

Thy bridal chamber I see adorned, O my Savior, and I have no wedding garment that I may enter. O Giver of Light.

Cantor⁶: Glory. Both now.

29) THE WISE THIEF, NO. 2

The wise thief on this very day Thou didst make worthy of Paradise, O Lord. Enlighten me as well by the tree of the Cross and save me! Enlighten me as well, and save me!

30) THE WISE THIEF, NO. 3

The wise thief in a single moment, O Lord, Thou didst make worthy of Paradise. By the wood of the Cross, illumine me also, and save me.

31) LET ALL MORTAL FLESH

Let all mortal flesh keep silent and in fear and trembling stand,

pondering nothing earthly minded. For the King of kings, and the Lord of lords comes to be slain to give Himself as food to the faithful.

Amen.

Before Him go the ranks of Angels: all the Principalities and Powers; the many-eyed Cherubim; and the six-winged Seraphim, covering their faces singing their hymn: Alleluia, alleluia, alleluia!

32) WHAT SHALL WE CALL YOU, MARY? (A CAROL)

1) What shall we call you, Mary? Our Lady full of grace! More honored than the angels: for God's in your embrace!

Refrain: Sing praises, sing praises! O let our voices ring! Sing praises! Sing praises to Christ, the Newborn King!

2) What shall we call you, Mary, who bore the Word of God? We'll call you Theotokos, the Mother of our God! (Refrain).

3) More spacious than the heavens is God's most holy throne, for the Theotokos such praise befits alone! (Refrain).

4) The angels lift their voices, the Magi gifts do bring, we praise the Theotokos on the birthday of our King! (Refrain).

5) O Jesus, Son of Mary, our God, our Hope most sure, we praise Your glorious Temple: our Lady bless'd and pure! (Refrain).

6) Give God the highest glory! Let's sing for all we're worth! With peace, good will among us, in praise of Jesus' birth! (Refrain).

SOME PERSONAL THOUGHTS ON THE COMPOSITION OF LITURGICAL MUSIC

by Fr. Sergei Glagolev

(Originally appeared in *Jacob's Well*, the publication of the New York-New Jersey Diocese/Orthodox Church in America, Spring/Summer, 1997. Used by permission.)

I. All liturgical art aspires to the condition of iconography. Church art and architecture, the poetic prose of prayer, the sacred sound of singing, are all iconic in Orthodox worship. In time, space and place, in movement, sight and sound, worship itself is iconic, making manifest the Church as the Body of Christ and proclaiming the Heavenly Kingdom. In this sense the Restoration of Icons we celebrate on the Sunday of Orthodoxy applies to what we utter as well as write, to what we hear as well as see, “confessing and proclaiming our salvation in word and images.” In worship, the sacred words are sung. In that sense, the sacred song must share the form and function of the Holy Icons surrounding us as so great a cloud of witnesses.

Surely, a Holy Icon is “recognizable” as something more than a “religious picture.” It follows that sacred song must share some of that “recognizability” in that it shares the same iconic forms and functions. For example, what we see and venerate in the Holy Icon of the Nativity of our Lord must be

sung and heard in the Christmas Kontakion. Neither the song nor the singing may contradict what the Icon and the Kontakion are called to share.

What must be iconically recognizable in liturgical music, it seems to me, is the sense of both continuity and familiarity. This does not mean there is no room for creative composition. Clearly, one can see the creative talent that is distinctly Rublev. Yet, the God-blessed creative genius of this holy iconographer never contradicts the continuity that makes an icon recognizably an icon, throughout the ages, regardless of period or style.

Now, the sense of the familiar is achieved not by “copying.” The “mark” of familiarity in liturgical music may well be that—contrary to the tradition of the Renaissance—composition is never meant to be the vehicle by which the composer simply “expresses him- or herself.” One of the greatest blessings I receive is when someone says of my writing, “yes, it’s new, it’s contemporary, and it’s different—yet somehow, it sounds familiar.” May it please God that what is meant by this is that what has been written is recognizable in the continuum of sacred singing in the Orthodox Church—that I did not get in the way.

II. In beginning to compose, lack of crafted skills gets in the way as much as one’s ego. If a song is to be sung, the style of the composition must be simple enough not to

attract attention to itself. Only the skilled mastery of the elements of music and poetic prose produces simplicity (lack of clumsy melodic figures, odd jumps, wrong accents, questionable voice movements, illogical resolutions, etc.). What makes a song singable is how it follows the logic of music theory, the theory of melody, and the rules of poetic structure. How the voices move and why, how the melody is wedded to the text — this must make sense. What makes sense becomes both memorable and singable.

There is no sacred song without sacred words. In the Orthodox Church “pure music” is not melody without words, but rather the melody of the words. To compose, one must understand the poetic structure of the words to be sung as worship (the rhythm of the words, the syntax of the word groupings, the versification of the stichs, the structure of the strophes, etc.). Now, if the cadence of the words suggest how the words are to be sung and the style in which they are set, then surely you will agree you cannot “copy” a melody meant to be sung in Greek, for example, and cram it into English syntax. What becomes “recognizable” is the “photographed” Greek original set to English that sounds Greek (as Casca’s retort to Cassius’ query: “nay...it was Greek to me...”). The creativity of the composer in this case is to understand the “logic” of the original melodic kernels, phrases, and cadences, and

create from these elements a hymn that is at once still recognizable AND “English.”

There are two stumbling-blocks to singing English as it is spoken in America. Firstly, we have been singing in “broken English” or “liturgically manufactured English” for so long that it has become a tradition. Secondly, few composers, adaptors, and arrangers have a good knowledge of the original languages from which our sacred singing comes. In facing these problems, the Latin Church in America, for the most part, tragically gave up its rich chant tradition rather than transform it in continuum, and re-set their hymns to what sounds less like English than American jingles. Fortunately, the Orthodox Church in America has been more cautious. There are some who are impatient with the slow progress towards singable English and bold new settings. Patience. It takes a generation to develop composers who are at once musicians, poets, linguists, and theologians. Anything less is little progress.

III. To compose, there must be a theological understanding of the function of the particular hymn in the liturgical rite. The sacred function determines the style. Why is something called an “antiphon”? How do didactic stichera work? If something in worship is “dialogic,” how should it sound? What does a “festal shout” do? Why are some things meant to be sung by the assembly and not the cantor or the choir? (The “style” of

assembly-singing is different). And so on.

It seems to me that a composer should write for local needs (he's not writing an opus for himself). But to respond locally, one must understand the ethos of the worshipping community and possess a sensibility to what is "the sound of worship" of a particular group. The music of Orthodox worship in America today is best described as "eclectic" — something borrowed from many periods and places, from Byzantine Chant to the plainchant of the Carpathians, to Bachmetev and, yes, even to Bortniansky. I am not of the purists who say only one style of singing is fit for Orthodox worship in America. Within the continuum of our incredibly rich musical heritage, there are many "styles" that reflect the character of our broad cultural diversity. It seems good to me that we borrow the best from among the many, developing a "sound" that at once becomes our own, and yet is familiar to all.

IV. How does one "learn" to compose? Talk to anyone who writes. He or she will say "read the literature." That is to say, sing through the chant books, hum through the anthologies of liturgical music, learn to look at a partitura and hear the words and music in your head. It is not enough to listen to recordings. To become musically literate, you must learn to "hear" the sacred song by reading it. Look at the musical phrase; why does it work here and not there? Why is it

written that way? Learn to read the literature.

I have one last suggestion. Develop language skills. To understand why something works in Greek or Slavonic but not in English, you have to know something about Greek, Slavonic, and English. Certainly this is so if you want to work with chant forms. The "inner logic" of the chant has something to do with the nature of uttered language.

Musical skills. Language skills. One must learn to pray with both. How often it has been said that a theologian is one who prays. Father Meyendorff once said that theology is the search for words adequate for God. Perhaps sacred song is the search for the adequate utterance of these words, as the music of the heart.

THE ARTISTS



FATHER SERGEI GLAGOLEV comes from a family that counts twenty generations of Russian Orthodox priests going back to the 15th century. Fr. Sergei's grandfather broke with family tradition

and, rather than being ordained, served as a church choir director.

When the Bolsheviks seized power in Russia, the Glagolev family emigrated to Constantinople, Paris, and then the US — first settling in the Chicago area and finally

moving to Gary, Indiana. It was there that Andrew Glagolev married Magdalena Wachnowsky. Their son Sergei was born on August 13, 1927. His first musical memories are from the parish in Gary which had a very rich musical life: the choir sang not only in church, but also in concert competitions; there was also a band and a theater group.

From Gary, the Glagolev family moved to Cleveland, which is where eight-year-old Sergei sang in the St. Theodosius Cathedral choir. He also began to take piano lessons and, following in his father's footsteps, learned trombone, trumpet, and French horn.

In 1941, Andrew Glagolev was ordained to the priesthood and assigned to St. Michael's Cathedral in Pittsburgh. Thirteen-year-old Sergei Glagolev was asked to direct the choir.

From Pittsburgh, the Glagolevs moved to Lorain, Ohio, where Sergei took private music lessons, played in the high school band, and sang in the school choir. This choir was fond of singing works by Gretchaninoff, Tchaikovsky, Chesnokov, and other Russian Orthodox composers that had been arranged as "choral anthems." Many of the same pieces were sung in church as well.

It was during World War II that Metropolitan Theophilus of the Russian Orthodox Greek Catholic Church in America (the Metropolia) began efforts to incorporate English into divine services. Similar efforts were underway in the Syrian Antiochian

Archdiocese and the Albanian Archdiocese. In 1948, the Federated Russian Orthodox Clubs (FROC) funded publication of an English Divine Liturgy music book, compiled by Fr. Andrew Glagolev on the basis of Isabel Hapgood's Service Book. It was while living in Lorain that Sergei was asked by his father to prepare the choir to sing an entire Divine Liturgy in English, a "first" that initially incited a good deal of resistance.

Upon graduating from high school in 1946, Sergei went to Oberlin College, where he was exposed to a great variety of choral music. It was at Oberlin that he first developed his "love affair" with words and music — the "incredible marriage" of language and music found in the works of Bach and others. This became an ongoing theme in his life as a church musician and composer: the syntax of the text must not deny what the musical phrase is trying to say; on the other hand, the music must not conflict with the syntax and rhythm of the language. After two years at Oberlin, motivated largely by his interest in church music and with the encouragement of his father, Sergei enrolled in St. Vladimir's Seminary.

At that time St. Vladimir's Seminary was in Manhattan, and Sergei was also able to attend NYU to complete his BS degree in Music Education. Working with church choirs provided a rich opportunity to practice the teaching methods studied in the classroom.

The choir director at St. Vladimir's Seminary at that time was Sergei Troitsky, who was also choirmaster at Holy Protection Cathedral on Second Street. The cathedral choir rehearsed twice a week and the singers were paid. This allowed Sergei the opportunity to make money while he completed his studies. Sergei also attended the parish on 125th Street, because this was the church attended by the famous composer Alexander Gretchaninoff. Sergei had frequent contact with Gretchaninoff, whom he admired and whose friendship he valued greatly. During this time Sergei also sang under the direction of Robert Shaw.

In 1949, Sergei completed his studies at NYU and St. Vladimir's Seminary. He was sent to Detroit to be the choirmaster at SS. Peter and Paul Cathedral. This parish had an excellent choir and a long tradition of professional choir directors. It was here that Sergei met and married Eugenia Timofeyevna (Gerry) Brunarsky. In 1951, Sergei was ordained a deacon, and on July 20, 1952, he was ordained to the priesthood. Fr. Sergei served as associate pastor for the parish while he continued to direct the choir at the major services and to teach at the parish's parochial school.

In 1953, Fr. Andrew Glagolev passed away and Fr. Sergei was transferred to Lorain, Ohio, so that he could comfort and take care of his mother. That same year, Fr. Sergei

wrote an article for the *FROC Journal* in which he made note of his father's vision concerning the future use of English and how it correlated with the evangelistic mission of the Orthodox Church on American soil. A year later, in part as a result of this article, he received a call from the Church hierarchy to go to the newly-growing Southern California suburbs, to start a new Orthodox mission there exclusively using the English language for worship.

Contact with Fr. Alexander Schmemmann at St. Vladimir's Seminary and his explorations in the area of liturgical theology had played an important and formative role in Fr. Sergei's ministry in California. To use Fr. Sergei's own words regarding the use of English in the liturgy, "When we come into God's presence He reveals Himself by the living Word, Jesus Christ, Who comes to speak to us by the power of the Holy Spirit. Wow! All of a sudden, a different understanding of the Divine Liturgy, that this isn't some kind of 'proscenium event,' where we all sit or stand and watch something that's happening, but that we are all involved in the living Christ, all leading to the Eucharist...by God's grace. A different vision, which happened in the 1950s, and I thank God that He allowed me to be part of it."

St. Innocent's Mission in Encino, California began with 17 parishioners and met for services at a funeral parlor. The congregation

eventually built a church in Tarzana. This community would be the focus of Fr. Sergei Glagolev's pastoral and musical activity for the next 20 years. His musical activities took on a supremely practical dimension: when something needed to be sung in English, he either composed, arranged or adapted it. "It was easier to sit down and write something than to go look for it somewhere. And at that time what was available in English was very limited."

After 20 years at St. Innocent's in Encino-Tarzana, Fr. Sergei spent three years at Holy Trinity Cathedral in San Francisco. The stress of his responsibilities as Chancellor and Dean in the Diocese of the West contributed to a heart attack, and led to his being transferred to the East Coast, where he was assigned to Holy Trinity parish in East Meadow, New York. It was then that he began teaching liturgical music at St. Vladimir's Seminary. He regarded the opportunity to teach as "a great blessing, which allows one to learn and grow, being forced to think things through, presenting ideas, and then learning from the feedback when students respond."

In 1981, Fr. Sergei retired from parochial ministry but continued to teach liturgical music at St. Vladimir's and St. Tikhon's Seminaries for the next nine years. Also, he presented liturgical music workshops all over the country.

Anyone who has ever attended one of Fr. Sergei's workshops will recall the excitement and vibrancy with which he spoke about Orthodox liturgy, worship, and liturgical singing. The repeated themes of these workshops were liturgical movement, sacred song and the power of the sung word. He stressed that there is no more exalted activity than to stand in the presence of the Living God and to lift up our voices to Him in prayerful, musically-elevated liturgical utterance. "Other faiths have religious music, but the Orthodox have sacred singing," he would often say. In Orthodox worship we don't pray unless we sing and we don't sing unless that song is prayer.

This understanding of the intimate link between text and music has informed Fr. Sergei's work as a composer of liturgical music. Among his favorite composers are those whose work bore an intimate connection with worship: Johann Sebastian Bach, Antonio Vivaldi—another priest who was a composer—and Giovanni Pierluigi da Palestrina. Among Russian composers, his favorites include Pavel Chesnokov, Victor Kalinnikov, Alexander Kastalsky and, of course, Alexander Gretchaninoff—"my old friend." A detailed analysis of Fr. Sergei's choral compositions will reveal numerous threads that connect them to the works of the Russian choral masters of the Moscow Synodal School of the early twentieth century.

In Fr. Sergei's view, congregational participation is a good thing, but should not supplant the choral tradition of the Church. Traditionally, there has been a richness and a variety of musical forces: the choir, the congregation, the clergy, cantors, trios of soloists, etc. From his studies of such scholars as Egon Wellesz and Oliver Strunk, Fr. Sergei gleaned that this is what liturgical singing must have been like in the Great Church—Hagia Sophia—and this is what he attempted to demonstrate in many of his compositions.

Looking back on Fr. Sergei Glagolev's remarkable life's journey, one sees an ongoing and crucial link between his activities as a pastor and as a liturgical musician. In his very own experience he embodied the Church's ancient tradition of clergy coming up through the ranks of liturgical singers, *psalmodschiki* (cantors) and choir directors. As a musically experienced priest, equally at home in the choir and at the altar, Fr. Sergei's celebration of the Liturgy takes on a particularly lofty and elevated character.

An astute student of music, liturgy, and culture, Fr. Sergei believes that the Church needs to transform the culture around it or risk being absorbed or marginalized by it. Ultimately, he sees great promise in the fact that the great Russian Orthodox sacred choral tradition is now coming back. Just as the Church once used to be the place where

people went to encounter God and to be absorbed in Orthodox culture, from Fr. Sergei Glagolev's unique perspective as a pastor and musician, this can and will happen once again.

—Vladimir Morosan



VLADIMIR MOROSAN (b. 1951) grew up in Los Angeles, California, the son of Russian immigrant parents. His earliest encounters with Orthodox church music were in Russian Orthodox émigré

parishes, where services were in Church Slavonic. "When I was about 16 or 17 years old," he recalls, "I first heard the Divine Liturgy in English, and it has been a 'love affair' ever since." It was about this time that Morosan met Fr. Sergei Glagolev, who was priest at St. Innocent's Orthodox Church in Tarzana, California. "Singing in such groups as the Southern California Pan-Orthodox Choir, for which Father Sergei composed such settings as 'We honor Thy most pure image,' the Troparion for the Sunday of Orthodoxy, featured on this disc, in the late 1960s and early 70s, opened up new vistas for us in those days, putting us in touch with the musical traditions of other Orthodox nationalities, but in the English language," Morosan remembers. Fr. Sergei has been a strong influence in his life ever since, as a

spiritual father, musical mentor, colleague, and friend. In 2002, Morosan edited a collection entitled *Fr. Sergei Glagolev: Selected Orthodox Sacred Choral Works, Volume 1*, which was published by PSALM Music Press to celebrate the fiftieth anniversary of Fr. Sergei's ordination to the holy priesthood. "It has been a tremendous blessing to have known Fr. Sergei all these years, to have prepared his works for publication, and now to record them with a fine professional choir," says Morosan.

Vladimir Morosan received his undergraduate degree in choral music from Occidental College, in Los Angeles, California, and he holds master's and doctoral degrees in choral music from the University of Illinois. He is one of the leading Western specialists in the field of Russian Orthodox sacred music. For the past 30 years he has been active as a conductor of this music, both in churches and on the concert stage. His book *Choral Performance in Pre-Revolutionary Russia* (published in 1986) is considered to be the definitive study on this topic. Since 1987, he has been president of Musica Russica, a publishing house specializing in Orthodox and Russian choral music, and has served as Editor-in-Chief of the Monuments of Russian Sacred Music series; his editions of Russian choral masterworks have been performed and recorded by some of the leading choirs in the U.S., Canada, and Europe. He is past-President of the Board of Directors of

PSALM, Inc., an organization dedicated to the advancement of Orthodox Liturgical Music in America. Currently, he is Director of Liturgical Music at SS. Peter and Paul Orthodox Church in Meriden, Connecticut.

ALEXANDER LINGAS, Cappella Romana's founder and musical director, is assistant professor of music history at Arizona State University's School of Music and a Fellow of the University of Oxford's European Humanities Research Centre. After receiving a B.A. with a double major in music (composition) and Russian language from Portland State University, he continued his studies at the University of British Columbia, receiving a Ph.D in historical musicology. From autumn term of 1998 until spring term of 2001 he was British Academy postdoctoral research fellow at Oxford University's St. Peter's College. He has also served as lecturer and advisor for the Institute of Orthodox Christian Studies at the University of Cambridge.

Dr. Lingas has received a number of academic awards, including Fulbright and Onassis grants for musical studies in Greece with Lycourgos Angelopoulos and a Canadian postdoctoral fellowship for study in Oxford under Bishop Kallistos (Ware) of Diokleia. His current projects include study of Sunday Matins in the Rite of Hagia Sophia for Ashgate Publishing and a general introduction to Byzantine Chant for the Yale

University Press. During the academic year 2003–2004 Dr. Lingas was a member and Elizabeth and J. Richardson Dilworth Fellow of the School of Historical Studies of the Institute for Advanced Study in Princeton, New Jersey, as well as an NEH Area Studies Fellow of the American Council of Learned Societies.



Cappella Romana

CAPPELLA ROMANA

SOPRANO

LeaAnne DenBeste⁴
Elizabeth Eck
Rachel Taylor Brown

ALTO

Stephanie Kramer⁵
Amy Russell-Cathey
Wendy Steele⁶

TENOR

John Boelling
Leslie Green²
Travis Powers

BASS

John S. Boyer¹
David Krueger³
Kendrick Perala
Adam Steele

Founded in 1991, CAPPELLA ROMANA is a vocal chamber ensemble dedicated to combining passion with scholarship in its continuing exploration of the musical traditions of the Christian East and West, with emphasis on early and contemporary music. Its name is derived from the medieval concept of the Roman *oikoumene* (inhabited world), which included not only “Old Rome” and Western Europe but also “New Rome” (Constantinople), “Third Rome” (Moscow), and the commonwealth of Slavic and Syriac countries.

Flexible in size according to the demands of the repertory, Cappella Romana is one of the Pacific Northwest’s few professional chamber vocal ensembles. It has a special commitment to mastering the Slavic and Byzantine repertoires in their original languages, thereby making accessible to the general public two great musical traditions that are little known in the West. Leading scholars have supplied the group with their latest discoveries, while its music director has prepared a number of the ensemble’s performing editions from original sources. In the field of contemporary music, Cappella Romana has taken a leading role in bringing to West Coast audiences the works of such European composers as Michael Adamis, Ivan Moody, Arvo Pärt, and John Tavener, as well as promoting the work of North Americans.

The ensemble presents an annual concert

series in Portland, Oregon and Seattle, Washington. Critics have consistently praised these for their unusual and innovative programming, including numerous world and American premieres. The group has also frequently collaborated with such noted artists as conductor Paul Hillier, chant specialist Ioannis Arvanitis, and composer Ivan Moody.

Cappella Romana tours regularly and made its European debut in March 2004 at the Byzantine Festival in London with concerts at the Queen Elizabeth Hall, St. Paul's Cathedral, and the Greek Orthodox Cathedral of St. Sophia. The Metropolitan Museum of Art presented the ensemble in its New York debut for the exhibit "Byzantium: Faith and Power 1261–1557" in April 2004, which included the release of a CD of

primarily live performances by Cappella Romana, *Music of Byzantium*, to accompany the exhibit. Cappella Romana has released two compact disc recordings on the Gagliano label, *Tikey Zes Choral Works* and *When Augustus Reigned*, and two on the Gothic label, *The Akáthistos Hymn* by Ivan Moody and *Epiphany: Medieval Byzantine Chant*, as well as this present disc.

This recording is made possible by a generous grant from the

VIRGINIA H. FARAH FOUNDATION



Executive producer: Mark Powell

Sessions producer: W. Kellogg Thorsell

Engineer: Roderick Evenson

Editing and post-production: Bill Levey,
Vladimir Morosan

Editing assistance: Alexander Lingas, Mark
Powell

Mastering: Bill Levey

Graphic design: Kathleen Taylor

Booklet texts editor: Mark Powell

Cappella Romana photos: Carter LeBlanc

London photo credit: Steve Eck

Booklet design © 2005 by Cappella Romana.
All rights reserved.

Original recordings © 2005 by Cappella
Romana, Inc. All rights reserved.

© Cappella Romana, Inc.

Recorded at Assumption Village Chapel,
Portland, Oregon, September 18–22, 2004

MUSICAL EDITION

The selections recorded on this CD are taken
from:

Father Sergei Glagolev, *Selected Orthodox Sacred
Choral Works, Volume I*. Andover, NJ: PSALM
Music Press, 2002.

Copies of this publication can be obtained
from www.orthodoxpsalm.org.



CONTACT AND BOOKING INFORMATION

Mark Powell, Executive Director
Cappella Romana
3131 NE Glisan St
Portland, OR 97232
www.cappellaromana.org
info@cappellaromana.org



Cappella Romana
in London, Spring 2004

Cover Illustration:
St. Nicholas Cathedral (Orthodox Church in America), Washington, D.C.
Photo by John Mindala

