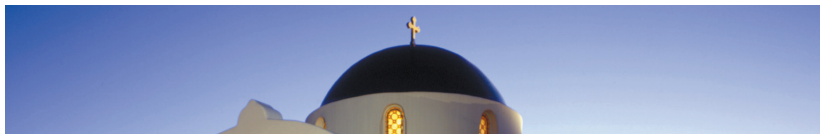


PETER MICHAELIDES  
THE DIVINE LITURGY OF  
ST. JOHN CHRYSOSTOM

CAPPELLA ROMANA  
DIRECTED BY ALEXANDER LINGAS

FOR THE FEAST OF ST. BARBARA  
IN ENGLISH, WITH GREEK AND ARABIC





PETER MICHAELIDES (B. 1930)

## THE DIVINE LITURGY OF ST. JOHN CHRYSOSTOM

1	Opening Blessing and Litany of Peace	3:13	21	Ekphonesis of the Anaphora and the Sanctus	1:04
2	First Antiphon	1:29	22	The Words of Institution and Acclamation of Offering	2:02
3	Short Litany	:55	23	Megalynarion and Conclusion of the Anaphora	2:47
4	Second Antiphon	2:59	24	Litany of the Lord's Prayer	2:52
5	Short Litany ( <i>Third Antiphon omitted</i> )	1:05	25	The Lord's Prayer	1:52
6	Entrance with the Holy Gospel	:54	26	Communion of the Clergy	3:20
7	Apolytikion of St. Barbara	:44		<i>Distribution of Holy Communion</i>	
8	Kontakion of the Forefeast of the Nativity	2:07	27	Communion of the Laity	:36
9	Trisagion	3:24	28	Of thy mystical supper	2:10
10	Prokeimenon and Apostle	2:57		<i>Post-Communion Hymns</i>	
11	Alleluiarion	1:14	29	We have seen the true light	:45
12	Gospel	2:35	30	Let our mouths be filled	1:03
13	Litany of Fervent Supplication	3:28		<i>Thanksgiving and (Constantinopolitan) Dismissal</i>	1:09
	<i>Cherubic Hymn</i>		31	Attend! Having partaken...	1:09
14	Ekphonesis	:24	32	Prayer behind the Ambo	1:20
15	Opening Section	3:49		<i>Final (Monastic) Dismissal</i>	
16	The Great Entrance	1:42	33	Blessed be the name of the Lord	:40
17	After the Entrance	1:04	34	Final dismissal	2:43
18	Litany of the Precious Gifts and Kiss of Peace	4:11			
19	The Creed	1:30			
	<i>The Holy Oblation (Anaphora)</i>				
20	The Dialogue before the Anaphora	1:45			
				TOTAL TIME	66:15

# CAPPELLA ROMANA

ALEXANDER LINGAS, ARTISTIC DIRECTOR

**SOPRANO**

LeaAnne DenBeste  
Elizabeth Eck  
Stephanie Kramer

**ALTO**

Virginia Hancock  
Amy Russell  
Wendy Steele

**TENOR**

Blake Applegate  
Leslie Green  
Terry Ross

**BASS**

Karl Blume  
David Krueger  
Adam Steele  
David Stutz

The Very Rev. Archpriest George A. Gray III, priest  
Alexander Lingas, reader  
Mark Powell, domestikos



# PETER MICHAELIDES THE DIVINE LITURGY

## *An Unexpected Discovery*

One day in Portland, Oregon during the early 1990s as I was rummaging through some boxes in the choir loft of Holy Trinity Greek Orthodox Church, I happened upon a number of unpublished liturgical works for mixed chorus by Peter Michaelides. Written in the early 1960s, they were finely crafted and based to varying degrees on the melodies and modal system of Byzantine chant. Some were set in Greek, but the largest work was mainly in English: the complete *Divine Liturgy of St. John Chrysostom* recorded on this disc.

This discovery surprised me, because previously I had known of this composer only from a brief setting of the Prayer of St. Symeon (the *Nunc dimittis*, Luke 2:29–32) in English published by the Holy Note Press in 1981. This publication had included a two-sentence biography:

Greek-American composer Peter Michaelides (b. 1930) holds a doctorate in composition from the University of Southern California, where he studied with Halsey Stevens. Currently he is Professor of Composition and Theory at the University of Northern Iowa in Cedar Falls.

Given that works of Professor Michaelides were neither performed nor discussed at the conferences of Greek Orthodox church musicians that I had attended, I had assumed that his involvement with Orthodox liturgical music had been minimal. Being proved wrong raised a series of questions in my mind: How did this music get here? Why did it vanish from Greek-American churches? How did the composer come to set much of his music—including the bulk of his *Divine Liturgy*—in English at a time when the Greek Orthodox Archdiocese of North and South America (as it was then called) severely restricted the liturgical use of languages other than Greek?

I began to receive answers to these questions through direct contact with Professor Michaelides, who came to Portland in 1993 to attend Cappella Romana's première of his *Divine Liturgy* some thirty-three years after its composition.

It turned out that the music had made its way to Holy Trinity in one of two ways. Professor Michaelides may have left some of it in the choir loft during the academic year (1964–65) that he had taught at Lewis and Clark College and served as parish's interim choir director. Other items appear to have arrived in a collection of material deposited in the Portland choir loft by Dr. George Lendaris, a former conductor at St. Barbara's Greek Orthodox Church in Santa Barbara, California. While teaching at the local campus of the University of California (1962–64), Professor Michaelides had sung for Dr. Lendaris and composed some musical settings in Greek, including the *Apolytikion* for St. Barbara recorded on the present disc.

The story of the *Divine Liturgy's* origins and disappearance was similarly straightforward. Its mix of English, Greek, and Arabic was due to his having also served as a choir director in the Antiochian Orthodox Christian Archdiocese of America, a jurisdiction that had pioneered the liturgical use of English. Professor Michaelides wrote the *Divine Liturgy* with guidance from Fr. James Meena, himself a noted composer and arranger of Orthodox liturgical music, for the choir of St. Nicholas Antiochian Orthodox Church in Los Angeles between 1957 and 1960. As the parish choir was in its final rehearsals for its liturgical debut, a transfer of clergy made the parish less receptive to new compositions, causing the work to be shelved. Since the *Divine Liturgy* was primarily in English, it would remain unusable for a generation in the churches of the Greek Archdiocese. The setting's Byzantine melodies and modalities would presumably have rendered it too “Oriental” for most historically Slavic parishes during the 1960s.

It was more difficult to explain why the Greek settings had been similarly consigned to obscurity, for Professor Michaelides had at one time been closely networked with leading figures of the Federation of Greek Orthodox Choirs of the Western States, an organization that fostered the emergence of a “West Coast School” of Greek-American liturgical composition during the latter half of the twentieth century. Moreover, Professor Michaelides had received his doctorate from USC, the same institution that had trained the region’s most prominent Greek-American composers of liturgical music, Professor Tikey Zes and Dr. Frank Desby. All three composers developed modal approaches to the harmonization of Byzantine chant melodies with stylistic affinities that may be compared on Cappella Romana’s Christmas disc *When Augustus Reigned* (Gagliano GR502-CD). Although Professor Michaelides had not overlapped with Professor Zes at USC, Dr. Desby had been his personal friend and *koumbaro* (a relation by sacrament).

Professor Michaelides’ departure from the West Coast to accept a teaching post at the University of Northern Iowa undoubtedly contributed to the limited circulation of his liturgical music, as did his subsequent retreat from active service as a church musician. Yet it is likely that his personal musical style also contributed to the failure of his music to achieve canonical status in the Greek-American choral repertory.

Greek-American liturgical choral music, as I previously noted in my essay for Cappella Romana’s disc *Tikey Zes: Choral Works* (Gagliano GR501-CD), was initially derived primarily from two major sources imbued with Romantic sensibilities: the reformed Byzantine chants and simple harmonizations of the Athenian cantor John Th. Sakellarides (ca. 1853-1938), and the Russian-style repertoire composed for the male choir of the Greek Royal Chapel. After the Second World War, a new generation of professionally trained Greek Orthodox composers emerged and began resetting the melodies of Sakellarides in a more sophisticated fashion. Some—notable among whom were Dr. Desby and Professor Zes—did so under the influence of Renaissance polyphony, both in its original form and as mediated by such modern restorationist movements as the Moscow Synodal School and Cecilianism.

During the same period, the regional music conferences of the Greek Orthodox Archdiocese began to feature the performance of large-scale liturgical works by massed choirs accompanied by (usually electronic) organs, a format with an inbuilt temptation to musical grandiloquence.

Viewed in this historical context, the liturgical works of Professor Michaelides stand out for their concision, lack of sentimentality, and sensitivity to their context in worship. Expressly written for unaccompanied singers, they feature transparent textures that often emphasize the “perfect” sonorities of open fourths and fifths. Harmonies are sober rather than lush, while independent part-writing and other forms of musical variety are used sparingly and at liturgically appropriate moments. Despite the stylistic overlap noted above between the liturgical music of Professor Michaelides





and that of Dr. Desby and Professor Zes, the former's music is perhaps closer in form and spirit to Igor Stravinsky's three Orthodox works from the early 1930s.

### *The Divine Liturgy*

The Divine Liturgy bearing the name of the great church father St. John Chrysostom (d. 407) is the form of the Eucharist celebrated most frequently in the modern Byzantine rite. Like the communion services of most other Christian traditions, it features two large sections: a service of the Word that climaxes with readings from the New Testament and concludes with the dismissal of those preparing for baptism (the catechumens); and a service of the already initiated Faithful during which the Gifts of Bread and Wine are brought to the altar and offered in a great prayer of thanksgiving (the Eucharistic Prayer or *anaphora*) before being distributed as the Body and Blood of Christ in Holy Communion. Complete choral settings of the Divine Liturgy were pioneered in Baroque Ukraine and Russia, but only during the 19th century did Russian composers establish them as a compositional genre comparable in scale to Latin Masses or Anglican Services. Although the most famous choral settings of the Divine Liturgy of St. John Chrysostom are those by the Russians Tchaikovsky and Rachmaninoff, there are numerous others by composers representing nearly the full cultural spectrum of Eastern Orthodoxy.

Like the Roman mass, the Byzantine Divine Liturgy contains both invariable (ordinary) and variable (proper) chants, with most composers choosing to include mainly the former in their "complete" choral liturgies. For the present disc we have chosen to include the following proper items, all of which are applicable to the celebration of the feast of Sts. Barbara and John of Damascus (4 December) on a Sunday: the psalm verses for the Constantinopolitan Antiphons, Prokeimenon (here rendered in its vestigial modern Greek form as an intoned recitation), and Alleluia; the New Testament readings; and two seasonal hymns after the Small Entrance. The latter are arrangements of Byzantine melodies that Professor Michaelides set in the original Greek.

The English texts sung here are, with some minor variants, those employed in the Antiochian Archdiocese. The rubrics followed are those for a single priest celebrating without a deacon, a (less than ideal) situation frequently encountered in North American parishes. For reasons of space and musical continuity, the celebrant's presidential prayers are generally limited to their concluding exclamations, a usage that prevails in churches where these prayers are read silently. The complete text of the Divine Liturgy may be heard on Cappella Romana's 2-disc recording *The Divine Liturgy of Our Father Among the Saints John Chrysostom in English*.

### *The Musical Setting*

Professor Michaelides' music for the Divine Liturgy begins in the key of D with chant reminiscent of Byzantine melodies in Mode Plagal I (= Russian Mode V). Fuller textures emerge at the end of the Litany of Peace and in the First Antiphon. Seamlessly the composer shifts to Mode II for the Second Antiphon, Justinian's Hymn, and the Introit, all of which are based loosely on Sakellarides' versions of the traditional chants. The English Trisagion that follows the two Greek hymns for the day is an original composition maintaining the ethos of the other chant-based movements. Throughout the service, the choral responses to litanies, blessings, and commands are modest in scale, conforming stylistically to their liturgical function as dialogue.

The Cherubic Hymn accompanies the semi-circular procession transferring the unconsecrated Gifts of Bread and Wine from the Table of Preparation to the altar. Professor Michaelides here uses the same abbreviated chant melody in Modes I and Plagal I by John Sakellarides that Drs. Desby and Zes set in their own choral liturgies. The arrival of the Eucharistic Prayer is marked by a shift from G minor to C major, with two of the responses ("It is meet" and the "Holy, Holy, Holy") paraphrasing chant melodies in Mode Plagal IV. The music shifts again to the minor for the Words of Institution, allowing the composer to employ Sakellarides' melody in Mode



Plagal I for the acclamation ("We Praise Thee") that precedes the Invocation of the Holy Spirit (Epiclesis).

Major and minor modalities co-exist in the musically remarkable Magnification (Gr. *Megalynarion*), a Marian hymn interrupting—or, often in practice, covering—the Eucharistic Prayer's concluding set of commemorations. The hymn's gradual return to D minor is accompanied by the introduction of melodic motives and harmonic textures that are recapitulated throughout the remainder of the service. Notable among these textures is a D-minor chord with a persistent minor seventh that resolves at such key points as the acclamation "One is Holy."

The Communion Verse effects a modulation from D minor to A minor that is confirmed by "Blessed is He," the response of the faithful to the celebrant's invitation to Holy Communion. The following setting of the ancient hymn "Of Thy Mystical Supper," a chant found also in the Ambrosian rite of the Latin West, offers a musically and spiritually profound moment of repose. Melodic motion is suspended here by the gentle undulation of chords in a manner that, with the benefit of hindsight, anticipates music composed decades later by Arvo Pärt. After the Post-Communion Hymns reprise the themes and harmonies heard before the Lord's Prayer, the choral texture gradually thins until the *Liturgy* concludes as it began with chant in D minor.

—Alexander Lingas



# TEXT: THE DIVINE LITURGY

1

*Priest:* Blessed is the Kingdom of the Father, and of the Son, and of the Holy Spirit: now and ever and unto the ages of ages.

*Choir:* Amen.

## LITANY OF PEACE

*Deacon:* In peace, let us pray to the Lord.

*Choir:* Κύριε, ἐλέησον. (Lord, have mercy.) **And so after each petition.**

*Deacon:* For the peace from above, and for the salvation of our souls, let us pray to the Lord.

For the peace of the whole world, for the good estate of the holy churches of God, and for the union of all men, let us pray to the Lord.

For this holy House, and for those with faith, reverence, and the fear of God enter therein, let us pray to the Lord.

For our Metropolitan Philip, for the venerable Priesthood, the Diaconate in Christ, for all the clergy and the people, let us pray to the Lord.

For the President of the United States, and all civil authorities, and for our Armed Forces everywhere, let us pray to the Lord.

For this city, and for every city and land, and for the faithful who dwell therein, let us pray to the Lord.

For healthful seasons, for abundance of the fruits of the earth, and for peaceful times, let us pray to the Lord.

For travelers by sea, by land, and by air; for the sick and the suffering; for captives and their salvation, let us pray to the Lord.

For our deliverance from all tribulation, wrath, danger, and necessity, let us pray to the Lord.

Help us; save us; have mercy on us; and keep us, O God, by thy grace.

Calling to remembrance our all-holy, immaculate, most blessed and glorious Lady Theotokos and ever-virgin Mary, with all the Saints, let us commend ourselves and each other, and all our life unto Christ our God.

*Choir:* Σοί, Κύριε. (To Thee, O Lord.)

P

O

## ΕΚΦΩΝΗΣΙΣ ΤΗΣ ΠΡΑΞΗΣ ΤΗΣ ΠΡΩΤΗΣ ΑΝΤΙΦΩΝΗΣ

*Priest:* ... for unto thee are due all glory, honor and worship: to the Father, and to the Son, and to the Holy Spirit: now and ever, and unto the ages of ages.

2

*Choir:* Amen.

## THE FIRST ANTIPHON (PSALM 91)

*Domestikos:* It is good to give praise unto the Lord, and to chant unto thy name, O Most High.

*Choir: Refrain.* Through the intercessions of the Theotokos, Savior, save us.

*Domestikos:* To proclaim in the morning thy mercy, and thy truth by night.

*Choir: Refrain.* Bisha fa'at walidat al ilah, ya mukhales, khalesna.  
بشفاعةِ والدةِ الإله، يا مخلص، خلصنا.

*Domestikos:* Upright is the Lord our God, and there is no unrighteousness in Him.

*Choir: Refrain.* Through the intercessions of the Theotokos, Savior, save us.

*Domestikos:* Glory to the Father and to the Son and to the Holy Spirit, both now and ever and unto ages of ages. Amen.

*Choir: Refrain.* Through the intercessions of the Theotokos, Savior, save us.

3

## SHORT LITANY

*Priest:* Again and again in peace let us pray to the Lord.

*Choir:* Κύριε, ἐλέησον. (Lord, have mercy.)

*Priest:* Help us; save us; have mercy on us; and keep us O God, by thy grace.

*Choir:* Κύριε, ἐλέησον. (Lord, have mercy.)

*Priest:* Calling to remembrance our all-holy, immaculate, most blessed and glorious Lady Theotokos and ever-virgin Mary, with all the Saints, let us commend ourselves and each other, and all our life unto Christ our God.

*Choir:* Σοί, Κύριε. (To Thee, O Lord.)

8

Σ

B



#### EKPHONESIS OF THE PRAYER OF THE SECOND ANTIPHON

*Priest:* ... for thine is the majesty, and 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 the ages of ages.

4

*Choir:* Amen.

#### THE SECOND ANTIPHON (PSALM 92)

*Domestikos:* The Lord is King, He is clothed with majesty; The Lord is clothed with strength and He hath girt Himself.

*Choir: Refrain.* Save us, O Son of God, who hast risen from the dead. Now we sing to Thee, alleluia.

*Domestikos:* For He established the world which shall not be shaken.

*Choir: Refrain.* Khaleşna ya abn Allaḥ ya man qumta min bain al amwat, linurattil laka, ḥalleluia.

خلصنا يا ابن الله يا من قام من بين الاموات لترتل لك هللويا.

*Domestikos:* Holiness becometh thy house, O Lord, unto length of days.

*Choir: Refrain.* Save us O Son of God, who hast risen from the dead. Now we sing to Thee, alleluia.

Glorify to the Father, and to the Son, and to the Holy Spirit, Both now and ever and unto ages of ages, Amen.

#### The Troparion of Justinian

Only begotten Son and Word of God who art immortal, yet didst deign for our salvation to be incarnate of the Holy Theotokos and ever-virgin Mary: and without change wast made man and wast crucified, O Christ our God. And by thy death didst Death subdue, who art one of the Holy Trinity; glorified together with the Father and with the Holy Spirit; Save us, O save us.

5

#### SHORT LITANY

*Priest:* Again and again in peace let us pray to the Lord.

*Choir:* Lord, have mercy.

*Priest:* Help us; save us; have mercy on us; and keep us O God, by thy grace.

*Choir:* Lord, have mercy.

*Priest:* Calling to remembrance our all-holy, immaculate, most blessed and glorious Lady Theotokos and ever-virgin

Mary, with all the Saints, let us commend ourselves and each other, and all our life unto Christ our God.

*Choir:* To Thee, O Lord.

#### EKPHONESIS OF THE PRAYER OF THE THIRD ANTIPHON

*Priest:* ... for thou art a good God and lovest mankind, and unto thee we ascribe glory: to the Father, and to the Son and to the Holy Spirit: now and ever and unto ages of ages.

*Choir:* Amen.

**The Appointed Troparion of the Day (omitted on this recording)**

6

#### ENTRANCE WITH THE HOLY GOSPEL

*Priest:* Wisdom! Attend!

#### Introit

*Choir:* Come, let us worship and fall down before Christ.

Save us, O Son of God, who art risen from the dead, now we sing to thee: Alleluia.

7

**The Apolytikion of the Great Martyr St. Barbara, Mode 4**

Απολυτικιον της Αγίας Μεγαλομάρτυρος Βαρβάρας  
Ἦχος δ'

Βαρβάραν τὴν Ἁγίαν τιμήσωμεν· ἔχθρου γὰρ τὰς παγίδας συνέτριψε, καὶ ὡς στρουθίου ἐρρήσθη ἐξ αὐτῶν, βοήθεια καὶ ὄπλω τοῦ Σταυροῦ ἡ Πάνσεμνος.

(Let us honour holy Barbara; for she smashed the snares of the foe; and like a sparrow the all-honoured one was delivered from them by the help and weaponry of the Cross.) *Translation by Archimandrite Ephrem (Lash)*

8

*Domestikos:* Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι. Καὶ νῦν καὶ αἰεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν. (Glory to the Father, and to the Son and to the Holy Spirit. Both now and ever and unto ages of ages. Amen.)

**The Kontakion of the Forefeast [of the Nativity], Mode 3**

Κοντάκιον Προεόρτιον Ἦχος γ'

*Choir:* Ἡ Παρθένος σημερον, τὸν προαιώνιον Λόγον, ἐν Σπηλαίῳ ἔρχεται, ἀποτεκεῖν ἀπορρήτως. Χόρεψε ἡ οἰκουμένη ἀκουτισθείσα, δόξασον μετὰ Ἀγγέλων καὶ τῶν Ποιμένων, βουληθέντα ἐποφθῆναι, παιδίον νέον, τὸν πρό 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.) Translation by Archimandrite Ephrem

9

*Priest:* Let us pray to the Lord.

*Choir:* Lord, have mercy.

#### EXPHONESIS OF THE PRAYER OF THE TRISAGION

*Priest:* ... For holy art thou, O our God, and unto thee we ascribe glory: to the Father, and to the Son, and to the Holy Spirit: now and ever, and unto ages of ages.

*Choir:* Amen.

#### TRISAGION

*Choir:* Holy God, Holy and Mighty, Holy and Immortal: have mercy on us. **Three times.**

Glorify to the Father, and to the Son, and to the Holy Spirit: both now and ever, and unto ages of ages. Amen.

Holy and Immortal: have mercy on us.

Holy God, Holy Mighty, Holy Immortal: have mercy on us.

10

#### THE READINGS FROM THE NEW TESTAMENT

##### PROKEIMENON (PSALM 68:35A)

*Priest:* Let us attend!

*Reader:* The Prokeimenon is in the Fourth Mode.

Wondrous is God in His saints; the God of Israel.

**Verse.** In the congregations bless ye God, the Lord from the well-springs of Israel.

*Priest:* Wisdom!

##### APOSTLE

*Reader:* The reading is from the Epistle of Paul to the Galatians [3:23-29, 4:1-5 RSV].

*Priest:* Let us attend!

*Reader:* Brethren, now before faith came, we were confined under the law, kept under restraint

until faith should be revealed. So that the law was our custodian until Christ came, that we might be justified by faith. But now that faith has come, we are no longer under a custodian; for in Christ Jesus you are all sons of God, through faith. For as many of you as were baptized into Christ have put on Christ. There is neither Jew nor Greek, there is neither slave nor free, there is neither male nor female; for you are all one in Christ Jesus. And if you are Christ's, then you are Abraham's offspring, heirs according to promise.

I mean that the heir, as long as he is a child, is no better than a slave, though he is owner of all the estate; but he is under guardians and trustees until the date set by the father. So with us; when we were children, we were slaves to the elemental spirits of the universe. But when the time had fully come, God sent forth his Son, born of a woman, born under the law, to redeem those who were under the law, so that we might receive adoption as sons.

11

*Priest:* Peace be to thee.

*Reader:* And to thy spirit. Alleluia, alleluia, alleluia.

##### ALLELUIARION (PSALM 39:1,3)

*Choir:* Alleluia, alleluia, alleluia.

*Reader: Verse 1.* With patience I waited patiently for the Lord, and He was attentive to me, and He hearkened unto the voice of my supplication.

*Choir:* Alleluia, alleluia, alleluia.

*Reader: Verse 2.* And He set my feet upon a rock, and He ordered my steps aright.

*Choir:* Alleluia, alleluia, alleluia.

12

##### GOSPEL

*Priest:* Wisdom! Attend! Let us hear the holy Gospel. Peace be to all.

*Choir:* And with thy spirit.

*Priest:* The Reading from the Holy Gospel according to Luke [18:18-27, ANTIOCHIAN GOSPEL BOOK, RSV].

*Choir:* Glory to thee, O Lord, glory to thee.

*Priest:* Let us attend!

At that time, a man came testing Jesus and asking, "Good Teacher, what shall I do to inherit eternal life?" And Jesus



said to him, "Why do you call me good? No one is good but God alone. You know the commandments: 'Do not commit adultery, Do not kill, Do not steal, Do not bear false witness, Honor your father and mother.'" And he said, "All these I have observed from my youth." And when Jesus heard it, he said to him, "One thing you still lack. Sell all that you have and distribute to the poor, and you will have treasure in heaven; and come, follow me." But when the man heard this he became sad, for he was very rich. Jesus, seeing him sad, said "How hard it is for those who have riches to enter the kingdom of God! For it is easier for a camel to go through the eye of a needle than for a rich man to enter the kingdom of God."

Those who heard it said, "Then who can be saved?" But Jesus said, "What is impossible with men is possible with God."

*Choir:* Glory to thee, O Lord, glory to thee.

### The Homily (omitted)

13

### LITANY OF FERVENT SUPPLICATION

*Priest:* Let us say with all our soul and with all our mind, let us say:

*Choir:* Κύριε, ἐλέησον. (Lord, have mercy.)

*Priest:* O, Lord almighty, the God of our fathers, we pray thee, hearken and have mercy.

*Choir:* Κύριε, ἐλέησον. (Lord, have mercy.)

*Priest:* Have mercy upon us, O God, according to thy great goodness, we pray thee, hearken and have mercy.

*Choir:* Κύριε, ἐλέησον. (Lord, have mercy.) **Three times. And so after the remaining petitions.**

*Priest:* Again we pray for pious and Orthodox Christians; for our Metropolitan Philip; for Priests, Deacons, and all other clergy; and for all our brethren in Christ.

*Priest:* Again we pray for mercy, life, peace, health, salvation, and visitation for the servants of God whom we call to mind at this time, and for the pardon and remission of their sins.

*Priest:* Again we pray for the blessed and ever-memorable founders of this holy temple; And for all our fathers and brethren the Orthodox departed this life before us, who here and in all the world lie asleep in the Lord.

*Priest:* Again we pray for those who bear fruit and do good

works in this Holy and all-venerable Temple: for those who serve and those who sing; and for all the people here present, who await thy great and rich mercy.

### EKPHONESIS OF THE PRAYER OF SUPPLICATION

*Priest:* ... for thou art a merciful God and lovest mankind, and to thee we ascribe glory: to the Father, and to the Son, and to the Holy Spirit: now and ever, and unto ages of ages. *Choir:* Amen.

14

### EKPHONESIS OF THE SECOND PRAYER OF THE FAITHFUL

*Priest:* Wisdom: That guarded always by thy might we may ascribe glory unto thee: to the Father, and to the Son, and to the Holy Spirit: now and ever, and unto ages of ages. *Choir:* Amen.

15

### CHERUBIC HYMN

*Choir:* We who mystically represent the Cherubim, and sing to the life-giving Trinity the thrice-holy hymn, let us now lay aside all earthly care ...

16

### THE GREAT ENTRANCE

*Priest:* Our Metropolitan Philip: the Lord God remember him in his Kingdom always: now and ever, and unto ages of ages.

*Choir:* Amen. **And so after each commemoration.**

*Priest:* The President of the United States and all civil authorities, and our Armed Forces everywhere: the Lord God remember them in his Kingdom always: now and ever, and unto ages of ages.

*Priest:* The Orthodox servants of God whom we call to mind at this time: that they may have mercy, life, peace, health, salvation and visitation, and pardon and remission of sins: the Lord God remember them in his Kingdom always: now and ever, and unto ages of ages.

*Priest:* The Orthodox servants of God departed this life: the Lord God remember them in his kingdom always: now and ever, and unto ages of ages.

*Priest:* The Lord God remember you all in his kingdom always: now and ever, and unto ages of ages.

17

*Choir:* ... that we may receive the King of all, who comes

invisibly upborne by the Angelic Hosts. Alleluia, alleluia, alleluia.

18

**LITANY OF THE PRECIOUS GIFTS AND THE KISS OF PEACE**

*Priest:* Let us complete our prayer unto the Lord.

*Choir:* Lord, have mercy. **And so after each of the following petitions.**

*Priest:* For the precious Gifts now offered, let us pray to the Lord.

*Priest:* For this holy House, and for those who with faith, reverence, and the fear of God enter therein, let us pray to the Lord.

*Priest:* For our deliverance from all tribulation wrath, danger, and necessity, let us pray to the Lord.

*Priest:* Help us; save us; have mercy on us; and keep us, O God, by thy grace.

*Priest:* That the whole day may be perfect, holy, peaceful, and sinless, let us ask of the Lord.

*Choir:* Grant this, O Lord. **And so after each of the following petitions.**

*Priest:* An angel of peace, a faithful guide, a guardian of our souls and bodies, let us ask of the Lord.

*Priest:* Pardon and remission of our sins and transgressions, let us ask of the Lord.

*Priest:* All things good and profitable for our souls and peace for the world, let us ask of the Lord.

*Priest:* That we may complete the remaining time of our life in peace and repentance, let us ask of the Lord.

*Priest:* A Christian ending to our life, painless, blameless, peaceful; and a good defense before the dread Judgment Seat of Christ, let us ask of the Lord.

*Priest:* Calling to remembrance our all-holy, immaculate, most blessed and glorious Lady Theotokos and ever-virgin Mary, with all the Saints, let us commend ourselves and each other, and all our life unto Christ our God.

*Choir:* To thee, O Lord.

**EKPHONESIS OF THE PRAYER OF THE PRECIOUS GIFTS**

*Priest:* ... through the compassions of thine Only-Begotten Son, with whom thou art blessed, together with thine all-holy and good and life-giving Spirit: now and ever, and unto ages of ages.

*Choir:* Amen.

*Priest:* Peace be to all.

*Choir:* And to thy spirit.

*Priest:* Let us love one another, that with one accord we may confess:

*Choir:* Father, Son, and Holy Spirit: the Trinity, one in essence and undivided.

19

**THE CREED**

*Priest:* The Doors! The Doors! In Wisdom, let us attend.

*Reader:* I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible.

And in one Lord Jesus Christ, the Son of God, the Only-begotten, Begotten of the Father before all worlds, Light of Light, Very God of Very God, Begotten, not made; of one essence with the Father, by whom all things were made:

Who for us men and for our salvation came down from heaven, and was incarnate by the Holy Spirit and the Virgin Mary, and was made man;

And was crucified also for us under Pontius Pilate, and suffered and was buried;

And the third day He rose again, according to the Scriptures; And ascended into heaven, and sitteth at the right hand of the Father;

And He shall come again with glory to judge the quick and the dead, Whose kingdom shall have no end.

And I believe in the Holy Spirit, the Lord and Giver of Life, Who proceedeth from the Father, Who with the Father and the Son together is worshipped and glorified, Who spake by the Prophets;

And I believe in One Holy Catholic and Apostolic Church.

I acknowledge one Baptism for the remission of sins.

I look for the Resurrection of the dead,

And the Life of the world to come.

Amen.

20

**THE HOLY OBLATION (ANAPHORA)**

*Priest:* 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, and the love of

God the Father, and the communion of the Holy Spirit, be with you all.

*Choir:* And with thy 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 Father, Son and Holy Spirit: the Trinity, one in essence, and undivided.

21

#### EKPHONESIS OF THE EUCHARISTIC PRAYER AND THE SANCTUS

*Priest:* ... singing the Triumphal Hymn, shouting, proclaiming and saying :

*Choir:* Holy, holy, holy, Lord Sabaoth; heaven and earth are full of thy glory; Hosanna in the highest. Blessed is He that cometh in the name of the Lord. Hosanna in the highest.

22

#### THE WORDS OF INSTITUTION AND ACCLAMATION OF OFFERING

*Priest:* Take, eat: this is my Body which is broken for you, for the remission of sins.

*Choir:* Amen.

*Priest:* Drink ye all of this: this is my Blood of the New Testament, which is shed for you and for many, for the remission of sins.

*Choir:* Amen.

*Priest:* Thine own of thine own, offering unto thee, in behalf of all, and for all...

*Choir:* ... We praise thee, we bless thee, we give thanks to thee, O Lord, and we beseech thee, O our God.

23

#### MEGALYNARION AND CONCLUSION OF THE ANAPHORA

*Priest:* ... especially our all-holy, immaculate, most blessed and glorious Lady Theotokos and ever-virgin Mary:

*Choir:* It is meet to bless thee, O Theotokos, ever blessed and art blameless, and Mother of our God. More honorable than the Cherubim, and more glorious beyond compare than the Seraphim, who without stain bearest God the Word, O Theotokos: we magnify thee.

*Priest:* ... Among the first be mindful, O Lord, of our Metropolitan Philip, whom do thou grant unto thy holy

churches in peace, safety, honor, health and length of days, and rightly dividing the word of thy truth.

*Choir:* And of all mankind.

*Priest:* ... And grant us with one mouth and one heart to glorify and praise thine all-honorable and majestic name: of the Father, and of the Son, and of the Holy Spirit: now and ever, and unto ages of ages.

*Choir:* Amen.

*Priest:* And the mercies of our great God and Savior Jesus Christ be with you all.

*Choir:* And with thy spirit.

24

#### THE PREPARATION FOR HOLY COMMUNION

##### LITANY OF THE LORD'S PRAYER

*Priest:* Calling to remembrance all the Saints, again and again in peace let us pray to the Lord.

*Choir:* Lord, have mercy. **And so after each petition.**

*Priest:* For the precious Gifts which have been offered and sanctified, let us pray to the Lord.

*Priest:* That our God, who loveth mankind, receiving them upon his holy, heavenly, and ideal Altar for an odor of spiritual fragrance, will send down upon us in return his divine grace and the gift of the Holy Spirit, let us pray to the Lord.

*Priest:* For our deliverance from all tribulation, wrath, danger, and necessity, let us pray to the Lord.

*Priest:* Help us; save us; have mercy on us; and keep us, O God, by thy grace.

*Priest:* That the whole day may be perfect, holy, peaceful, and sinless, let us ask of the Lord.

*Choir:* Grant this, O Lord. **And so after each petition.**

*Priest:* An angel of peace, a faithful guide, a guardian of our souls and bodies, let us ask of the Lord.

*Priest:* Pardon and remission of our sins and transgressions,



let us ask of the Lord.

*Priest:* All things good and profitable for our souls, and peace for the world, let us ask of the Lord.

*Priest:* That we may complete the remaining time of our life in peace and repentance, let us ask of the Lord.

*Priest:* A Christian ending to our life, painless, blameless, and peaceful; and for a good defense before the dread Judgment Seat of Christ, let us ask of the Lord.

*Priest:* That we may have the Faith, and communion of the Holy Spirit, let us commend ourselves and each other, and all our life unto Christ our God.

*Choir:* To thee, O Lord.

*Priest:* ... And vouchsafe, O Lord, that with boldness and without condemnation we may dare to call upon thee, the heavenly God, as Father, and to say:

25

#### THE LORD'S PRAYER

*Reader:* 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 to all.

*Choir:* And with thy spirit.

*Priest:* Let us bow our heads unto the Lord.

*Choir:* To thee, O Lord.

*Priest:* Through the grace and compassion and love toward man of thine Only-begotten Son, with whom thou art



blessed, together with thine all-holy, good, and life-giving Spirit: now and ever, and unto ages of ages.

*Choir:* Amen.

#### THE ELEVATION

*Priest:* Let us be attend! Holy Things are for the holy.

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

26

#### COMMUNION VERSE AND COMMUNION OF THE CLERGY (PSALM 148:1)

*Choir:* Praise ye the Lord from the heavens: praise ye the Lord from the highest. Alleluia.

27

#### DISTRIBUTION OF HOLY COMMUNION

*Priest:* With fear of God, and faith and love, draw near.

*Choir:* Blessed is he that cometh in the Name of the Lord; God is the Lord and hath revealed himself unto us.

28

#### COMMUNION HYMN: OF THY MYSTICAL SUPPER

*Choir:* Of thy mystical supper let me partake today, O Son of God, for thy mystery I will not speak to thine enemies nor like Judas kiss thee, but like the thief on the cross, will I confess thee. Lord, remember me in thy kingdom.

#### POST-COMMUNION HYMNS

29

*Priest:* O God, save thy people and bless thine inheritance.

*Choir:* We have seen the true light, and have received the heavenly Spirit; we have found the true faith, worshipping the undivided Trinity: for He hath saved us.

30

*Priest:* ... always: now and ever, and unto ages of ages.

*Choir:* Amen. Let our mouths be filled with thy praise, O Lord, that we may sing of thy glory: for thou hast permitted us to partake of thy holy, divine, immortal and life-giving Mysteries. Establish us in thy Sanctification, that always we may meditate upon thy righteousness. Alleluia, alleluia, alleluia.

31

#### THANKSGIVING AND (CONSTANTINOPOLITAN) DISMISSAL

*Priest:* Attend! Having partaken of the divine, holy, immaculate, immortal, heavenly, life-giving, and terrible

Mysteries of Christ, let us worthily give thanks unto the Lord.

*Choir:* Lord, have mercy.

*Priest:* Help us; save us; have mercy on us; and keep us, God, by thy grace.

*Choir:* Lord, have mercy.

*Priest:* Asking that the whole day may be perfect, holy, peaceful, and sinless, let us commend ourselves and each other, and all our life unto Christ our God.

*Choir:* To thee, O Lord.

#### **EKPHONESIS OF THE PRAYER OF THANKSGIVING**

*Priest:* ... For thou art our sanctification, and unto thee we ascribe glory: to the Father and to the Son and to the Holy Spirit, now and ever and unto ages of ages.

*Choir:* Amen.

*Priest:* Let us go forth in peace.

*Choir:* In the name of the Lord.

32

#### **THE PRAYER BEHIND THE AMBO**

*Priest:* Let us pray to the Lord.

*Choir:* Lord, have mercy.

*Priest:* O Lord, who blessest those who bless thee, and sanctifiest those who put their trust in thee: save thy people and bless thine inheritance; preserve the fulness of thy Church; sanctify those who love the beauty of thy House; glorify them in recompense by thy divine power, and forsake us not who hope on thee. Give peace to thy world, to thy Churches, to the priests, to all civil authorities, to our Armed Forces, and to all thy people: for every good and perfect gift is from above, cometh down from thee, the Father of Lights; and unto thee we ascribe glory, thanksgiving, and worship: to the Father and to the Son and the Holy Spirit: now and ever, and unto ages of ages.

*Choir:* Amen.

33

#### **FINAL (MONASTIC) DISMISSAL**

*Choir:* Blessed be the name of the Lord, henceforth and forever. **Three times.**

34

*Priest:* Let us pray to the Lord.

*Choir:* Lord, have mercy.

*Priest:* The blessing of the Lord and his mercy come upon you through his grace and love towards man, always: now and ever and unto the ages of ages.

*Choir:* Amen.

*Priest:* Glory to thee, O Christ our God and our hope, glory to thee.

*Choir:* Glory to the Father, and to the Son, and to the Holy Spirit: both now and ever, and unto ages of ages. Amen. Lord, have mercy; Lord, have mercy. Lord, have mercy. Father, bless.

*Priest:* He who rose again from the dead, Christ our true God, through the intercessions of his all-immaculate and all-blameless holy Mother, by the might of the precious and life-giving Cross; by the protection of the honorable Bodiless Powers of heaven; at the supplication of the honorable, glorious Prophet, Forerunner and Baptist John; of the holy, glorious and all-laudable Apostles; of the holy, glorious and right-victorious Martyrs; of our venerable and God-bearing Fathers; of the holy and righteous ancestors of God, Joachim and Anna; of Saints Barbara and John of Damascus, whose memory we celebrate, and all the saints, have mercy upon us and us, forasmuch as he is good and loveth mankind.

**Aloud.** Through the prayers of our holy Fathers, Lord Jesus Christ our God, have mercy upon us and save us.

*Choir:* Amen.

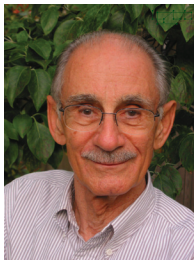
THE END OF THE DIVINE LITURGY OF ST. JOHN CHRYSOSTOM



## PETER S. MICHAELIDES

Peter S. Michaelides was born in Greece in 1930 and emigrated with his family to the United States in 1937. His father George P. Michaelides had earned a doctorate from Union Theological Seminary in New York, making his career as Professor of Church History and then President of the Schauffler College of Religious and Social Work (incorporated under his leadership into the Oberlin Graduate School of Theology) in Cleveland, Ohio, where Peter spent the rest of his childhood. He earned his undergraduate degree in music (piano) from Baldwin-Wallace College, in Berea, Ohio, where he and (later, Rev.) James Meena were classmates. After two years in the U.S. Army, and upon graduating with a master's degree in composition from Oberlin College, he married Phyllis Zoeller, a pianist and fellow Oberlin graduate. The couple moved to California for Peter to pursue a doctorate at UCLA, but thanks to a scholarship opportunity, he decided to attend the University of Southern California, where his teachers were the neo-classical composers Halsey Stevens and Ingolf Dahl.

Following his coursework at USC, Michaelides served as an instructor at the University of California Santa Barbara, teaching music history and theory, writing short liturgical pieces for the choir at St. Barbara Greek Orthodox Church, and working on his dissertation. He then took a one-year temporary post at Lewis and Clark College in Portland, Oregon, where he also directed the choir at Holy Trinity Greek Orthodox Church and wrote program notes for the Portland Symphony (renamed the Oregon Symphony in 1967). In 1965, Dr. Michaelides moved his family to Cedar Falls, Iowa, where he secured a tenured position on the faculty of music at the University of Northern Iowa (UNI).



After arriving in Iowa, Dr. Michaelides began to compose utilizing serial techniques. He applied these with some strictness in *Perspectives* (1967), a song cycle for soprano and piano on texts from the *Oxford Book of Greek Verse in Translation*. As he returned in subsequent years to the composition of tonal music, Dr. Michaelides continued to be influenced by serialism's organizational rigor.

Michaelides enjoyed the ready availability of plentiful and excellent players and singers at UNI. *Lamentations of Jeremiah*, composed the following year in 1968 for double wind band, double symphonic chorus, soloists, expanded percussion section, and speaking chorus, took advantage of certain aspects of serial technique, but was more directly allied with the work of Xenakis and Penderecki. Like them, Michaelides found new expressive possibilities through sonic textures, from sound clusters to monophonic chant-like recitation, performed with spatial effects. A series of works enigmatically named *Forces* likewise demands high numbers of musicians arranged in large spaces, such as *Forces II* for expanded wind band, *Forces IV* for full romantic orchestra, and *Forces III* and *Forces VI*, each for an a cappella ensemble of 82 and 61 individual solo singers respectively.

After retiring from UNI, Michaelides relocated to New Mexico, where he continues to compose. Recent works include *Forces VII—Collage* for 21-voice choir, commissioned by the Santa Fe Desert Chorale; *Four Nocturnes for Harpsichord*; *Planet Forces* for soprano and chamber orchestra; and *The Marriage of Color and Sound* for solo piano, inspired by a set of paintings by French artist Jean-Claude Gaugy, who also commissioned their composition. Michaelides completed a setting of “Gospodi pomilui” (the 40-fold Lord have mercy) for the Konovets Vocal Quartet from St. Petersburg, Russia, and was commissioned to write a setting of the megalynarion “O angelos evoa” by the choir of Holy Trinity Greek Orthodox Cathedral in Portland for its 2007 centenary celebrations. His current projects include a forthcoming commissioned composition for the Grammy-award-winning vocal ensemble Chanticleer.

—Mark Powell

## THE VERY REVEREND ARCHPRIEST GEORGE A. GRAY III

The Very Reverend George A. Gray has been the pastor of St. Nicholas Orthodox Church in Portland, Oregon, since 1982. After earning his undergraduate degree at the University of San Francisco, Fr. George received his M.Div. in 1982 from St. Vladimir's Orthodox Theological Seminary in Crestwood, New York. And in 1987 he received an M.A. from Mount Angel Seminary in St. Benedict, Oregon. In addition to fulfilling his pastoral duties at St. Nicholas parish (Portland's oldest Orthodox church, founded in 1895), he is an adjunct instructor of Church History and Biblical Studies in the Department of Theology at the University of Portland. He has also taught at Mt. Angel Seminary and Marylhurst University (West Linn, Oregon). Author of a number of booklets and articles, including *Portraits of American Saints* and study notes for The Apocalypse & the Gospel of John in *The Orthodox Study Bible*, he is currently working on a project that contrasts the life and witness of Herman of Alaska and Damien of Molokai. He is married to Matushka Daria Gray, a Speech and Language Therapist. They have one son Kyron who is a Marine Science Technician for the U.S. Coast Guard Reserves and an EMT in the Portland area. In addition to singing the priest's part on this present recording, Father George served two terms on the board of directors of Cappella Romana.

## ALEXANDER LINGAS

Alexander Lingas, Cappella Romana's founder and artistic director, is a Senior Lecturer in Music at City University in London and a Fellow of the University of Oxford's European Humanities Research Centre. He was formerly Assistant Professor of Music History at Arizona State University's School of Music and a British Academy Junior Research Fellow at St Peter's College, Oxford. He also serves as a lecturer for the Institute of Orthodox Christian Studies at the University of Cambridge.

Dr. Lingas has received a number of academic awards, including the British Academy's Thank-Offering to Britain

Fellowship for 2009-2010. He has previously been awarded fellowships from the Social Sciences and Humanities Research Council of Canada (for theological study under Metropolitan Kallistos (Ware) of Diokleia), Dumbarton Oaks (Harvard University), the Institute for Advanced Study, and the American Council of Learned Societies (NEH Areas Studies Fellowship). His musical studies in Greece with noted cantor Lycourgos Angelopoulos were supported by the Folbright and the Alexander S. Onassis foundations. Dr Lingas has written articles for the *The Oxford Handbook of Byzantine Studies*, *The New Grove Dictionary of Music and Musicians*, *Einaudi's Enciclopedia della musica*, *Die Musik in Geschichte und Gegenwart*, *The Oxford Companion to Music* and *The Orthodox Encyclopedia* published by the Research Center of the Moscow Patriarchate. He is currently working on a 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.



Its performances "like jeweled light flooding the space" (Los Angeles Times), **Cappella Romana** is a vocal chamber ensemble dedicated to combining passion with scholarship in its exploration of the musical traditions of the Christian East and West, with emphasis on early and contemporary music. Founded in 1991, Cappella Romana's name refers to the medieval Greek concept of the Roman *oikoumene* (inhabited world), which embraced Rome and Western Europe as well as the Byzantine Empire of Constantinople ("New Rome") and its Slavic commonwealth. Each program in some way reflects the musical, cultural and spiritual heritage of this ecumenical vision.

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 Byzantine and Slavic 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 Adams, Ivan Moody, Arvo Pärt, and John Tavener, as well as promoting the work of North Americans such as Fr. Sergei Glagolev, Christos Hatzis, Robert Kyr, Peter Michaelides, and Tikey Zes.

The ensemble presents 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 artists as conductor Paul Hillier, chant-specialist Ioannis Arvanitis, composer Ivan Moody, and Slavic music expert Mark Bailey.

Cappella Romana tours regularly and made its European debut at the 2004 Byzantine Festival in London with concerts at the Queen Elizabeth Hall, St. Paul's Cathedral, and the Greek Orthodox Cathedral of St. Sophia. The same year the Metropolitan Museum of Art in New York presented the ensemble and released its CD *Music of Byzantium* for the exhibit *Byzantium: Faith and Power 1261–1557*. The J. Paul Getty Center has presented Cappella Romana twice, commissioning a newly researched program of Sinaïte chants for the exhibit *Holy Image, Hallowed Ground: Icons from Sinai*. Other appearances include concerts for such academic institutions as Princeton, Yale, and the Pontificio Istituto Orientale (Rome), in addition to music festivals in Canada, Ireland, Italy, the United Kingdom, and the USA.

Cappella Romana has previously released twelve other compact discs: *Tikey Zes Choral Works* and *When Augustus Reign'd* (Gagliano Records); *The Akáthistos Hymn by Ivan Moody*, *Epiphany: Medieval Byzantine Chant*, and *Gothic Pipes: The Earliest Organ Music* (Gothic Records/Loft); *Music of Byzantium* (in cooperation with the Metropolitan Museum of Art, selling over 12,000 copies); *Lay Aside All Earthly Cares: Music by Fr. Sergei Glagolev*, *The Fall of Constantinople*, *Byzantium in Rome: Medieval Byzantine Chant from Grottaferrata*, *The Divine Liturgy in English in Byzantine Chant*, *Richard Toensing: Kontakion on the Nativity of Christ and New Orthodox Carols* (CR Records), and a compilation of Byzantine music *Byzantium: 330-1453* in cooperation with the Royal Academy of Arts in London for an exhibition of the same name in 2008-09.

Forthcoming recordings include *Mt. Sinai: Frontier of Byzantium* (Medieval Byzantine Chant from the Monastery of St. Catherine, Sinai), a disc of choral works of the Finnish Orthodox Church directed by Ivan Moody, a disc of 15th-century Greek and Latin music from the island of Cyprus, and a choral setting of the Divine Liturgy by Tikey Zes.

## PRODUCTION CREDITS

**Executive Producer:** Mark Powell (Cappella Romana)

**Recording, Remixing and Mastering Producer; Digital**

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**Recording Engineer:** Bill Levey (ViaAudio, Seattle, WA)

**Remixing and Mastering Engineer:** Preston Smith (PerfectRecord, St. Paul, MN)

**Editing Preparation:** John Boyer

**Graphic design/booklet editor:** Mark Powell

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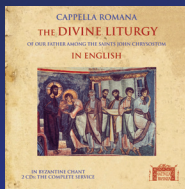


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in memory of Edward Austin McRae**

**St. Barbara Greek Orthodox Church, Santa Barbara**



**The Divine Liturgy in English in Byzantine Chant**

The complete service on two CDs, featuring music drawn from the most authoritative traditions of Byzantine chanting. 40-page booklet with extensive essays on liturgy and Byzantine chant.



**The Fall of Constantinople**

Cappella Romana's most in-demand program, of Byzantine chant and polyphony c.1453 and motets by Guillaume Dufay, explores the musical legacy of New Rome—caught between Latin West and Islamic East.



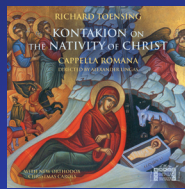
**Music of Byzantium**

With over 12,000 copies sold, this disc was released for the Metropolitan Museum of Art's 2004 exhibit "Byzantium: Faith and Power." Features Byzantine music from 1261 to 1557.



**Lay Aside All Earthly Cares: Orthodox Choral Works in English**

Russian-styled music in English by the visionary priest, composer, and teacher Fr. Sergei Glagolev (b. 1927). Conducted by Vladimir Morosan.



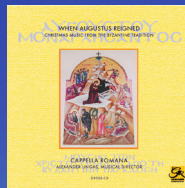
**Kontakion on the Nativity**

American composer Richard Toensing creates a vibrant musical synthesis of East and West with new settings of ancient Orthodox Christmas texts, especially the dramatic works of St. Romanos the Melodist.



**Byzantium in Rome: Medieval Byzantine Chant**

Led by Ioannis Arvanitis, this 2-CD set bears witness to Constantinopolitan music from before the Latin conquest of 1204, as recorded at Abbey of Grottaferrata near Rome (founded 1004).



**When Augustus Reigns: Christmas Music from the Byzantine Tradition**

Features a *cappella* choral works by Adamis, Michaelides, Desby, Zes, and Vergin, and medieval Byzantine chant.



**Tikey Zes Choral Works**

A collection of sacred and secular compositions in Greek and English by Greek-American composer, Tikey Zes. Includes his elegant choral setting of "Soma Christou."