

HEAVEN AND EARTH

CAPPELLA ROMANA

JOHN MICHAEL BOYER

WITH 45TH PARALLEL UNIVERSE



IKON OF LIGHT JOHN TAVENER

HEAVEN AND EARTH: A SONG OF CREATION

TIKEY ZES · RICHARD TOENSING · KURT SANDER

ALEXANDER KHALIL · JOHN MICHAEL BOYER · MATTHEW ARNDT

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HEAVEN AND EARTH

Cappella Romana

John Michael Boyer, associate music director & conductor, with 45th Parallel Universe

Ikon of Light Sir John Tavener | *Heaven and Earth: A Song of Creation* Matthew Arndt ·

John Michael Boyer · Alexander Khalil · Kurt Sander · Richard Toensing · Tikey Zes

DISC 1 – *Ikon of Light* John Tavener (1944–2013) CAPPELLA ROMANA, 45TH PARALLEL UNIVERSE

1	Φῶς / Phós I	3:59
2	Δόξα / Dóxa	4:14
3	Τρισάγιον / Triságion I	3:20
4	Mystic Prayer to the Holy Spirit	20:20
5	Τρισάγιον / Triságion II	3:25
6	Φῶς / Phós II	3:57
7	Ἐπιφάνεια / Epiphánia	4:16
DISC 1 TOTAL		43:37

DISC 2 – *Heaven and Earth: A Song of Creation* CAPPELLA ROMANA

1	“Come, let us worship... Bless the Lord, O my soul”	John Michael Boyer (1978–)	4:38
2	“Stretching out the heavens”	Boyer	2:49
3	“The deep, like a cloak”	Tikey Zes (1927–)	3:33
4	“He waters the mountains”	Alexander Khalil (1969–)	5:40
5	“He made the moon”	Kurt Sander (1969–)	5:49
6	“There is the sea”	Matthew Arndt (1976–)	7:19
7	“May the glory of the Lord endure to the ages”	Richard Toensing (1940–2014)	8:52
8	“Glory to the Father... Both now...”	Boyer	1:14
9	“Alleluia... Glory to you...”	Toensing	4:10
DISC 2 TOTAL			44:10
TOTAL			87:47

CAPPELLA ROMANA

John Michael Boyer

ASSOCIATE MUSIC DIRECTOR & CONDUCTOR



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HOW MAGNIFIED ARE YOUR WORKS, O LORD

Voice and light, mystical and practical

In the Orthodox tradition, light signifies truth: both supernatural and natural, mystical and practical. To know the uncreated light of the Transfiguration is the goal of hesychastic spiritual contemplation. Constantinople's Hagia Sophia manifested this contemplation materially: the cathedral's surfaces reflected and amplified natural sunlight visually as well as human voices acoustically. Hagia Sophia mingled the two into a single sensory experience that replicated heaven on earth for the worshipper.

Sir John Tavener's *Ikon of Light* (1983) and the work here by six Orthodox composers, *Heaven and Earth: A Song of Creation* (2018) are complementary musical compositions that focus on these parallel aspects of light—supernatural and natural—in Orthodox spirituality. Tavener takes the uncreated light as his main theme, exploring the inner, mystical illumination of the soul. *Heaven and Earth* complements Tavener's project. In setting the psalmist's paean to the divinely

created order—Psalm 103 (LXX)—the six collaborating composers focused their attention on created light. This is the light of creation that reveals God through the natural world: “You have clothed yourself with thanksgiving and majesty, wrapping yourself in light as a cloak[.]” Paired together, these two works reveal that the light of the physical universe is not radically separate from the uncreated light that the disciples saw on Mount Tabor in the Transfiguration account. Rather, Creation itself is an epiphany, a divine manifestation of the indwelling of the Holy Spirit.

Ikon of Light

Ikon of Light's contemplation of the uncreated light begins with the opening statements of “Φῶς / Phós” (Light) and “Δόξα / Dóxa” (Glory). In these movements, the choir is in musical dialogue with a string trio, with the voices representing God “in his uncreated energies” and the strings “the soul yearning for God,” according to the composer. The Triságon hymn (“Holy God, Holy Strong, Holy Immortal, have mercy on us”) follows. Here Tavener has arranged two medieval melodies to be performed by strings and choir in alternation, punctuated

with silences. Here the silences are another way to represent uncreated light, and the string trio's further statements of the Triságon re-emphasize the soul's yearning. The Triságon serves as an invitatory for the central movement, in which Tavener sets St. Symeon the New Theologian's “Mystic Prayer to the Holy Spirit.”

Throughout this invocation, Tavener's setting grows ever more melodically ecstatic and expressive. He escalates its intensity over a four-octave range, building towards a sustained manifestation of the Mystic Prayer. At the same time, the dynamism and expression is always in the service of interior contemplation, as underscored by the presence of the string trio throughout the movement. Tavener first gives the strings interludes between sections of text, and then weaves the string parts together with the choir, suggesting the yearning soul's ultimate union with God. Following St. Symeon's prayer, the final section of *Ikon of Light* is a mirror image of the opening, with restatements of the Triságon, Dóxa, and Phós concluding the work. The epilogue, Epiphánia, ties off its nested, symmetrical structure.

Heaven and Earth

Like *Ikon of Light*, *Heaven and Earth* is a dynamic, ecstatic work that also explores the relationship between voice and light, while taking a different creative path to get there. The composers aimed to present a musical “unity in diversity” that reflects the psalmist's depiction of the diversity of the cosmos. To the extent that God is openly virtuosic in his divine creation, so too are the composers virtuosic in their human subcreation. Their collaboration results in a musical kaleidoscope—differently shaped fragments of the same material reflecting the same light in diverse ways that come together into something new. The unified whole of the experience elevates everyone's work into something transcendent.

As discussed, Tavener constructed *Ikon of Light* as musically and textually symmetrical. Symmetry is certainly an option for setting Psalm 103, and other composers have emphasized this. Benedict Sheehan's recent setting overlays a chiasmic (ABCBA) framework over the text, for example (see Sheehan 2021). With *Heaven and Earth*, however, the composers built their collaboration around a linear structure. John Michael

Boyer sets the opening statement with the refrain, “Glory to you, O God, Alleluia” in received-tradition Byzantine chant in mode Plagal IV followed immediately by the invitatory of Byzantine offices, “Come let us worship and fall down before God our King...” He then hands the melody from voice part to voice part, treating each as a unison antiphonal Byzantine chant line. He builds his movement around the *théseis* (“formulae”) idiomatic to Byzantine music and hands it off between the burnished timbre of the men to the glittering sound of the women. This firmly establishes the refrain’s melody in its own idiom while also hinting at the sonic journey to come.

The composers then set their sections of the psalm in their own compositional voices, with the refrain as a vital leitmotif. This leitmotif unifies the musical material, serves as a point of development, and marks off the overall structure of the work. Tikey Zes (“The deep, like a cloak”) reframes the choral approach to the material, drawing heavily from Renaissance modal polyphony and the vocabulary of his own Orthodox choral works. He alternates between dense homophonic part writing and independent moving lines,

concluding his section with a majestic statement of the refrain.

Alexander Khalil (“He waters the mountains”), like Boyer, employs the melodic *théseis* of Byzantine chant, but devises yet another choral configuration, writing for a unison ensemble with a seamless four-octave range. The sections overlap as the singers each enter and exit the chant within their own personal vocal ranges.

Kurt Sander (“He made the moon”) contributes a lush, flowing anthem strongly influenced by Slavic choral traditions. The grand climax of his movement is, fittingly, the text central to Heaven and Earth’s concept: “How magnified are your works, O Lord. With wisdom, you have made them all.” His sweeping vocal gesture tapers into a simple intonation by a soloist, fading out with a still, controlled statement of the refrain.

Matthew Arndt (“There is the sea, great and wide”) brings to bear an extensive harmonic and rhythmic vocabulary, taking inspiration from the so-called “contrasted” polyphony of Georgia and the Caucasus, with three partially improvised sung parts. He paints the more unsettling aspects of the psalm with liberal dissonance and

metrical ambiguity, especially at “this dragon which you fashioned to sport in it.” He ends likewise with harmonic ambiguity, building his concluding statement of the refrain from fifths and octaves.

Richard Toensing (“May the glory of the Lord endure to the ages”) directs the ensemble to configure itself into one final variation, a double choir of eight voices each. Imbuing the melodic line with momentum through the movement, he narrows and expands the vocal texture, building to a dramatic, ethereal restatement of the crux of the entire work: “O Lord, how magnified are your works. With wisdom, you have made them all.”

Liturgical context

In both *Ikon of Light* and *Heaven and Earth*, the composers have consciously crafted concert works as communal experiences that acknowledge a common liturgical shape. In *Ikon of Light*, Tavener uses the Triságon, a liturgical text, to frame St. Symeon’s personal discourse on interior contemplation, suggesting the accessibility of Symeon’s vision to all. Similarly, *Heaven and Earth* builds on the use of Psalm 103 in worship to meditate on the

exterior, created order. In addition to the invitatory, the composers also refer to the *Anoixantaria*, the practice—peculiar to the Byzantine chant repertory—of singing the last ten verses of the Vespertal psalm slowly and melismatically, troping each with a Trinitarian doxological statement and the refrain “Glory to you, O God. Alleluia.”

Byzantine-informed performance

In Cappella Romana’s presentation of these two works, a “Byzantine-informed” performance practice emerges. While neither work is a chant composition in and of itself, both nonetheless borrow and quote chant material. To execute this appropriately, the performers must be aware of the musical tradition beyond what is indicated on the page. Key to this awareness is a sensitivity to the cantorial concept of *hyphos* (“style”), referring to the execution of unwritten specifics of performance practice. Alexander Khalil describes two ways of explaining *hyphos*: 1) musical expression, or “proper presentation” of the notated line, and 2) interpretive melodic realization—that is, the realization of the notated line and the freedom to do so within unwritten, internalized constraints.

How both understandings of *hyphos* inform the performance practice of Byzantine-influenced works is a much-debated question. This is true even within Byzantine chant itself. Western chant scholars in the early 20th century tended to interpret medieval psaltic manuscripts through a lens heavily tinted by Solesmes' Gregorian chant revival. In response, Greek cantors and musicologists made an aggressive case for greater continuity of performance practice. Marcel Pérès and Lycourgos Angelopoulos pioneered the application of this latter approach to Western music in Ensemble Organum's recordings of Old Roman chant manuscripts, an undertaking fundamentally shaped by Angelopoulos' expertise as a Byzantine cantor. Their collaboration has served as a key source of inspiration and guidance for Cappella Romana's own related work. For example, John Michael Boyer has guided ensembles in the interpretation of Tavener's works for much of his career, including work with Chanticleer to show proper sensitivity to the composer's borrowing of Byzantine material, lest it devolve either into a non-specific vocal oddity or a clumsy appropriation.

In the present recording, Cappella Romana's performance of two Byzantine-inspired works relies on the common thread of *hyphos*. The performance tradition and sound world that the chant borrowings imply are treated as central to and inseparable from the notated melodies themselves.

In *Ikon of Light*, for example, Tavener's use of medieval Triságon melodies brings this to the foreground. He gives the choir a direct quotation of Dimitri Conomos' published staff notation transcription of the Triságon from MS Athens 2622 (see Conomos 1974), with the direction to sing it "freely, as in Byzantine chant" in a "strong and solemn" manner. Perhaps Tavener is advocating here the "musical expression" framework for *hyphos* in the performance. However, without any additional information or context, a choir might execute it as a self-conscious, angular insertion of musical material unfamiliar to performers and audience. Under Boyer's direction, Cappella Romana re-interprets and executes this written melody with specific attention to the understanding of *hyphos* as melodic realization. In line with Cappella Romana's

usual approach, both modern cantorial practice as well as current research into the interpretation of medieval Byzantine musical manuscripts shape the ensemble's execution of the Triságon here. The result sounds at once idiomatic to Tavener as well as to Byzantine chant. Boyer is able to apply his knowledge of modern and medieval chant repertoire to the manuscript transcription, and while not correcting it, he nonetheless executes it in the way that can credibly represent what Tavener surely *meant*.

Heaven and Earth reflects "Byzantine-informed" performance in both its composition as well as its execution, albeit from a different angle than *Ikon of Light*. As already discussed, in setting Psalm 103, the collaborators drew influence and structure from the Byzantine Anoixantaria with its tropes and refrain. The refrain's common Byzantine chant melody serves as unifying thematic material, providing clear cohesion to what would otherwise be very disparate sections.

At the same time, the refrain is also the motivic engine for the composers to exercise musical creativity. Here is a clear synergy

between composers and ensemble; they are all able to mold the refrain into a new idea, at once identifiable as itself while also sounding of a piece with their respective compositional outputs. Throughout *Heaven and Earth*'s musical tapestry, Boyer's direction always ensures that Cappella Romana sings the chant as chant—with the appropriate *hyphos*—while also bringing to life each composer's reshaping of it with sensitivity to the intended approach. The ensemble thus highlights the Byzantine material appropriately in each musical language while also keeping the compositional approaches distinct. The chant refrain allows the sections to cohere and to be themselves, a true unity in diversity: "How magnified are your works, O Lord! With wisdom, you have made them all."

Richard Barrett

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Texts and Translations

DISC 1 – *Ikon of Light*

*“He saw nothing but light all around him, and did not know whether he was standing on the ground....
Instead he was wholly in the presence of immaterial light, and seemed to himself to have turned into light.”*

—Discourse xxii, St. Symeon the New Theologian

1 Φῶς / Phós I

“It shines on us without evening, without change, without alteration, without form...”

—St. Symeon the New Theologian

Φῶς.

Light.

2 Δόξα / Dóxa

Δόξα.

Glory.

3 Τρισάγιον / Triságion I

Ἅγιος ὁ Θεός, Ἅγιος ἰσχυρός, Ἅγιος ἀθάνατος, ἐλέησον ἡμάς.

Holy God, Holy Strong, Holy Immortal,
have mercy on us.

4 Mystic Prayer to the Holy Spirit

—St. Symeon the New Theologian (949–1022)

Ἐλθέ τὸ φῶς τὸ ἀληθινόν.

Come, true light.

Ἐλθέ ἡ αἰώνιος ζωή.

Come, life eternal.

Ἐλθέ τὸ ἀποκεκρυμμένον μυστήριον.

Come, hidden mystery.

Ἐλθέ ὁ ἀκατονόμαστος θησαυρός.

Come, treasure without name.

Ἐλθέ τὸ ἀνεκφώνητον πρᾶγμα.

Come, reality beyond all words.

Ἐλθέ τὸ ἀκατανόητον πρόσωπον.

Come, person beyond all understanding.

Ἐλθέ ἡ ἀἴδιος ἀγαλλίασις.

Come, rejoicing without end.

Ἐλθέ τὸ ἀνέσπερον φῶς.

Come, light that knows no evening.

Ἐλθὲ πάντων τῶν μελλόντων σωθῆναι
ἢ ἀληθινὴ προσδοκία.
Ἐλθὲ τῶν κειμένων ἢ ἔγερσις.
Ἐλθὲ τῶν νεκρῶν ἢ ἀνάστασις.
Ἐλθὲ ὁ δυνατός, ὁ πάντα αἰὶ ποιῶν καὶ
μεταποιῶν καὶ ἀλλοιῶν μόνῳ τῷ βούλεσθαι.
Ἐλθὲ ὁ ἀόρατος καὶ ἀναφῆς πάντῃ ἀψηλάφητος.
Ἐλθὲ ὁ αἰὶ μένων ἀμετακίνητος καὶ καθ' ὥραν ὅλος
μετακινούμενος καὶ ἐρχόμενος πρὸς ἡμᾶς τοὺς ἐν τῷ
ἅδῃ κειμένους, ὁ ὑπεράνω πάντων
τῶν οὐρανῶν.
Ἐλθὲ τὸ περιπόθητον ὄνομα καὶ θρυλούμενον,
λαληθῆναι δὲ παρ' ἡμῶν, ὅπερ εἶς, ἢ γνωσθῆναι,
ὁποῖος ἢ ποταπός, ὅλως ἡμῖν ἀνεπίδεκτον.
Ἐλθὲ ἡ αἰώνιος χαρά.
Ἐλθὲ τὸ στέφος τὸ ἀμαράντινον.
Ἐλθὲ ἡ πορφύρα τοῦ μεγάλου
Θεοῦ καὶ βασιλέως ἡμῶν.
Ἐλθὲ ἡ ζώνη ἡ κρυσταλλοειδῆς καὶ διάλιθος.
Ἐλθὲ τὸ ὑπόδημα τὸ ἀπρόσιτον.
Ἐλθὲ ἡ βασιλῆιος ἀλουργίς καὶ αὐτοκρατορικὴ
ὄντως δεξιά.
Ἐλθὲ, ὃν ἐπόθησε καὶ ποθεῖ
ἡ ταλαίπωρός μου ψυχὴ,
Ἐλθὲ ὁ μόνος πρὸς μόνον, ὅτι μόνος εἰμί,
καθάπερ ὀρᾶς.
Ἐλθὲ ὁ χωρίσας ἐκ πάντων καὶ
ποιήσας με μόνον ἐπὶ τῆς γῆς,
Ἐλθὲ ὁ γενόμενος πόθος αὐτὸς ἐν ἐμοὶ καὶ
ποθεῖν σε ποιήσας με, τὸν ἀπρόσιτον
παντελῶς.
Ἐλθὲ ἡ πνοή μου καὶ ἡ ζωή.
Ἐλθὲ ἡ παραμυθία τῆς ταπεινῆς μου ψυχῆς.
Ἐλθὲ ἡ χαρὰ καὶ ἡ δόξα καὶ ἡ διηνεκὴς μου τρυφή.

Come, unfailing
expectation of the saved.
Come, the raising of the fallen.
Come, the resurrection of the dead.
Come, all-powerful, for unceasingly you create,
refashion and change all things by your will alone.
Come, invisible, whom none may touch and handle.
Come, for you continue always unmoved, yet at every
instant you are wholly in movement; you draw near
to us who lie in hell, yet you remain higher
than the heavens.
Come, for your Name fills our hearts with longing and
is ever on our lips; yet who you are and what your
nature is, we cannot say or know.
Come, eternal joy.
Come, unfading garland.
Come, purple vesture of our great
God and King.
Come, belt of crystal set with precious stones.
Come, sandal that none dares to touch.
Come, royal robe and right hand
of true sovereignty.
Come, for my wretched soul has ever longed and ever
longs for you.
Come, Alone to the alone, for as you see
I am alone.
Come, you have separated me from all things and
made me to be alone upon the earth.
Come, for you are yourself the desire that is within me,
and you have caused me to long after you, the wholly
inaccessible.
Come, my breath and my life.
Come, the consolation of my humble soul.
Come, my joy, my glory, my endless delight.

5 Triságion II

Ἅγιος ὁ Θεός, Ἅγιος ἰσχυρός, Ἅγιος ἀθάνατος,
ἐλέησόν ἡμᾶς.

Holy God, Holy Strong, Holy Immortal,
have mercy on us.

6 Φῶς / Phós II

Φῶς.

Light.

7 Ἐπιφάνεια / Epiphánia

*“I can’t look at you, Father, because the light flash-
ing from your eyes and face is brighter than the
sun and I’m dazzled...”* —St. Seraphim of Sarov

Ἐπιφάνια.

Epiphany.



Cappella Romana in the Portland premiere of *Heaven and Earth: A Song of Creation*. St. Mary's Cathedral, 13 October 2018. Photo: Cappella Romana.

Psalms 103 (LXX), with additional texts from the *Horológion*

**1 “Come let us worship...
Bless the Lord, O my soul”**

Glory to you, O God. Alleluia.

Come, let us worship and fall down before the
King, our God.

Come, let us worship and fall down before
Christ, the King, and our God.

Come, let us worship and fall down before
Christ, himself, the King, and our God.

Bless the Lord, O my soul! O Lord my God,
you have been greatly magnified.

You have clothed yourself with thanksgiving
and majesty, wrapping yourself in light as a
cloak,

2 “Stretching out the heavens”

stretching out the heavens like a curtain,
roofing his upper chambers with waters,
placing clouds as his steps, walking on the
wings of the wind,
making winds his messengers and flames of
fire his ministers,
establishing the earth on its sure base; it will
not totter to age on age.

Glory to you, Father; glory to you, Son; glory
to you, Holy Spirit.

Glory to you, O God. Alleluia.

3 “The deep, like a cloak”

The deep, like a cloak, is its covering; waters
will stand upon the mountains.

At your rebuke they will flee; they will quail at
the voice of your thunder.

Mountains ascend and plains descend to the
place that you established for them.

You fixed a limit that they will not pass, nor
will they return to cover the earth,

sending out springs in the valleys; waters will
run between the mountains.

They will give drink to all the beasts of the
field; the wild asses will await them to
quench their thirst.

Beside them the birds of the air will make their
dwelling: from among the rocks they will
sing their song.

Glory to you, Holy One; glory to you, Lord.
Glory to you, Heavenly King.

Glory to you, O God. Alleluia.

4 “He waters the mountains”

He waters the mountains from his upper
chambers; the earth will be filled from the
fruit of your works.

He makes grass spring up for the cattle, and
green shoots for the service of mankind;
to bring bread out of the earth, and wine
makes glad the human heart;

to make the face cheerful with oil, and bread
strengthens the human heart.

The trees of the plain will be satisfied, the ce-
dars of Lebanon that you planted.

There the sparrows will build their nests; the
heron’s dwelling is at their head.

The high mountains are for the deer; and rocks
a refuge for hares.

Glory to you, Holy One; glory to you, Lord.
Glory to you, Heavenly King.

Glory to you, O God. Alleluia.

5 “He made the moon”

He made the moon to mark the seasons; the
sun knew the hour of its setting.

You appointed darkness, and it was night, in
which all the beasts of the forest will prowl;
young lions roaring to plunder and to seek
their food from God.

The sun rose and they were gathered together
and they will lie down in their dens.

Man will go out to his labor; and to his labor-
ing until evening.

How magnified are your works, O Lord. With
wisdom have You made them all, and the
earth has been filled with your creation.

Glory to you, Godhead in three persons: Father, Son, and Spirit; you we worship and glorify.

Glory to you, O God. Alleluia.

6 “There is the sea”

There is the sea, great and wide; in it there are creeping things without number, living creatures small and great.

There ships go to and fro; this dragon which you fashioned to sport in it.

All things look to you to give them their food in due season. When you give it them, they will gather it.

When you open your hand all things will be filled with goodness. But when you turn away your face they will be troubled.

You will take away their spirit, and they will perish and return to their dust.

You will send forth your spirit, and they will be created, and you will renew the face of the earth.

Glory to you, O Father without beginning; glory to you, O Son, as well without beginning; glory to you, O Holy Spirit, consubstantial and co-reigning. O Holy Trinity, glory to you.

Glory to you, O God. Alleluia.

7 “May the glory of the Lord endure to the ages”

May the glory of the Lord endure to the ages.

The Lord will rejoice at his works, He that looks upon the earth and makes it tremble. He that touches the mountains, and they smoke.

I shall sing to the Lord while I live; I shall chant to my God while I exist.

May my meditation be pleasing to him; as for me, I shall rejoice in the Lord.

May sinners perish from the earth, and the wicked, so that they are no more.

Bless the Lord, my soul!

The sun knew the hour of its setting: you appointed darkness, and it was night.

O Lord, how magnified are your works. With wisdom have You made them all!

Glory to you, O unbegotten Father; glory to you, O begotten Son; glory to you, O Holy Spirit, proceeding from the Father and resting in the Son, O Holy Trinity, glory to you.

Glory to you, O God. Alleluia.

7 “Glory to the Father... Both now...”

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

Both now and forever, and to the ages of ages. Amen.

8 “Alleluia”

Alleluia, Alleluia, Alleluia. Glory to you, O God.



The genesis of *Heaven and Earth: A Song of Creation*. Above, L-R: Richard Toensing, John Michael Boyer, Matthew Arndt, Alexander Khalil, Tikey Zes, Kurt Sander. Below: Boyer's initial sketch of the refrain. Bloomington, Indiana, 11-13 October 2013.



CONDUCTOR/COMPOSER

John Michael Boyer (conductor, composer, associate music director) is Protosáltis (First Cantor) of the Greek Orthodox Metropolis of San Francisco, Founder and Director of the St. John Koukouzelis Institute of Liturgical Arts, Founder and Artistic Director of Próto. He is a graduate of the University of California, Berkeley and of Holy Cross Greek Orthodox School of Theology, where he now also serves as Adjunct Instructor. Through the Koukouzelis Institute, John teaches both Liturgics and Byzantine Music, focusing on the liturgical and theological context of Greek Orthodox worship texts. His book, *Byzantine Chant – The Received Tradition: A Lesson Book*, will be released in Fall of 2022. Other forthcoming publications include *Sun of Justice: Byzantine Chant for the Nativity of our Lord*, *The Resurrectionary*, a traditional Anastasimatarion in English, and *Byzantine Mysteries*, a bilingual Liturgical and musical anthology of Orthodox sacraments. John is currently Protosáltis at Holy Trinity Greek Orthodox Cathedral in Portland, Oregon. He and his wife, Evangelia, split their time between Portland and Pyrgetós, Greece, with their twin daughters, Mariam and Photeiní.

COMPOSERS

John Tavener was born in 1944. His musical education took place in the midst of Modernist fervor, a movement of which he felt an instinctive and increasing mistrust. The first

work that brought him to widespread attention, *The Whale* (1966), was premiered in 1968 by the London Sinfonietta at their inaugural concert and released on The Beatles' Apple Records label.

Although many of his early works were inspired by the mystical aspects of Roman Catholicism, his interest in tradition had led Tavener to believe that the Western Christian Church was a corrupted and corrupting force. Following his conversion to Orthodox Christianity in 1977, Tavener produced a slew of works heavily influenced by Orthodox liturgical texts, Russian and Greek writers and themes, and the Orthodox tone systems. During this period, Tavener had largely cut himself off from the contemporary music scene, withdrawing into himself and his faith in the hope of achieving a clarity worthy of his preferred subjects.

Throughout his life Tavener suffered periodically from extreme ill health, one serious instance occurring in the 1970s, another in the early 1990s and another in the mid-2000s. In between he continued to write pieces strongly influenced by Orthodoxy and by literature. Though still an Orthodox Christian, the Universalist belief that all organized religions are simply different interpretations of the same underlying forces informed most of Tavener's work of this period and beyond. Emergency heart surgery in Switzerland, followed by many months in intensive care subsequent to the completion of *Towards Silence* in 2007

halted his progress for a time, and also caused him to withdraw somewhat from spiritual themes. In his final years, he returned to his love of Tolstoy and Mozart, and continued to be deeply influenced by Hindu metaphysical thought. Some of the resulting works are *Three Shakespeare Sonnets* (2010), *La Noche Oscura* (2012), *Three Hymns of George Herbert* (2012), *The Death of Ivan Ilyich* (2012), and *Krishnalila* (The Play of Krishna) .

2007 saw the completion of Tavener's *Flood of Beauty*, a setting of the Soundarya Lahari, a Sanskrit poem concerning Tavener's perennial theme of the Eternal Feminine. At the end of his life in 2013, Tavener finished *Requiem Fragments* which concerned suffering and existence, another of his perennial themes.

Tikey Zes was born in Long Beach, California on October 10, 1927, and began his musical training on the violin and piano at the age of 5. Upon graduation from high school he studied harmony, counterpoint and orchestration from Dr. Gerald Strang (assistant to Arnold Schoenberg). He received his Master of Music degree in violin and composition, and his Doctor of Musical Arts degree in composition under Ingolf Dahl from the University of Southern California. In the early 1960s he conducted the Berkeley Chamber Singers, a semi-professional choral group in the San Francisco Bay area.

He became Professor of Music at San Jose State University in 1964 where he taught Theory and Composition until 1991 when he retired. During this time he was concert-master of the Musicke Faire Chamber Orchestra for many years.

While on sabbatical leave in 1976 he studied the notation and transcription of Byzantine Chant and made numerous transcriptions and choral arrangement based on the chant.

Dr. Zes has directed Greek Orthodox choirs since 1950 and has been the director of the St. Nicholas Choir of San Jose, California since 1971. He has been guest conductor and clinician for Greek Orthodox Church Music Federations throughout the United States and has composed/arranged extensively for the services of the Greek Orthodox Church, including five liturgies (one in English), and he continues to write music for the church. In addition he has written numerous arrangements/compositions for chorus and piano and chorus and small orchestra based on Greek folk and popular songs. In 1976 he received the Patriarchal title of "Offikion" (letter of patent) from Ecumenical Patriarch Demetrios and was conferred as "Archon of the Great Church of Christ" for his distinguished work in church music. On September 27, 2014 he received an award from the Patriarch Athenagoras Orthodox Institute for his work in church music.

In 2015 he received an award from Modern Greek Studies, San Francisco State University for his arrangements and performances of Greek

Folk and Popular Music, and lastly he received the Humanitarian Award from the Folk Dance Festival of the San Francisco Greek Orthodox Metropolis for his work in church music.

Since 1978 Dr. Zes has been an active member of the National Forum of Greek Orthodox Church Musicians. He was appointed Music Minister for the then San Francisco Diocese (now Metropolis) in 1993 and has organized and presented numerous Church Music Institutes throughout the San Francisco Metropolis. In 2005 Dr. Zes inaugurated a Conductors Training Academy for choir directors, the first of its kind in the United States.

Dr. Zes has lived in San Jose California since 1964. With his beloved wife, Teddi of blessed memory, he has three grown children, Athan, Evan, and Anna-Matina and two grandchildren, Alex and Evan.

Richard Toensing was born and raised in St. Paul, Minnesota. In his youth he decided that he wanted to create music as well as conduct others performing it. Together, these two passions were the centerpiece of his professional life. Toensing received his B.Music degree with honors from St. Olaf College in Northfield, Minnesota, and his M.M. and D.M.A. degrees from the University of Michigan, where he studied with Ross Lee Finney and Leslie Bassett, two of the great American composers of the 20th century. At both St. Olaf and Michigan, he also received formal training in choral conducting.

His first teaching job was in the fine arts department at Uppsala College in East Orange, New Jersey. In 1973, Toensing joined the faculty of the College of Music at the University of Colorado, where he taught composition, as well as music analysis and theory, until his retirement in 2005. At the College of Music, he served at various times as director of the New Music Ensemble, head of the Electronic Music Studio and convener of the CU Festival of New Music. He trained dozens of undergraduate and graduate students who went on to successful careers as composers and musicians. He was well known at the College for his high academic and musical standards and his professional integrity, and he became a mentor to younger colleagues. He was chair of his department from 1984-2001, and was named professor emeritus upon retirement.

Toensing's compositions span a variety of styles, from the gestural, free atonal work of the 1960s and 1970s to a renewed interest in various forms of diatonic music in more recent years. He has written numerous works for chorus, chamber music in various genres, and works for large ensembles. His later compositions, particularly from the late 1990s onward, are informed by his careful study of the Orthodox Christian sacred musical tradition and suffused with his deep religious faith. Reviewers of Toensing's works, sacred and otherwise, have said that the listener is struck by a transparency of sound, a simplicity that exists inside complexity, and a sparkling clarity of parts.

Toensing won numerous awards for composition, including the Joseph H. Bearnese Prize from Columbia University, two BMI student composer awards, a Guggenheim Fellowship, and a commission from the National Endowment for the Arts. He was named a MacDowell Colony Fellow three times.

Toensing's music has been performed on four continents, and in such U.S. venues as Carnegie Hall and the John F. Kennedy Center for the Performing Arts. With the help of grants and private donations, he released several recordings of his compositions. His sacred music has been featured on National Public Radio and local stations. In the summer of 1998, the choir at the Church of St. Luke in the Fields in New York recorded the *Responsoria*, a complete setting of the Tenebrae services sung at Roman Catholic worship during Holy Week since the sixth century. Toensing called this work a "vast, three-movement choral symphony;" it follows in the tradition of several medieval, Renaissance and early modern composers who have set parts or all of the responsory texts. The *Responsoria* was released as a set of three compact discs in 2000. Cappella Romana recorded a second major choral work, *Kontakion of the Nativity of Christ*, for the Orthodox Christmas season of January 2009.

In addition to his work in his studio and the classroom, Toensing served as choir director at Atonement Lutheran Church and Grace

Lutheran Church, both in Boulder, and more recently at St. Luke's Orthodox Church in Erie. In later life, he wrote several pieces intended for Orthodox church choirs.

He will be long remembered with tremendous love and great respect.

Kurt Sander's compositions have been performed in 15 countries on five different continents. Much of his choral and instrumental work takes its inspiration from the sublime dimensions of the Eastern Orthodox faith and its rich artistic traditions.

His sacred choral work has been recorded and performed by professional ensembles throughout the world including Cappella Romana, the Kastalsky Choir (Russia), the Cincinnati Camerata, the Cantata Singers of Ottawa (Canada), the St. Romanos Cappella, the Clarion Choir, Archangel Voices, the Patriarch Tikhon Choir, and The Orthodox Singers (Russia) and the PaTRAM Institute Singers.

In 2017, he received a commission by the Patriarch Tikhon Russian-American Music Institute (PaTRAM) for a new English-language setting of the Liturgy of St. John Chrysostom. This 90-minute work was recorded by the PaTRAM Institute Singers under the direction of Peter Jeremihov and released as a 2 CD set on Reference Recordings label in 2019. The CD of this work was nominated for a GRAMMY® in 2020 under the "Best Choral Album" category.

Sander has also acquired notoriety for his chamber and orchestral writing. He was recently named a finalist in the American Prize for his song cycle "Ella's Song" about the life of St. Elizabeth, Grand Duchess of Russia. Other instrumental works have been performed by the Transylvania State Philharmonic Orchestra, the Kentucky Symphony Orchestra, the Brasov Philharmonic (Romania), the Pleven Philharmonic (Bulgaria), the Cleveland Chamber Symphony, Synchronia, the Corbett Trio, the Solaris Wind Quintet, and the St. Petersburg Quartet.

Sander currently serves as Professor of Music and Coordinator of Music Theory and Composition at Northern Kentucky University. He holds degrees in composition from Northwestern University, the Cincinnati College-Conservatory of Music, and Cleveland State University where he studied with Bain Murray, Alan Stout, Rudolph Bubalo, and Andrew Imbrie.

Sander's choral music is published through Musica Russica.

Alexander Khalil is an ethnomusicologist and cognitive scientist. He is a cantor in the Greek Orthodox tradition, having studied under the late John Mestakides, former first cantor of Jerusalem. As a cantor, Khalil has served both the Greek and Antiochian Orthodox Archdioceses of America. He has contributed as a cantor to efforts of both Cappella Romana

and the Mount Lebanon Choir, and has taught at workshops for the Koukouzelis Institute. His doctoral research, completed at the University of California, San Diego, investigates the present-day tradition at one of its most significant centers: the Ecumenical Patriarchate of Constantinople. More recently, he has extended his work to communities in diaspora. Khalil also holds an MFA in music composition from California Institute of the Arts and has created music in a wide variety of media from resonant stones to sonification of human brainwaves.

Matthew Arndt is an Associate Professor of Music Theory at the University of Iowa. He holds a Ph.D. in Music Theory with a double minor in Music Composition and Philosophy from the University of Wisconsin–Madison, an M.M. in Music Composition from the

University of Colorado at Boulder, and a B.A. with honors in Music Composition from Lewis & Clark College. At the University of Colorado at Boulder, he studied with Richard Toensing of blessed memory. Professor Arndt has taught at Mercer University, Lawrence University, and the University of Wisconsin–Madison. He studies musical poetics, three-voiced chant from the Republic of Georgia, and other instances of spirituality in music. He has arranged Georgian chant for the Divine Liturgy of Saint John Chrysostom into English. He is the author of *The Musical Thought and Spiritual Lives of Heinrich Schenker and Arnold Schoenberg* (Routledge, 2018) and several articles. Professor Arndt primarily composes music for choir, flute, and piano. His music is influenced by Georgian chant, Byzantine chant, Bach, Beethoven,

Schoenberg, Robert Johnson, Theolonius Monk, Olivier Messiaen, Jacques Ibert, Arvo Pärt, and others. Besides his contribution to *Heaven and Earth*, other recent compositions include four sonatas and a theme and variations for flute and piano, all of these works dedicated to his wife, Katherine, several liturgical pieces, a choral setting of the Jesus Prayer, and a piano fantasy on that setting.



“Chords unfurl in reverberant bloom” *New York Times*

“Like jeweled light flooding the space” *Los Angeles Times*

Cappella Romana is a professional vocal ensemble dedicated to combining passion with scholarship in its exploration of the musical traditions of the Christian East and West, with emphasis on early and contemporary music. The ensemble is known especially for its presentations and recordings of medieval Byzantine chant, Greek and Russian Orthodox choral works, and other sacred music that expresses the historic traditions of a unified Christian inheritance. Founded in 1991, Cappella Romana has a special commitment to mastering the Slavic and Byzantine musical repertoires in their original languages, thereby making accessible to the general public two great musical traditions that are little known in the West. Critics have consistently praised Cappella Romana for their unusual and innovative programming, including numerous world and American premieres. The ensemble presents annual concert series in Portland, Oregon; Seattle, Washington; and San Francisco, California, in addition to touring nationally and internationally, most recently to Hungary, Serbia, Romania, and the UK. Cappella Romana returns to the Utrecht Early Music Festival in 2021 for the third time with *Lost Voices of Hagia Sophia* performed in the virtual acoustics of Hagia Sophia as the festival’s finale concert. *Heaven and Earth* is Cappella Romana’s 27th release. cappellaromana.org

Music Director

Alexander Lingas, music director and founder of Cappella Romana, is a Professor of Music at City, University of London, and a Fellow of the University of Oxford’s European Humanities Research Centre. He completed his doctorate on Sunday matins in the rite of Hagia Sophia at the University of British Columbia and then, with the support of a SSHRC postdoctoral fellowship, moved to Oxfordshire to study theology with Metropolitan Kallistos Ware. His present work embraces not only historical study but also ethnography and performance. His awards include Fulbright and Onassis grants for musical studies in Greece with cantor Lycourgos Angelopoulos, the British Academy’s Thank-Offering to Britain Fellowship, research leave supported by the Stavros Niarchos Foundation, and the St. Romanos the Melodist medallion of the National Forum for Greek Orthodox Church Musicians (USA). In 2018 His All-Holiness, Bartholomew I, Archbishop of Constantinople-New Rome and Ecumenical Patriarch, bestowed on him the title of *Archon Mousikodidáskalos*.



Singers

SOPRANO

Jessica Israels is an accomplished singer who has captivated audiences in both jazz and classical music throughout the United States. She performs with her jazz trio and the Chuck Israels Jazz Orchestra, which has been featured at The Detroit Jazz Festival, The Portland Jazz Festival, Dizzy's Jazz Club, and performs regularly in Portland. She is currently the Music Director at St. Gabriel Episcopal Church in Portland. She also teaches Voice at Clackamas Community College, and is the founder and conductor of the Multnomah Women's Chorus.

Vakarė Petroliūnaitė has been praised by critics

for her “wonderful sensitivity,” and “sparkling tone.” Vakarė earned both her bachelor's and master's degree in Vocal Performance and Pedagogy from Westminster Choir College in Princeton, New Jersey. Her Portland appearances have included the US premiere of Ēriks Ešņvalds' *Passion and Resurrection* with Oregon Repertory Singers and Classical Revolution PDX and performances with multiple ensembles, including Amber Coast, a folk duo with her brother. Vakarė lives in Portland with her beloved Alaskan Huntsman husband, David.

Photini Downie Robinson has performed with Cappella Romana since 2007 and just finished her second term on the Board of Directors.

Photini is the Founding Director of Yphos Studio where she teaches voice lessons that are tailored to the unique needs of Orthodox cantors and clergy. She is the Lampadarios (second cantor) at Holy Trinity Greek Orthodox Cathedral in Portland. She teaches Byzantine Chant through the Koukouzelis Institute of Liturgical Arts and is on the faculty of the Artefact Institute. Photini holds a B.M. in Vocal Performance from DePauw University and a Certificate in Byzantine Music from Hellenic College Holy Cross. She is currently pursuing a Master of Divinity in a hybrid curriculum between the Portland Seminary and Holy Cross Greek Orthodox School of Theology. Photini is passionate about the intersection between

liturgical music and pastoral ministry, and she is in high demand as a singer, speaker, writer, and workshop leader.

Catherine van der Salm is a versatile musician praised for her “agile, supple and richly expressive” voice (*The Oregonian*). She is an active collaborative artist singing with Cappella Romana, In Mulieribus, The Ensemble of Oregon, Cantores in Ecclesia, Portland Baroque Orchestra, Resonance Ensemble and Oregon Catholic Press. She has appeared as a guest artist with 45th Parallel, Newport Symphony Orchestra, Third Angle, Willamette Master Chorus, Musica Maestrale and Bach Cantata Vespers at St. James Lutheran Church. Catherine makes her home in Vancouver, Washington, with her husband, Ruud, and their daughters Juliana and Annelies.

Miriam Sheehan is a Vocal Performance major at Portland State University in Oregon, studying under Ethan Sperry, and a recipient of PSU’s competitive Hinckley Scholarship in Vocal Music. Her first-ever public solo performance was at the age of eight, singing June Tabor’s ballad “Willie Taylor” alone on stage at the Citadel in Charleston. She has been performing as a singer ever since. She has sung in concerts with Cappella Romana, The Saint Tikhon Choir, Bard College Chamber Singers, and many local and state choirs in her earlier years. She has six younger sisters, who all sing, and loves to make music with her whole family.

ALTO

Kristen Buhler is a genre-defying musician, praised for her “smooth and heartfelt” singing (*Artslandia*). She has sung with Cappella Romana since 2006, and performed professionally with many ensembles including Portland Baroque Orchestra, The Saint Tikhon Choir, 45th Parallel, The Julians, In Mulieribus, Cantores in Ecclesia, and Resonance Ensemble. Born and raised in Oregon, Kristen earned B.A. degrees from George Fox University in both Vocal Music Performance and Writing/Literature, then went on to Portland State University where she garnered a M.M. degree in Choral Conducting and a M.S. degree in Special Education. By day, Kristen teaches braille and assistive technology to students with visual impairments. She has been a co-author of a national braille curriculum entitled *Building on Patterns* for the last fifteen years. In her spare time, she is always up for pub quiz, or a spur of the moment trip to anywhere.

Susan Hale has been actively involved with choral music for many years in the Portland area as an ensemble singer, soloist and educator. She has sung with In Mulieribus, Choral Cross-Ties, Cappella Romana, Trinity Consort, Portland Baroque Orchestra Chorus, and Cantores in Ecclesia. She has recently completed a long tenure as choral director at Tigard High School. Susan’s love of music education has encompassed elementary, middle school, and high school vocal music as well as private instruction. She is now mentoring student teachers in music education

at Portland State University. She lives in Wilsonville, Oregon with her husband Paul Klemme, a church musician and conductor in Salem.

Kerry McCarthy has sung with Cappella Romana since 1994. She is a musician and author known for her work on the English Renaissance, and a regular collaborator with many early music ensembles. Her new biography of the composer Thomas Tallis, published with Oxford University Press, was given the 2021 AMS award for early music book of the year. She is now working on her fourth book, an exploration of the lives of professional singers in Tudor England. She also enjoys cooking, bicycling, and her multilingual duties as Cappella’s music librarian.

Nadia Tarnawsky has recently returned to the United States after completing a year of research, study and teaching in Ukraine as a recipient of a Fulbright Award. She has been studying Eastern European singing techniques for nearly three decades and has taught Ukrainian village style singing in workshops for the Ukrainian Catholic University in Lviv, Ukraine, the Center for Traditional Music and Dance in New York, Village Harmony, and the Kitka Women’s Ensemble among others. In 2011 she received a Traditional Arts Fellowship from Artist Trust and an Artist Support Residency from Jack Straw Productions. Nadia sang with Ensemble Hilka of New York in commemoration of the 25th anniversary of the Chernobyl disaster in Ukraine. A recording of this repertoire was released on the Smithsonian Folkways label. She is also a longtime member of Apollo’s Fire and Quire Cleveland.

TENOR

Richard Barrett is an Orthodox church musician, choral singer, and scholar. He sings regularly with Cappella Romana, the Patriarch Tikhon Choir, Psaltikon, and other ensembles. He has served as Director of Music for Dormition of the Virgin Mary Greek Orthodox Church in Somerville, MA since 2015. He has a performer's certificate in Byzantine music from Holy Cross Greek Orthodox School of Theology, and has served as an invited clinician, speaker, and guest cantor at Orthodox churches throughout the country. In addition, he is the Director of Publications, Grants, and Operations for Cappella Romana. As Artistic Director of the Saint John of Damascus Society, he oversaw the commission and development of *Heaven and Earth: A Song of Creation*, and served as Managing Editor for *Musica Russica's* publication of the score. He has been married to Megan Barrett since 2001, and they have two children, Theodore and Katherine.

Rev. Daniel Burnett has found a home singing and recording with Cappella Romana for over 15 years. He holds a Bachelor of Music in Vocal Performance and a Master of Music in Choral Conducting from Portland State University. He had performed and recorded with many of the finest organizations across the country including the Seattle Symphony, St. Tikhon's Choir, PaTRAM Institute Male Choir, and St. Paul's Chamber Singers (Salem, OR), Oregon Catholic Press recording, Resonance Ensemble,

and Portland Summer Festival. Rev. Burnett also holds a Master of Divinity from Multnomah Biblical Seminary and works as a Clinical Chaplain in a hospital setting. He is currently preparing for Board Certification. He lives in Gresham with his wife and their three wildling daughters. He enjoys hunting, fishing, hiking, biking, and anything else that gets him away from the bustle of the city and into Creation.

Nicholas Fine is an avid singer of Orthodox liturgical music from both the Byzantine and Slavic traditions. In addition to singing with Cappella Romana, he is a member of the recently formed Byzantine chant ensemble, Dynamis. Nicholas is currently a seminarian at St. Vladimir's Orthodox Theological seminary in New York pursuing a Master of Divinity.

Leslie Green is in high demand as a soloist in the Northwest. Praised for his seemingly effortless, expressive singing, Mr. Green performs a wide variety of literature ranging from Bach arias to contemporary art songs. Green has appeared throughout the Northwest with many of the finest ensembles, recently with Cappella Romana as soloist for *The Akáthistos Hymn*. Green originally hails from the Midwest where he received a Bachelor of Music in Vocal Performance from Ball State University. He resides in Vancouver, Washington and teaches voice at Pacific University as well as working as a clinician and adjudicator. An avid runner, he puts in 14-18 miles in an average week.

David Hendrix sings professionally throughout the Pacific Northwest as a soloist and ensemble member. Most recently he has sung and recorded with Tudor Choir, Byrd Ensemble and Cappella Romana. David is the Director of Music at Edmonds United Methodist Church and a collaborator with Coastland Commons, a community of Seattle based clergy and artists dedicated to creating new works of art around the greater church narrative. He lives in downtown Edmonds with his wife, Sarah, and their twin boys, Forest and Alden. In his spare time, he enjoys cooking, coaching at his local CrossFit gym and spending time out and about with Sarah and their boys.

Michael Hilton has been an active choral singer in the Portland area since an early age. He has been the featured soloist in J.S. Bach's Cantatas 106 and 130, Robert Kyr's *Santa Fe Vespers*, Brahms's *Zigeunerlieder* at the Oregon Bach Festival Youth Choral Academy, and Britten's *Rejoice in the Lamb*. In 2014 Michael was part of the world premiere of Maximilian Steinberg's lost masterpiece *Passion Week* (*Страстная Седмица*), Opus 13 as well as the premier recording with Cappella Romana later that year. In addition to Cappella Romana Michael is also a member of Cantores in Ecclesia, and St. James Collegium Musicale.

BASS

Benjamin España is a conductor, performer, and award-winning composer born and raised in Oregon. In addition to singing with Capella

Romana, Ben has been a featured soloist with the Bach Cantata Choir, Cantores in Ecclesia, the Portland State Chamber Choir, and various choirs throughout the State. Ben also directs Humanis, a group of professional singers who donate their time and talent by partnering with charitable organizations and performing to raise funds for social justice and human rights campaigns. When he is not singing, Ben is a personal injury attorney who works out of Portland; in 2022, Ben was recognized by The National Trial Lawyers as one of their Top 40 Under 40 civil plaintiff attorneys. Ben obtained his BA in Music Education from Pacific University, his MM in Choral Conducting from Portland State University, and his law degree from Lewis & Clark Law School.

Erik Hundtoft is a singer, performer, and teacher, working and living in Portland Oregon. For over twenty years he has appeared regularly in Oregon choral and operatic ensembles including Portland Opera, Opera Theater Oregon, Obsidian Opera, Portland Summerfest, The Oregon Symphony, The Ensemble, The Resonance Ensemble, and Cappella Romana. Erik is a member of the St. Mary's Cathedral Choir and the Portland Opera Chorus.

David Krueger is grateful to have been performing, touring, and recording with Cappella Romana since 1997, as a bass II and isokrat. His experience includes theater, jazz, folk, world, and sacred music, and he

has worked with a number of fine ensembles throughout the Northwest. He loves traveling and being a dad.

Glenn Miller is well known as an oktavist. His has performed, recorded and toured with many professional choral ensembles throughout the United States including Cappella Romana, Clarion (NYC), Conspirare (Austin), Skylark (Boston), the Choir of Men and Boys of St. Thomas Church (NYC), the Yale Choral Artists and Schola Cantorum, Audivi (Detroit), the Saint Tikhon Choir, the PaTRAM Institute Choir, and the Santa Fe Desert Chorale. He was the featured soloist on Conspirare's recording *The Sacred Spirit of Russia*, which was awarded the GRAMMY® in 2015 for best choral recording. His career as an oktavist began as a member of the Robert Shaw Festival Singers, recording the Rachmaninoff *Vespers*, a work that has been the cornerstone of his career, and most recently made his fifth recording of this work. Recently he provided a chapter on oktavism for the book, *Conducting Men's Choirs*. He lives in Birmingham, Michigan, where he is active as a church musician, organist, and conductor.

Mark Powell has sung with Cappella Romana since 1995, and also serves as its executive director. He earned a B.A. in music from Seattle Pacific University and an M.A. in musicology from the University of Washington with a thesis on the music of Arvo Pärt. Devotion to the choral art and to early music form the

twin pillars of his career both as performer and executive. As a singer, he has toured and recorded extensively with Cappella Romana and with a number of professional vocal ensembles in the US and in Europe, including The Tudor Choir, Seattle; the Chœur de Chambre de Namur, Belgium; and Wakefield Cathedral Choir, England. He has also served as a choir director, cantor, and composer/arranger for Greek Orthodox churches in Seattle and Portland.



45th Parallel Universe

We are a collective of musicians who come together to celebrate great chamber music with intimate artistic experiences. Passion for great music is what defines us and Portland is our stage.

Since 2009, 45th Parallel has happily demolished distinctions between old and new chamber music, bluegrass and jazz, fiddle and folk. By bringing fragmented audiences together, 45th Parallel reflects Portland's surging creative communities in fresh and imaginative ways.

45th Parallel executive director and violinist Ron Blessinger is a proud Oregonian, with degrees Oberlin Conservatory and a Masters with distinction in performance from the New England Conservatory of Music. Ron joined the Oregon Symphony in 1990, and has been a frequent soloist and chamber music performer. In 2014, he was elected as a player representative to the Oregon Symphony's Board of Directors. Ron is a passionate advocate for the music of living composers, producing and performing on fourteen recordings of new music, with a special emphasis on the music of Oregon composers.

Violist Greg Ewer, hailed by The New York Times for his "refinement and spirit," has been a member of the Oregon Symphony since 2001. Greg is also well known to Portland audiences for his regular appearances with the Portland Baroque Orchestra, and Pink Martini. He is also the founder and previous artistic director of 45th Parallel. Greg has appeared as a guest recitalist at Yale University, and at the National Library in Mexico City. He has performed at numerous summer festivals, including the Tanglewood Music Center, San Luis Obispo Mozart Festival, Grand Teton Music Festival, Moab Music Festival, and the Montana Baroque Festival.

Brazilian cellist Marilyn de Oliveira has been the assistant principal in the Oregon Symphony cello section since September 2009. Prior to joining the Oregon Symphony, Marilyn was a member of the San Antonio Symphony for three seasons, during which she was both a member of the section and acting assistant principal.

Marilyn received her Bachelor of Music degree from Indiana University under cellist Emilio Colon and her Master of Music degree at Rice University with Norman Fischer. Some of her live solo performances can be heard regularly on National Public Radio's Performance Today. Marilyn is married to Oregon Symphony cellist Trevor Fitzpatrick.

45thparallelpdx.org

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Dedicated to

Richard Toensing (+2014)

and

Archimandrite Ephrem (Lash) (+2016)
of blessed memory

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Heaven and Earth: A Song of Creation



ST. JOHN OF
DAMASCUS
SOCIETY

*revealing Orthodox Christianity
through its sacred music*

This recording of *Heaven and Earth: A Song of Creation* is the fruit of a special collaborative effort between The Saint John of Damascus Society and Cappella Romana. The Society commissioned the work in 2013 for Cappella Romana to premiere and record, and we are grateful beyond words to Cappella Romana for their gracious and supportive spirit at every step of this effort.

We offer our most heartfelt thanks and gratitude to Carol Toensing, Chris Toensing, and Peter and Kari Toensing for their support in honor of Richard Toensing, beloved husband and father.
May his memory be eternal.

johnofdamascus.org · thepsalm103project.org

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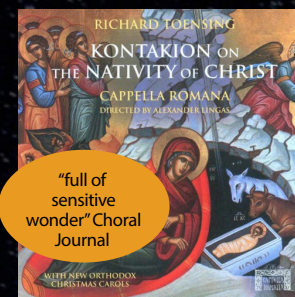
The following individuals made this recording possible through their generous support:

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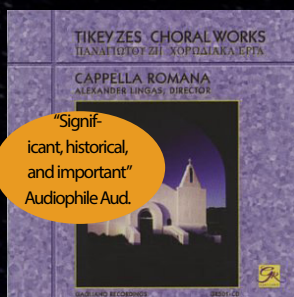
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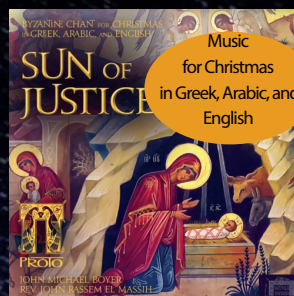
Kontakion on the Nativity of Christ American composer Richard Toensing's choral concerto and Christmas carols create a vibrant musical synthesis of East and West with new settings of ancient Orthodox Christmas texts, bridging the gap between Byzantine and American hymnody.



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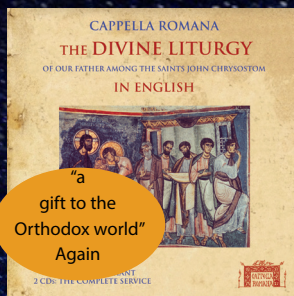
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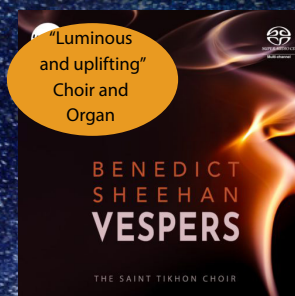
Sun of Justice This debut release by PRÓTO presents traditional chants in Greek, Arabic, and English for the Byzantine celebration of Christmas, including selections from The Royal Hours, Vespers, Matins, and the Divine Liturgy. John Michael Boyer, director.



Live in Greece: From Constantinople to California Ancient Byzantine chants, encounters with Crusaders and Venetians, and music by Californians Frank Desby, Tikey Zes, and their peers and Athenian composer Michael Adamis (1929–2013).



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