



ROBERT KYR  
ALL-NIGHT VIGIL

CAPPELLA ROMANA  
ALEXANDER LINGAS





# ROBERT KYR ALL-NIGHT VIGIL

**Cappella Romana**

Alexander Lingas, music director and founder

## **Part I: Vespers**

1	Come, let us worship	2:11
2	Bless the Lord, O my soul	3:48
3	Blessed is the man	3:41
4	O joyful Light	2:52
5	Now, Master, you let your servant depart in peace	2:43
6	Virgin Mother of God	3:24

## **Part II: Matins**

7	Glory to God in the highest	2:12
8	Praise the name of the Lord	2:04
9	Blessed are you, O Lord, teach me your statutes	9:15
10	Having seen the Resurrection of Christ	3:49
11	Magnificat: My soul magnifies the Lord	5:57
12	<i>Summa</i> : Glory to you who have shown us the light ( <i>The Great Doxology</i> )	12:13
13	Today salvation has come to the world	1:39
14	By rising from the tomb	2:35

## **Epilogue: Prime (First hour)**

15	<i>From the Akathist Hymn</i> : To you, my Champion	2:04
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TOTAL 60:39



Cappella Romana

MUSIC DIRECTOR  
Alexander Lingas

COMPOSER  
Robert Kyr

PRODUCTION TEAM  
(SOUNDMIRROR)  
Blanton Alspaugh  
John Newton

SOPRANO

Henriët Fourie  
Jessica Israels  
Maria Karlin  
Vakarė Petroliūnaitė  
Photini Downie  
Robinson <sup>9 11 13</sup>  
Catherine  
van der Salm <sup>3 4 6 7 9 11 12 13</sup>  
Ann Wetherell

ALTO

Sarah Beaty <sup>2 4 7 9 11 13</sup>  
Kristen Buhler  
Susan Hale  
Cecily Kiester

TENOR

Daniel Burnett  
John Cox <sup>4 11 13</sup>  
Tim Galloway  
Leslie Green <sup>1 4 5 11 13</sup>  
Michael Hilton  
Jason Sabino

BASS

Benjamin España <sup>1 7</sup>  
Daniel Pickens-Jones  
Daniel Myers  
Erik Hundtoft  
David Krueger <sup>11 13</sup>

*ON TRACK 4*

Richard Barrett  
Mark Powell\*  
David Stutz\*

\*not pictured

Soloist <sup>TRACKS</sup>

## Texts

### Part I: Vespers

#### 1 Come, let us worship

Psalm 94:6

*Baritone (solo deacon):* Master, give the blessing.

*Tenor (solo priest):* Glory to the holy, consubstantial and life-giving and undivided Trinity, always, now and for ever, and to the ages of ages.

*Choir:* Amen.

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

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

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

Come, let us worship and fall down before him.

#### 2 Bless the Lord, my Soul

Psalm 103:1-2, 6,10, 24

Bless the Lord, O my soul! Blessed are you O Lord.

O Lord, my God, you have been magnified. Blessed are you, O Lord.

You have clothed yourself with thanksgiving and majesty. Blessed are you, O Lord.

Waters will stand upon the mountains. Glorious are your works, O Lord.

Waters will run between the mountains.

Glorious are your works, O Lord.

With wisdom, you have made them all: Glory to you O Lord, who has created all.

#### 3 Blessed is the man

Psalm 1:1, 6; Psalm 2:11; Psalm 3:8

Blessed is the man who has not walked in the council of the ungodly.

Alleluia, Alleluia, Alleluia.

Because the Lord knows the way of the just, but the way of the ungodly will perish.

Alleluia, Alleluia, Alleluia.

Serve the Lord in fear and rejoice [in him] with trembling.

Alleluia, Alleluia, Alleluia.

Blessed are all who have put their trust in Him.

Alleluia, Alleluia, Alleluia.

Arise, Lord; save me, my God.

Alleluia, Alleluia, Alleluia.

Salvation is the Lord's, and your blessing is upon your people.

Alleluia, Alleluia, Alleluia.

Glory to the Father and to the Son and to the Holy Spirit, both now and for ever, and [to the] ages of ages. Amen.

Alleluia, Alleluia, Alleluia.

Glory to you, O God.

Alleluia, Alleluia, Alleluia.

Glory to you, O God.

Alleluia, Alleluia, Alleluia.

Glory to you, O God.

#### 4 O joyful Light

O joyful Light of the holy glory of the immortal, heavenly, holy, blessed Father, O Jesus Christ.

Now that we have come to the setting of the sun and see the evening light, we sing the praise of God, Father, Son, and Holy Spirit.

It is right at all times to hymn you with holy voices, Son of God, giver of life.

Therefore the world glorifies you.

#### 5 Now, Master, you let your servant depart in peace

St. Luke 2:29-32

*Choir:* Now, Master, you let your servant depart in peace, according to your word; for my eyes have seen your Salvation, which you have prepared before the face of all peoples, a Light to bring revelation to the nations, and the glory of your people Israel.

*Soloist:* O Master, now let me depart in peace, according to your word; for my eyes have seen your Salvation, which you have prepared before the face of all peoples, a Light to bring revelation to the nations, and the glory of your people Israel. O Master, now let your servant depart in peace.

*Note: All Psalm references employ the Septuagint (LXX) numbering.*

## **6 Virgin Mother of God**

St. Luke 1:28, 42

Virgin Mother of God, hail Mary full of grace,  
the Lord is with you.

Blessed are you among women, and blessed is  
the fruit of your womb, for you have given  
birth to the Savior of our souls.

## **Part II: Matins**

### **7 Glory to God in the highest**

*Preface to the Six Psalms*

St. Luke 2:14; Psalm 50:17

Glory to God in the highest, and peace on earth,  
goodwill among all. (3x)

Lord, you will open my lips, and my mouth will  
declare your praise. (2x)

### **8 Praise the name of the Lord**

Psalm 134:1, 21; Psalm 135:1, 26

Praise the name of the Lord, Alleluia.

Praise the Lord his servants, Alleluia.

Blessed be the Lord from Sion, he who dwells in  
Jerusalem, Alleluia.

Give thanks to the Lord, for he is good, Alleluia.

For His mercy endures forever, Alleluia.

Give thanks to the God of heavens, Alleluia.

For His mercy endures forever, Alleluia.

## **9 Blessed are you, O Lord: teach me your statutes**

Blessed are you, O Lord: teach me your statutes.

The company of Angels was amazed, seeing you  
numbered among the dead, yet destroying the

power of death, O Savior, raising Adam with  
yourself and freeing all from Hell.

Blessed are you, O Lord: teach me your statutes.

The dazzling Angel in the tomb said to the  
women bearing myrrh, "Why do you mingle  
sweet spices with your tears, O women  
disciples? Behold the tomb, and understand:  
for the Savior has risen from the grave."

Blessed are you, O Lord: teach me your statutes.

Early in the morning the women bearing myrrh  
hastened, lamenting, to your grave; but the  
Angel stood before them and said, "The time  
for lamentation is passed. Do not weep; but  
tell the Apostles about the Resurrection."

Blessed are you, O Lord: teach me your statutes.

The women bearing spices coming to your  
grave, O Savior, heard an Angel saying to  
them, "Why do you number the living among  
the dead? For as God he has risen from the  
grave."

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

We worship the Father, and the Son, and the  
Holy Spirit: the holy consubstantial Trinity, as  
we cry with the Seraphim, "Holy, holy, holy  
are you, O Lord!"

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

O Virgin, [by giving birth you redeemed Adam  
from sin, and you brought Eve joy instead of  
sorrow.] He who was incarnate from you, who  
is both God and man, has guided those who  
had fallen from life back to life.

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

### **10 Having seen the Resurrection of Christ**

Having seen the Resurrection of Christ, let us  
worship the Holy Lord Jesus, the only sinless  
one.

We worship your Cross, O Christ, and we praise  
and glorify your holy Resurrection.

For you are our God; we know no other but you;  
we name you by name.

Come, all the faithful, let us worship the holy  
Resurrection of Christ; for behold through the  
Cross, joy has come in all the world.

Ever blessing the Lord, we sing his Resurrection.  
For having endured the Cross for us, by death  
he has destroyed death.



## **11 Magnificat: My soul magnifies the Lord**

St. Luke 1:46-55

My soul magnifies the Lord, and my spirit has rejoiced in God my Savior.

Greater in honor than the Cherubim, and beyond compare more glorious than the Seraphim, without corruption you gave birth to God the Word; truly the Mother of God, we magnify you.

For he has regarded the lowliness of his handmaiden, for behold from henceforth all generations will call me blessed.

Greater in honor ...

For he that is mighty has done great things for me, and holy is his name, and his mercy is on them that fear him from generation to generation.

Greater in honor ...

He has shown strength with his arm, he has scattered the proud in the imagination of their hearts.

Greater in honor ...

He has put down the mighty from their thrones and exalted the humble.

He has filled the hungry with good things and the rich he has sent empty away.

Greater in honor ...

He has helped his servant Israel in remembrance of his mercy, as he spoke to our fathers, Abraham and his seed for ever.

Greater in honor than the Cherubim, and beyond compare more glorious than the Seraphim, without corruption you gave birth to God the Word; truly the Mother of God, we magnify you.

## **12 Summa: Glory to you, who have shown us the light (*The Great Doxology*)**

Psalm 144:2; Psalm 118:12; Psalm 40:4-5; Psalm 142:9-10; Psalm 35:9-10/10-11

### *Part I*

Glory to you who have shown us the light.

Glory to God in the highest, and peace on earth, goodwill among all.

We praise you, we bless you, we worship you, we glorify you, we give you thanks for your great glory.

Lord, King, God of heaven, Father almighty: Lord, only-begotten Son, Jesus Christ and Holy Spirit.

Lord God, Lamb of God, Son of the Father, who takes away the sin of the world, have mercy on us; you take away the sins of the world.

Receive our prayer, you who sit on the right hand of the Father, and have mercy on us.

For you alone are holy, you alone are Lord, Jesus Christ, to the glory of God the Father. Amen.

### *Part II*

Every day I will bless you and praise your holy name for ever and to the ages of ages.

O grant, O Lord, this day to keep us without sin.

O blessed are you, O Lord, the God of our fathers, and praised and glorified your name to the ages. Amen.

May your mercy, O Lord, be upon us, as we have put our hope in you.

O blessed are you, O Lord, teach me your statutes.

Blessed are you, O Lord, teach me your statutes.

Blessed are you, O Lord, teach me your statutes.

O Lord, you have been our refuge from generation to generation.

I said, O Lord, have mercy on me, heal my soul, for I have sinned against you.

O Lord, I have run to you for refuge: O teach me to do your will, for you are my God.

For with you is the source of life: and in your light we shall see light.

### *Part III*

Continue your mercy towards those who know you.

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

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

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

Glory to the Father and to the Son and to the Holy Spirit, both now and for ever and [to the] ages of ages. Amen.

Holy Immortal, have mercy upon us.

Holy God. Holy Strong. Holy Immortal. Have mercy on us.

**13 Today salvation has come to the world**

Today salvation has come to the world.  
Let us sing to him who rose from the tomb, the  
Author of our life.  
For destroying death by death, he has given us  
the victory and his great mercy.

**14 By rising from the tomb**

By rising from the tomb and bursting through  
the bonds of Hell, you abolished the sentence  
of death, O Lord, delivering all from the  
snares of the foe.  
Having shown yourself to your Apostles, you  
sent them out to preach, and through them,  
you gave peace to the whole world; you alone  
are full of mercy.

**Epilogue: Prime (First hour)**

**15 *From the Akathist Hymn: To you, my  
Champion***

To you, my Champion and Commander,  
O Mother of God, I your city, saved from  
disasters, dedicate hymns of victory and  
thanksgiving; and as you have unassailable  
might, now deliver me from every kind of  
danger, that I may cry to you: O hail, Bride  
without bridegroom!

Translations by +Archimandrite Ephrem (Lash),  
adapted by Robert Kyr, used by permission.

## A NOTE FROM THE COMPOSER

### ROBERT KYR: *ALL-NIGHT VIGIL*

For more than thirty years, I have dreamed of creating an English setting of the *All-Night Vigil* text that Rachmaninoff chose to set in Church Slavonic, the most common liturgical language of the Slavic congregations of the Eastern Orthodox Church. Before beginning to compose, my greatest challenge was to find an English translation that was ideal for singing and resonated with the poetry and sonic beauty of the original. Finally, I was fortunate to discover the magnificent translation of Fr. Ephrem Lash, a renowned Orthodox scholar and translator of liturgical texts, who rendered the inner life of the text in a way that called forth a full-length *a cappella* setting from me. My English setting is of the same texts that Rachmaninoff chose, excerpted from the entire All-Night Vigil, with a few substitutions of inclusive language.

The origins of the All-Night Vigil are to be found in the Late Antique Middle East, when pious Christians in deserts and cities adopted the custom of reciting or chanting psalms through the night. The All-Night Vigil of the modern Byzantine rite is a composite of three services from the liturgical tradition of Jerusalem, each consisting of psalms, hymns, and prayers. The first is Vespers, which begins around sunset. It is succeeded immediately by Matins, a service beginning with nocturnal psalmody that progresses towards Lauds

(Psalms 148–150) at sunrise. The vigil concludes with Prime, a service at the first hour of the day.

According to the *Typikon of Saint Sabas*, the collection of rubrics governing worship in most Eastern Orthodox monasteries and non-Greek cathedral and parish churches, the All-Night Vigil is to be celebrated on the eves of Sundays and major feasts. Although vigils in the monasteries of Mount Athos may last up to twelve hours, their customary duration in Slavic parishes is about three hours. The weekly vigil from Saturday evening to Sunday morning offers the listener a transformative experience of the phases of light from sunset through deep night into the new dawn, which serves as a metaphor for Christ's journey through crucifixion, entombment, the harrowing of hell, and resurrection. Ultimately, as was the case for Rachmaninoff's setting, my All-Night Vigil focuses on the themes of resurrection and eternal life in a way that is primarily rapturous and ecstatic.

My setting of the vigil opens with "Master give the blessing," a two-note chant sung by the deacon (a baritone) and answered with a proclamation sung by the priest (a tenor): "Glory to the holy consubstantial and lifegiving and undivided Trinity, now and forever and to the ages of ages." The chorus immediately responds with a call to worship [No. 1, Psalm 94:6], which features a *cantus firmus* in elongated rhythmic values drawn from the opening two-note chant.

The Vespers begins with "Bless the Lord, O My Soul" [No. 2, Psalm 103 (lines 1-2, 6, 10 and 24)]

featuring a solo alto who sings a hymn of praise that celebrates the wonders of God's Creation. The next movement, "Blessed is the Man" [No. 3, Psalm 1:1, 6; Psalm 2:11; Psalm 3:8] begins with a soprano solo followed by an alternation of psalm verses and three-fold alleluias, which become more extended and contrapuntal as the music unfolds. The piece culminates in the traditional "Glory to the Father" (the "minor doxology") that finally overflows into an extended sequence of euphoric alleluias.

Next is an ancient hymn, *Phós hilarón* (No. 4, "O Joyful Light") from the third century, which accompanies the entrance of the clergy and the gradual lighting of lamps throughout the church. This movement features four soloists (SATB) who sing the hymn text, while the remaining upper voices sing an evolving, glowing texture over drones sung by the lower voices. Following is a setting of the Cantic of Simeon [No. 5, St. Luke 2:29–32], who was told through the Holy Spirit that he would not experience physical death until he saw the Messiah, which happens when Jesus is brought to the temple by his parents; Simeon responds, "Now let your servant depart in peace..." In my setting, as he beholds the Christ Child, Simeon's words are echoed by the chorus in a spirit of reverence, thanksgiving and serenity.

The Vespers concludes with "Virgin Mother of God" [No. 6, St. Luke 1:28, 42], a hymn evoking the sublime gentleness of the annunciation, when the Angel Gabriel proclaims, "Hail Mary full of grace, the Lord is with you..." The movement opens with a simple setting of these



words that is gradually expanded through the spinning out of flowing lines from within the harmonies of the hymn, culminating in Mary's acceptance (soprano solo) of God's Word, embodied as a beatific vocalise.

The second part of the vigil is Matins, a series of six movements that celebrate Christ's triumph over death and the Glory of God. Matins begins with a movement (No. 7) that features two verses in which God is praised with joyful proclamations: "Glory to God in the highest and peace on earth, goodwill among all" [St. Luke 2:14] and "Lord you will open my lips and my mouth will proclaim your praise" [Psalm 50:15].

The next movement, "Praise the name of the Lord" [No. 8, Psalm 134:1, 21; Psalm 135:1, 26], is called *Polyéleos*, meaning "much mercy," a title derived from the text of Psalm 134's refrain. *Polyéleos* is also popularly understood, through a false etymology, as "much oil," because all the lights in the church are lit again. The doors are opened and the fully vested clergy proceeds to the center of the church to be among the people while the priest censens the entire space. Throughout, a series of verses beginning with "Praise the Name of the Lord" alternate with Alleluias, eventually culminating in a section that suggests the resplendent choral singing of cherubim and seraphim.

The following two movements focus on the theme of resurrection and Christ's triumph over death. No. 9 features a series of tropes to Psalm 118 known as the *Evlogetaria*, a title derived from the biblical refrain "Blessed are You, O

Lord: Teach me your statutes." Iterations of the refrain alternate with narrative verses that tell the story of the women who come to the tomb of Jesus and find that it is empty. It is being guarded by an angel who commissions them to tell the Apostles that Christ has risen. Each statement of the refrain is a whole step higher than its previous iteration (B-D $\flat$ -E $\flat$ -F). This progression symbolizes the resurrection and culminates in a series of jubilant proclamations that leads to an extended coda of enraptured alleluias. No. 10, "Having Seen the Resurrection of Christ," is a hymn that praises the Cross and the Resurrection and declares, "Ever blessing the Lord...For having endured the Cross for us, by death he has destroyed death." The first, third and fifth stanzas are variations of the same melodic and harmonic material, which forms the spiritual pillars of the hymn.

No. 11 is the Canticle of Mary—the *Magnificat*—which she revealed during a visit to her cousin Elizabeth (St. Luke 1:46-55), pregnant with John the Baptist who moved in her womb during the proclamation. The canticle alternates five verses led by the high voices with five verses led by the low voices. This process unfolds into a final verse-refrain pair that features the entire chorus singing a six-voice texture followed by a majestic coda.

Next is the most expansive and complex movement of Matins—*The Great Doxology* [No. 12]—which coincides with the first light of sunrise when, in Slavic practice, the priest proclaims, "Glory to you who have shown us the light." The principal source texts are drawn

from five psalms: Psalm 35 (lines 9-10); Psalm 40 (line 4); Psalm 118 (line 12); Psalm 142 (lines 9-10) and Psalm 144 (line 2). This exultant hymn is a *summa*, a summation of the primary musical materials and themes from throughout the entire vigil. It encompasses a vast continuum from repentance and supplication through glorification, thanksgiving, and mercy.

Following are two troparia, which offer the emotional space that allows one to reflect upon the themes of resurrection, peace, and mercy—*Today Salvation Has Come to the World* (No. 13) and *By Rising from the Tomb* (No. 14). The vigil concludes with Prime, the first hour of full daylight, which is generally around 6:00 am during most of the year. The final movement [No. 15, "Akathist Hymn: Hail Bride without Bridegroom!"] is joyful and triumphant, an ecstatic song of celebration and gratitude for the great gift of Eternal Life.

I conceived *All-Night Vigil* as part of my cycle, *Life unto Life*, which explores the journey of Christ's life from Annunciation (Part I) through Ascension and Pentecost (Part VII). In the seven-part cycle, the vigil is performed during Part VI, which features *On the Third Day*, an Easter Vigil about the three days following Christ's crucifixion, and *All-Night Vigil*, which proceeds through deep night into the first hour of light symbolizing resurrection and renewal.

As of 2022, ninety percent of the cycle has been completed and premiered, involving a wide range of musical organizations and institutions including Cappella Romana, Yale Institute of Sacred Music (Yale Camerata), University of

Chicago/Rockefeller Chapel, Marsh Chapel/Boston University, Pacific Lutheran University, Back Bay Chorale (Boston, Mass.), First Church Congregational (Cambridge, Mass.), United Church on the Green/Church of the Redeemer (New Haven Conn.), The Ensemble/Trinity Episcopal Cathedral (Portland, Ore.), and Sanford Dole Ensemble/St. Gregory Nyssa Episcopal Church (San Francisco).

*All-Night Vigil* is dedicated to Alexander Lingas and Cappella Romana with my deepest gratitude for their profound artistry and inspired performance of this work. The vigil was composed in memory of Fr. Ephrem Lash.

Robert Kyr

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## ROBERT KYR'S *ALL-NIGHT VIGIL* AND THE TRADITIONS OF EASTERN ORTHODOX SACRED MUSIC

The *All-Night Vigil* by Robert Kyr is a significant contribution to the growing repertory of modern choral cycles that set texts from the Byzantine rite but are explicitly for, or arguably better suited to, performance outside of worship services. Western Christianity, of course, has a long and broad tradition of such musical works variously distinguished from ordinary service music by their extraordinary length, musical difficulty, the number of performers required, and the alteration or interpolation of canonical texts. Among the best-known examples are settings of the Roman Mass, including the *Mass in B Minor* of J.S. Bach, Beethoven's *Missa Solemnis*, and the Requiems of Berlioz, Verdi, and Britten. Since Kyr's own essay for this booklet discusses the musical content and spiritual arc of his *Vigil*, my purpose here is to address its relationship to the traditions of Eastern Orthodox sacred music.

Although little known today, there are important early precedents for extra-liturgical uses of Byzantine hymnody and psalmody. St. Romanos the Melodist (6th century) composed his great multi-stanza hymns, later known as kontakia (after the scrolls on which they were copied), to be sung between the evening and morning services of popular vigils in Constantinople. East Roman Emperor Constantine VII Porphyrogennetos (905–59) compiled a *Book of Ceremonies* for the imperial court mandating sacred vocal performances of various kinds, including the singing of hymns at festal banquets held in the Great Palace. Centuries later, Saint John Koukouzeles (late 13th–early 14th century) and his successors produced a vast repertory of musically sophisticated and often lengthy *kalophonic* (“beautiful sounding”) chants, some of which were clearly extraneous to the structures of Byzantine worship. Composers and scribes of Greek ecclesiastical chant after the Ottoman conquest of 1453 explicitly provided for the extra-liturgical use of such chants for devotion or aesthetic contemplation by compiling them in collections labelled *Mathemataria* (literally “[Books of] Lessons”).

More immediate ancestors of large-scale choral settings of Eastern Orthodox liturgical texts by modern composers are to be found among the works written by Ukrainian, Italian, and Russian musicians working under Tsarist rule. The Baroque choral concertos and services of Nikolai Diletsky and Vasily Titov were succeeded by works in the Classical Style by Baldassare Galuppi, Giuseppe Sarti, Maxim Berezhovskiy, Artemy Vedel, and the prolific Dmytro[Dmitry] Bortnyansky, who through his many settings for single and double choir solidified the sacred choral concerto as a paraliturgical genre of Slavic music. Yet it was during the later nineteenth and early twentieth centuries that public concerts of sacred music in Saint Petersburg and Moscow provided the composers of the “New Direction” in Russian sacred music with opportunities to set cycles of liturgical texts in ways tied only loosely to the requirements of Orthodox worship. In addition to Sergei Rachmaninov's famous *Divine Liturgy of St. John Chrysostom* (op. 31, 1910) and *All-Night Vigil* (op. 37, 1915), this movement fostered the creation of similarly imposing choral works with texts drawn from a range of Orthodox services. Notable are settings of the Memorial Service (*Panikhida*)

by Pavel Chesnokov (No. 1: op. 2, 1907; and No. 2: op. 39, 1913) and Aleksandr Kastalsky (*Memory Eternal to the Fallen Heroes*, 1917), as well as monumental cycles of selected Holy Week chants by Aleksandr Grechaninov and Maximilian Steinberg (both entitled *Passion Week*, respectively their op. 58 of 1911–12 and op. 13 of 1921–23). In 2014 Cappella Romana gave the world premiere performances and recording (CR414) of Steinberg's *Passion Week*.

While Soviet Communism paused further development along these lines in Russia for over half a century, composers elsewhere sporadically produced concert settings of Byzantine liturgical texts that were indebted to varying degrees to the “New Direction.” Father Ivan Moody provides a comprehensive survey of this music extending to the early twenty-first century in his book *Modernism and Orthodox Spirituality in Contemporary Movement* (2014). Here it is sufficient for me to note here a few early instances from beyond Slavic Orthodoxy. Non-Orthodox composer Einojuhani Rautavaara was commissioned to write his *All-Night Vigil in Memory of St. John the Baptist* (1971–72) for liturgical celebration in Helsinki's Dormition Cathedral, but the work has entered the contemporary choral repertoire in its abbreviated 1996 concert edition.

Most of the original 1984 version for unaccompanied voices of Mikis Theodorakis's *Requiem* (or *Office for Those Who Have Fallen Asleep*, its full Greek title) cannot, unlike his slightly earlier (1982) and musically much simpler *Divine Liturgy of St. Chrysostom*, be used in Orthodox worship. This is due

to the composer's reapportionment of texts traditionally chanted by the celebrants to a variety of male and female soloists.

Sir John Tavener's *Orthodox Vigil Service* (1984) exhibits some parallels with the complete *Vigilia* of Rautavaara. Set mainly in English but with a text that does not entirely fit the rubrics for any day in the Byzantine liturgical calendar, it was commissioned for premiere during a service celebrated by Orthodox clergy but sung by the choir of Christ Church, Oxford. For this ecumenical occasion, Tavener composed culturally eclectic music featuring the periodic use of handbells. Despite its many quotations of Greek and Slavic chant, the *Vigil Service* was (and remains) musically well beyond the capabilities of any contemporary British Orthodox choir.

Multimovement choral settings of Byzantine service texts in English resting on the borders of liturgical and concert music have proliferated during the twenty-first century, with US-based vocal ensembles such as Cappella Romana, New York Polyphony, PaTRAM and the Saint Tikhon Choir playing a leading role in their creation and dissemination. Composers who have written such works in English include Roman Hurko (*Liturgy No. 3*, 2011), Fr. Ivan Moody (*Vespers Sequence*, 2016), Kurt Sander (*Divine Liturgy*, 2016), Benedict Sheehan (*Divine Liturgy*, 2019 and *Vespers*, 2021), and Richard Toensing (*Kontakion on the Nativity of Christ—A Choral Concerto*, 2007 and *The Paschal Canon—Choral Concerto No. 2*, 2011). The *Vespers* (2017) of Galina Grigorjeva, of Crimean birth but for many years a resident of Estonia, is exceptional among recent English

settings for having been premiered in Tallinn by Vox Clamantis.

Viewed in this context, Kyr's *All-Night Vigil* may be seen as further contributing to the acceptance of Byzantine liturgy as a basis for the creation of sacred choral music within the increasingly globalized (and often Anglophone) discourses of contemporary Western Art Music. Observers steeped in the received traditions of Eastern Orthodox and Greek Catholic singing will recognize how Kyr, like his twentieth- and twenty-first-century predecessors listed above, has seized the opportunity of composing in a modern language to forge a new and distinctly personal synthesis informed by Slavic and Greek musical precedents. The composer acknowledges many of these debts in his own essay, including his decision to adopt Rachmaninov's selection of texts from the *Vigil* of the Resurrection sung weekly on Saturday evenings.

In its overall scale and the relative proportions of its movements, Kyr's *Vigil* falls within the bounds established a century ago by the Russian composers of the New Direction. Nevertheless, it remains distinctly contemporary in its extended tonality and particular blend of Byzantine and Slavic elements. Kyr recalls the former with modal monophony, vocal drones, and passages on non-semantic syllables. His references of Slavic liturgical singing range from the general (choral textures that frequently imitate exchanges between antiphonal choirs) to the particular (notably the brief paraphrase of Znamenny chant at the beginning of the Great Doxology).



If sufficiently skilled singers were available, it is not inconceivable that selections from Kyr's *Vigil* could be sung during an actual celebration of Byzantine vespers or matins. Some movements, however, are likely to be perceived as more suitable for use in worship than others. Possible stumbling blocks to the liturgically scrupulous include a few minor textual alterations and the (mostly very brief) wordless codas to movements 3, 4, 6, 9, 10, and 12–15.

The *All-Night Vigil* by Robert Kyr is therefore best viewed as a concert work deeply indebted to Orthodox traditions of liturgical singing.

As such, the *Vigil* offers its listeners musical, aesthetic, and spiritual enrichment. For those unschooled in Byzantine worship, its beautiful and often ecstatic music can serve as a point of entry to the profundities of an ancient sacred tradition. Eastern Christians, on the other hand, are offered fresh approaches to the familiar through Kyr's reverent musical setting of modern English translations by Archimandrite Ephrem Lash.

Alexander Lingas



## CAPPELLA ROMANA

“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. *Robert Kyr: All-Night Vigil* is Cappella Romana’s 28th release.

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

## ROBERT KYR, COMPOSER



**Robert Kyr** is a composer, writer, photographer, filmmaker, and interdisciplinary artist. He has composed twelve symphonies, three chamber symphonies, three violin concerti, a piano concerto, chamber music, and more than

100 works for vocal ensembles of all types, including motet cycles, cantatas, passions, and oratorios. His music often explores themes related to conflict and reconciliation (peace-making), environmental stewardship (living in harmony with nature), and spiritual issues such as love, compassion, and forgiveness. His *Songs of the Soul* was premiered and recorded on Harmonia Mundi by Conspirare (Craig Hella Johnson, director), and hailed as “a powerful new achievement in American music that vividly traces a journey from despair to transcendence” (Wall Street Journal) and named a “Best of 2014” by National Public Radio (NPR).

In 2016, Kyr’s music was recognized with an Arts and Letters award for distinguished artistic achievement from the American Academy of Arts and Letters. The award citation stated, “Robert Kyr’s powerful vision of fostering peace through music shines

brightly and steadily in all his work, from the passionate and often ecstatic polyphonic motets of his *Songs of the Soul*, to the triumphant close of his trilogy of violin concertos, *On the Nature of Peace*. Kyr’s music is intensely concerned with the human condition and the soul in its search for beauty and transcendence.”

In addition to *Songs of the Soul*, many of Kyr’s works are available on compact disc, including: *Violin Concert Trilogy* (Third Angle New Music Ensemble on New Albion); *In Praise of Music* (a CD of ten choral works on Bridge Records); *A Time for Life* (Cappella Romana on Cappella Records); *Paradiso: Transformation and Transfiguration* (Notre Dame Vocale on Albany Records); *The Passion according to Four Evangelists* (Back Bay Chorale on New Albion); and *Unseen Rain* (Ensemble Project Ars Nova on New Albion), as well as other recordings on Telarc (*Dance of Life*, *The Fourth River*), MDG Gold Label (*Love as a Child*), and Harmonia Mundi (Kyr’s arrangement of Samuel Barber’s *The Lovers* for baritone, chorus, and chamber ensemble).

Kyr’s music has been commissioned and performed widely throughout the world and has been supported by major foundations and institutes, including the Mellon Foundation, National Endowment for the Arts (NEA), Paul G. Allen Foundation, Robert D. Baker Memorial Fund for Sacred Music at the Yale Institute of Sacred Music, Harvard University, Boston University/Marsh Chapel, University of Chicago/Rockefeller Chapel, Fetzer Institute, Ann Stookey Fund for New Music, Oregon

Regional Arts and Cultural Council, Hult Endowment for the Arts, Collins Foundation, and Templeton Foundation, among many others.

A dedicated mentor and teacher of composition, Kyr is Professor of Composition and Theory and Chair of the Composition Department at the University of Oregon School of Music and Dance, where he directs the Oregon Bach Festival Composers Symposium (since 1994), the Music Today Festival (since 1993), the Vanguard Concert & Workshop Series, and the Pacific Rim Gamelan (since 1991). Moreover, he is mentor and composer-in-residence for the Harvard Choruses New Music Initiative (since 2016) directed by Andrew Clark, which is committed to developing a comprehensive pedagogy and practicum for composers of choral music.



ALEXANDER LINGAS  
MUSIC DIRECTOR AND FOUNDER  
CAPPELLA ROMANA



**Alexander Lingas**, music director and founder of Cappella Romana, is a Professor of Music at City, University of London, and a Research Fellow of the Institute for Orthodox Christian Studies (Cambridge, UK). 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. From 1997 to 2021 he was a Fellow of the University of Oxford's European Humanities Research Centre. 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*.

CAPPELLA ROMANA



Mezzo-soprano **Sarah Beaty** has been hailed as “the model of bel canto clarity and brilliance” (*Cleveland Classical*). Her versatile voice showcases a wide range of repertoire, with a specialty in contemporary opera. She recently moved to Portland from Los Angeles, where she was a frequent soloist with the LA Philharmonic, including in a landmark new production of Meredith Monk's *Atlas* and Hindemith's *Mörder, Hoffnung der Frauen* under the baton of Esa-Pekka Salonen. She just returned from another successful performance with the LA Phil of Louis Andriessen's *De Staat*, conducted by John Adams, in April 2022. Highlights of the 2021-22 season also include Sarah's debut with Eugene Opera as Second Lady in *Die Zauberflöte*, her debut with Long Beach Opera in Philip Glass's *Les Enfants Terribles*, Bach cantatas with Portland Baroque Orchestra, and the release of an album on the Naxos label featuring Margaret Brouwer's song cycle *Declaration*. Although her specialty is contemporary opera, Sarah is also passionate about early music and co-founded a Hildegard ensemble in LA, Vocatrix, with whom she performed a fully memorized and staged version of *Ordo Virtutum* on the Berkeley Early Music Festival. Her interpretation of Hildegard's songs and hymns were praised as “sung with blinding luminosity” (*LA Times*). She is a graduate of the Manhattan School of Music and teaches private voice.



Fearless soprano **Henriët Fourie** sings with “luminous tone and security,” (*Chicago Classical Review*) deemed “stellar... finely calibrated, with subtle variations in color” by *The Chicago Tribune*.

Emitting an uncommon “vibrancy and urgency” (*Chicago Classical Review*) in oratorio performance, Fourie has featured as a soloist at The Ravinia Festival, June in Buffalo, The Piccolo Spoleto Festival USA, The Handel Week Festival, Chicago's annual Schubertiade, and with the Chicago Symphony Orchestra, Elgin Symphony Orchestra, Slee Sinfonietta and the Bella Voce Sinfonia. Conductors she has worked with include such luminaries as Marin Alsop, Ricardo Muti, Carlos Kalmar, Andrés Arozco-Estrada, and Gil Rose on stages including Carnegie Hall, Chicago's Orchestra Hall, and Pritzker Pavilion at Millennium Park. A dauntless performer offering “refreshingly modern interpretation(s)... (and) finely nuanced renderings of complex music,” (*Namibia Economist*) Fourie eclipses the challenges of demanding new music with passion and poise. She has premiered numerous works soloing with New Music DePaul and the Outside the Box Festival, performing as a founding member with Fused Muse Ensemble, and singing with CUBE Ensemble. A sensitive and sophisticated collaborator, Fourie sings with In Mulieribus, Cappella Romana, and Cantores in Ecclesia. Her performance history includes countless concerts with respected early music ensembles including Rook, Ars Antigua, The Callipygian

Players, and Portland Baroque Orchestra. A native of South Africa, Fourie resides in Portland, Oregon and holds degrees from the College of Charleston and DePaul University.



**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 a pub quiz, or a spur of the moment trip to anywhere.



**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, Ore.), Oregon Catholic Press, Artefact Ensemble, 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.

**John Cox** is Visiting Professor of Music at Lewis & Clark College where he conducts Cappella Nova and Community Chorale and teaches courses in music theory and history. Previous teaching posts include Visiting Assistant Professor at Reed



College and Lecturer in Choral and Orchestral Music at Union College. As a first-year student at Oberlin Conservatory, Dr. Cox had the opportunity to sing both Mahler's *Symphony no. 8* with Robert Shaw and the Cleveland Orchestra, and the Monteverdi *Vespers*, a musical *annus mirabilis* that left him with dual passions for conducting and performance practice. While pursuing graduate studies he served as apprentice conductor of the Eugene Symphony, Eugene Opera, assistant conductor of the Eugene Symphony Chorus, and guest conducted the University of Oregon

and Illinois Symphony Orchestras. He has performed with many renowned professional vocal ensembles including Apollo's Singers, True Concord, and the Oregon Bach Festival Chorus. He currently sings with Cappella Romana and Skylark Ensemble (2018, 2020, 2021 GRAMMY® nominees for “Best Choral Album”). Skylark's recent Christmas album, *Winter's Night*, includes his editions of music by Gregorio Allegri and Giovanni Bernardino Nanino. A specialist in Renaissance and Baroque performance practice and advocate for forgotten repertoires, Dr. Cox's recent scholarship focuses on Roman sacred music from the late-seventeenth century. His editions have been recorded by Skylark Ensemble and performed by professional and amateur choral groups across the country. Under his direction, the Reed Collegium Musicum received Early Music America's 2017 College Development Award for a concert of newly edited works by Alessandro Melani (1636-1703) at the Boston Early Music Festival. His most recent work investigates music written for Roman nuns during the late-seventeenth century. In its 2023-24 season, Portland Baroque Orchestra will give the modern debut of five of his editions, written for performance in Roman convents during the *Anno Santo* of 1675. In addition to his activities as an educator, performer, and musicologist, Dr. Cox is active as an adjudicator and coach of high school choral ensembles. He serves on the board of Portland Baroque Orchestra and frequently provides program notes and pre-concert lectures for their performances.



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



**Tim Galloway** is a high tenor and countertenor living and working in Portland. His past credits have included a wide sampling of traditional and quirky projects, from Cappella Romana and Portland Baroque Orchestra to Cirque du Soleil and Russian Gypsy Band, Врaги народа. He has been recognized by *The Oregonian* for his “striking countertenor voice” and for having a voice “like steel dipped in chocolate.” Tim has been a staff musician at Trinity Episcopal Cathedral

of Portland for 14 years and a church musician for the past 20 years. Aside from singing, Tim has been an instrument maker, technician, and player of a wide range of instruments. He has played trumpet, horn, euphonium, ophicleide, cornetto, recorders, duduk, and various Renaissance capped reeds and worked in pit orchestras in the Nashville and Tennessee Valley regions for several years. When not making music, Tim has worked in the Financial Services and Veterinary industries as a project manager.



**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 and works as a clinician and adjudicator. An avid runner, he puts in 14–18 miles in an average week.



**Susan Hale** (alto) 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.



**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 premiere recording with Cappella Romana later that year. In addition to Cappella Romana, Michael is also a member of the Schola of Cantores In Ecclesia.



**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.



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.



A soprano with very eclectic tastes in music, **Maria Karlin** has sung for a variety of sacred and secular choral and opera ensembles such as Cappella Romana, Trinity Consort, Resonance Ensemble, Portland Opera Chorus, and Opera Theater Oregon just to name a few. Maria was soprano soloist in Stravinsky's ballet, *Les Noces* and soprano in the solo quartet for Richard Einhorn's *Passion of Joan of Arc* as a live movie soundtrack performance. Her most recent solo pursuits include Melissa Dunphy's *Gonzalez Cantata*

as Senator Patrick Leahy under the baton of Emily Lau as well as Mimi from *La Bohème*, *Rusalka*, and Aaron Burr (her first pants role!) from *Hamilton* for the NOC masterclass series and Divergent Opera's 5 Senses program. She also records frequently with Revolver Records as a soloist and ensemble singer for movies, commercials, and television. Additionally, Maria was a founder, singer and frequent arranger for local quartet the Julians, as well as soprano and keyboardist for local movie soundtrack band, Federale. Currently she sings with James Low and the Irregulars including Portland musical luminaries, James Low, Paul Brainard, Joe Mengis, and Jesse Emerson.



Alto **Cecily Kiester** performs with a wide variety of ensembles, most recently lending her "beautifully resonant sound" to groups like Resonance Ensemble and Cappella Romana (*Oregon Arts Watch*). A gifted mezzo soprano soloist as well as a versatile ensemble singer and conductor, Cecily received her Bachelor of Arts in Music and Master of Education degrees at Portland State University. She enjoys singing across the wide spectrum of choral music, from ancient and early, to classical, and, most especially, new music premieres. Cecily lives in Lacey, Washington and works in K-12 public education administration.



**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.



**Daniel Myers** is a musician based in Portland, Ore. Originally from St. Louis, MO, Daniel received his Bachelor of Music from the University of North Texas where he studied with tenors Richard Croft and William Joyner. Daniel is deeply committed to the music community of the Pacific Northwest where he actively engages in educational outreach and concerts across the region as a performer, clinician, and coach. When not singing or coaching young singers, he can be found in the woods or whipping up something delicious in his kitchen.



**Vakarė Petroliūnaitė** is acclaimed for her "wonderful sensitivity" and "sparkling tone," with credits representing a wide range of classical singing, including oratorio, symphonic music, recital, opera, and studio recording. Whether as a soloist or chorister, she has performed repertoire across the spectrum. From Hildegard to Mozart to Ešēnvalds, Vakarė has distinguished herself

with her clear, engaging voice and intelligent artistry, bringing vibrant interpretations to all her performances. A highly sought-after recitalist, Vakare's repertoire includes Bach's Solo Cantatas 32 (*Liebster Jesu*), 51 (*Jauchzet Gott*), and 202 (*Weichet nur*), as well as Arvo Pärt's *Passio*, Dvořák's *Stabat Mater*, Vivaldi's "other" *Gloria* (RV 588), Handel's *Ode to St. Cecilia*, Pergolesi's *Stabat Mater*, and Brahms's *Ein Deutsches Requiem*. A lover of collaboration and choral music, Vakare has appeared as a soloist and collaborator with Resonance Ensemble, Cappella Romana, Fear No Music, 45th Parallel, Vancouver Symphony, Portland's Bach Cantata Choir, Classical Revolution PDX, Cascadia Composers, The Oregon Repertory Singers, Lake Grove Presbyterian, and Dainava Lithuanian Chorale, among others. Additional appearances include performances with Astoria Music Festival, Hawaii Performing Arts Festival, Portland Opera Chorus, Portland Summer Opera Workshop, Divergent Opera, and Opera on Tap.



**Daniel Pickens-Jones** is known to Pacific Northwest audiences from his appearances with Resonance Ensemble and Trinity Episcopal Cathedral. After early training as a chorister at San Francisco's Grace Cathedral, Daniel went on to study at Macalester College and the Eastman School of Music, and has appeared with the American Bach Choir, Philharmonia Chorale, MUSA, Clerestory, and as a featured soloist for Philharmonia Baroque Orchestra and the Mark Morris Dance Group

at Berkeley's Zellerbach Hall. An avid promoter of choral music, Daniel founded and directs Endersnight, a sacred music vocal ensemble based in San Francisco. Daniel is a founding partner of two Portland restaurants, Meta Pizza (Brooklyn) and Gabbiano's (Northeast), and spends the rest of his time doting on two special cats at his home in North Portland.



**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.



**Jason Sabino** is in demand as a conductor, singer, and choral clinician in the Portland Metro area. As a chorister in Southern California and the Pacific Northwest, he has performed and recorded with Cappella Romana, Resonance Ensemble, Oregon Catholic Press, Third Angle Music, The Ensemble, De Angelis Vocal Ensemble and Horizon Chamber Choir. Sabino is the Artistic Director of the Oregon Chorale and the choir director at Century High School and Brown Middle School in Hillsboro, and has served on the faculties at Portland Community College and Portland State University. He also regularly prepares choirs for the Oregon Symphony and Oregon Ballet Theatre. Born in the Philippines and raised in California, Sabino received a B.A. in Choral Music from the University of Southern California and an M.M. in Choral Conducting from Portland State University. He lives in Beaverton with his wife and daughter.



**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.



**Ann Wetherell**, soprano, has been active in choral music in Portland for several decades. She currently sings with In Mulieribus, Cantores in Ecclesia, and Cappella Romana, and has performed with the Portland Baroque Orchestra and the St. Ann Chapel Choir of Palo Alto, Calif. A specialist in

Chinese studies, Ann holds a Ph.D. in Chinese art history. She recently retired after a thirty-year career as a professor of Asian art history, having taught classes in the art and architecture of South Asia, China, and Japan at Willamette University, Portland State University, University of Oregon, and Pacific University.

*Additional singers on track 4,  
“O joyful Light”*

**Richard Barrett**  
**Mark Powell**  
**David Stutz**



## PRODUCTION CREDITS

**Producer:** Blanton Alspaugh, Soundmirror

**Recording Engineer:** John Newton, Soundmirror

**Mixing & Mastering Engineer:** Mark Donahue,  
Soundmirror

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## Dedicated to

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

## Special thanks to

University of Oregon School of Music and Dance

Robert Leichtman

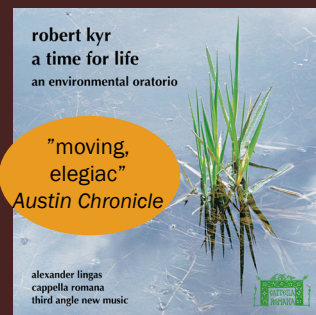
The Monastery of Christ in the Desert

Rev. Paul Paris, proistámenos; Gail Morris, parish  
administrator (Holy Trinity Greek Orthodox Cathedral,  
Portland)

Rev. Mike Biewend, pastor; Janeen Reilly, parish  
administrator (The Madeleine Parish, Portland)



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



**Robert Kyr: A Time for Life** explores the urgent issue of the ecological crisis, inspired by the environmental initiatives of His All-Holiness +Bartholomew Ecumenical Patriarch of Constantinople. With Third Angle New Music.



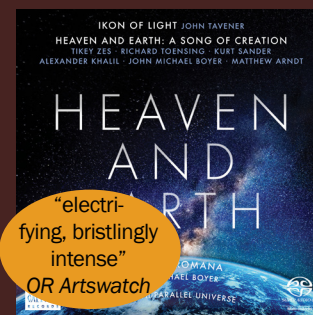
**Steinberg: Passion Week** World premiere recording. Maximilian Steinberg's profoundly moving work extends the musical language of Rachmaninoff's *All-Night Vigil*. With Holy Week motets by Steinberg's teacher and father-in-law Rimsky-Korsakov. Also available on 180g vinyl.



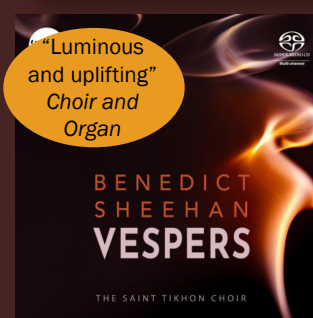
**Mass of the Americas** This setting of the Traditional Latin Mass for choir and orchestra weaves a rich tapestry with serene Gregorian chants, folk melodies from 18th-century regions of México, and florid praises in Nahuatl, the language spoken by Our Lady of Guadalupe to St. Juan Diego.



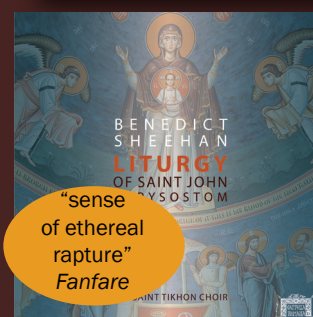
**Lost Voices of Hagia Sophia** For 1000 years, Hagia Sophia was the largest domed interior in the world. Its stunning reverberation—of over 11 seconds—is re-created here, transporting you back in time to medieval sound and ritual in Constantinople: an aural virtual reality. On Billboard for 44 weeks!



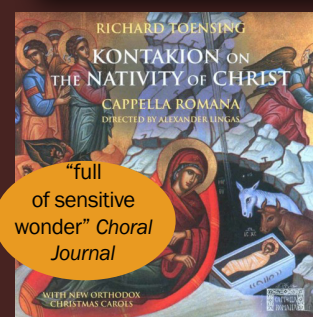
**Heaven and Earth** Discover here a performance unlike any other of John Tavener's *Ikon of Light*, and the world premiere of *Heaven and Earth*, written for Cappella Romana by six Orthodox composers: Tikey Zes, Richard Toensing, Kurt Sander, Alexander Khalil, John Michael Boyer, and Matthew Arndt.



**Benedict Sheehan: Vespers** Sung in English by the GRAMMY®-nominated Saint Tikhon Choir and inspired by the great *All-Night Vigil* setting by Rachmaninoff, Benedict Sheehan expands the genre with full settings of Psalms, each of which expresses a full range of human emotion.



**Benedict Sheehan: Liturgy** World Premiere Recording. Sung by the Saint Tikhon Choir, directed by the composer. This work grows out of the tradition of the great Russian liturgy settings. Sheehan's sweeping and virtuosic a cappella Liturgy in English represents a fresh and vibrant voice for choral music today.



**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.