

ΙC XC

Ἡ ΕΝ ΣΟΦΙΑ ΤΩ ΑΙΩΤΩ

ΝΕΤΤΕΡΟΝ

ARVO PÄRT
ODES OF
REPENTANCE

CAPPELLA ROMANA
ALEXANDER LINGAS



ARVO PÄRT (1935–)

ODES OF REPENTANCE

CAPPELLA ROMANA

Alexander Lingas, music director and founder

	From <i>Triodion</i>	
1	“Ode 1”: Introduction; O Jesus the Son of God, Have Mercy upon Us (Apolytikion for the Holy Icons), <i>Kerry McCarthy, soloist</i>	5:28
	From <i>Zwei slawische Psalmen</i> (Two Slavonic Psalms)	
2	<i>No. 2 Kindliche Ergebung</i> (Childlike surrender) Psalm 130 LXX (131) Small Doxology from <i>No. 1</i> Psalm 116 LXX (117)	3:52
	From <i>Kanon Pokajanen</i> (The Kanon of Repentance)	
3	Sedálen (Káthisma) and Bogoródichen (Theotokión)	4:23
4	Kanon Ode 6	8:49
5	Kontakion	3:24
6	Oikos	3:25
7	<i>The Woman with the Alabaster Box</i> , a Reading from the Gospel of St. Matthew (26:6–13)	6:41
	From <i>Kanon Pokajanen</i>	
8	Kanon Ode 8	8:58
9	Kanon Ode 9	7:21
	From <i>Triodion</i>	
10	“Ode 2”: O Most Holy Birthgiver of God, save Us (Apolytikion for the Mother of God)	5:02
	From <i>Kanon Pokajanen</i>	
11	Prayer after the Kanon	11:20
	From <i>Triodion</i>	
12	“Ode 3”: O Holy Saint Nicholas, Pray unto God for Us; Coda (Apolytikion for Saint Nicholas), <i>Kerry McCarthy, soloist</i>	5:27
	TOTAL TIME	74:26



Alexander Lingas
MUSIC DIRECTOR AND FOUNDER

Photini Downie Robinson
Henriët Fourie Thompson
Vakarė Petrolūnaitė
Catherine van der Salm
Jessica Israels
Kristen Buhler
Kerry McCarthy
Susan Hale
Emily Lau

Daniel Burnett
Tim Galloway
Leslie Green
JC Smith
David Hendrix
David Krueger
Mark Powell
Daniel Pickens-Jones
Erik Hundtoft
Chris Engbretson
Glenn Miller
David Stutz

CAPPELLA ROMANA

“Chords unfurl in reverberant bloom”
New York Times

“Like jeweled light flooding the space”
Los Angeles Times

The mission of the vocal ensemble Cappella Romana is to experience and understand the transcendent beauty of the sacred music of the Christian East and West, especially of Byzantium, cultivating this rich cultural heritage and sharing it worldwide.

Cappella Romana transforms hearts and minds through encounters with the sacred musical inheritance of the Christian East and West, bringing to life these ancient and diverse traditions, especially of Byzantium, and their interactions with other cultures. Cappella Romana is devoted to the stewardship of this precious jewel of world culture through performances, recordings and publications, scholarship and education, engagement with heritage communities, and new artistic creation.

Cappella Romana is known especially for its presentations and recordings of medieval Byzantine chant, Greek and Russian Orthodox choral works, and other sacred music that expresses the historic traditions of a unified Christian inheritance. Founded in 1991, Cappella Romana has a special commitment to mastering the Slavic and Byzantine musical repertoires in their original languages, thereby making accessible to the general public two great musical traditions that are little known in the West. Critics have consistently praised Cappella Romana for their unusual and innovative programming, including numerous

world and American premieres. The ensemble presents annual concert series in Portland, Oregon and Seattle, Washington in addition to touring nationally and internationally, most recently to Hungary, Serbia, Romania, the UK, Ireland, and the Netherlands. Cappella Romana returned 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.

Its recording label Cappella Records features recordings by Cappella Romana and a growing roster of artists such as The Saint Tikhon Choir, the Benedict XVI Choir, Próto, and the Houston Chamber Choir.

In 2023 Cappella Romana launched its publications arm Cappella Romana Publishing, with John Michael Boyer’s monumental *Byzantine Chant: The Received Tradition, A Lesson Book*, which received its second printing in the same year. Forthcoming publications include musical scores of Byzantine chant for Christmas in English and a bi-notational edition of medieval Byzantine chants drawn from manuscripts at the Monastery of Grottaferrata near Rome, some of which are performed on Cappella Romana’s recording *Byzantium in Rome*.

Odes of Repentance is Cappella Romana’s 31st release.

cappellaromana.org

ALEXANDER LINGAS

Alexander Lingas, Music Director and founder of Cappella Romana, formed and directed the Byzantine Chant Ensemble for the Coronation of Their Majesties King Charles III and Queen Camilla in 2023. He is a Professor Emeritus of Music at City, University of London, and a Research Fellow of the Institute for Orthodox Christian Studies (Cambridge, UK). Dr. Lingas 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*. Having been Spring 2023 Artist in Residence at St. Vladimir’s Orthodox Theological Seminary in Yonkers, New York, he will return there in 2023–24 as Professor of Music and Associate Director of its Institute of Sacred Arts.

1 From *Triodion*

In the name of the Father, and of the Son, and of the Holy Spirit. Amen.

“Ode 1”

O Jesus the Son of God, Have Mercy upon us.

We do homage to Thy pure image, O Good One, entreating forgiveness of our transgressions, O Christ our God: for of Thine own good will Thou wast graciously pleased to

ascend the Cross in the flesh, that Thou mightest deliver from bondage to the enemy those whom Thou hadst fashioned. For which cause we cry aloud unto Thee with thanksgiving: With joy hast Thou tilled all things, O our Savior, in that Thou didst come to save the world.

O Jesus the Son of God, have mercy upon us.
O Jesus the Son of God, have mercy,
O Jesus the Son of God,
O Jesus,
O Jesus the Son of God,
O Jesus the Son of God, have mercy,
O Jesus the Son of God, have mercy upon us.

2 ПѢСНЬ СТЕПѢНЕЙ, ꙗ҃л.

Ѧ. ГДН, НЕ ВОЗНЕСЕСА
СЕРДЦЕ МОЕ, НИЖЕ ВОЗНЕСОСТЕСА ОЧИ МОИ:
НИЖЕ ХОДИХЪ ВЪ ВЕЛИКИХЪ, НИЖЕ
ВЪ ДИВНЫХЪ ПАЧЕ МЕНЕ.
Б. ЯЩЕ НЕ СМИРЕНОМЪ ДРСТВОВАХЪ, НО ВОЗНЕСОХЪ
ДУШУ МОЮ, ЯКЪ ѠДОЕНОЕ НА МАТЕРЬ СВОЮ,
ТАКЪ ВОДАСИ НА ДУШУ МОЮ.
Г. Да оуповѣетъ и҃ль на
ГДА Ѡ нынѣ и до вѣка.

СЛАВА ОТЦУ И СЫНУ
И СВАТОМУ ДУХУ,
И НЫНѣ И ПРИСНО
И ВО ВѢКИ ВѢКОВЪ. АМИНЬ.

2 Pésň stepénei, 130

1. Ghóspodi, ñe voznesésya
sértse moyé, nízhe voznesóstesya óchi moi:
nizhé hodíh v velíkih, nizhé
v dívnyh páche meñé.
2. Áshche ne smirenomúdrstvovah, no vozñesóh
dúshu moyú, yáko otdoyénoye na máter' svoýú,
táko bozdási na dúshu moyú.
3. Da upovájet Izraíl' na Ghóspoda ot níne i do
véka.

Sláva Otsú i Sínu
i Svyatómu Dúhu.
I níne i prísno
i vo vyéki vyekóv. Amíñ.

2 Psalm of Ascent, 130 LXX

1. Lord, my heart is not haughty, nor mine eyes lofty: neither do I exercise myself in great matters, or in things too high for me.
2. Surely I have behaved and quieted myself, as a child that is weaned of his mother: my soul is even as a weaned child.
3. Let Israel hope in the Lord from henceforth and for ever.

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

3 Канѡнъ

Сѣдѣленъ, гласъ 5:

Помышляю день страшный, и плачю
дѣланій моихъ лукавыхъ: како отвещая
безсмертному царю; или
кои мнѣ дерзновѣниемъ воззрю на судію, блудный
азъ; благоутробный Оче, сине Единородный, и
дше свѣтъ, помилуй мѧ.

Слава Отцу и Сынѣ
и свѣтому Духу.
И нынѣ и присно
и во вѣки вѣковъ. Аминь.

Богородиченъ:

Связанъ многими нынѣ пленицами
грѣховъ, и содержимъ лютыми страстьми
и бѣдами, къ тебѣ прибегаю моему спасенію, и
вопию:
помози ми, дево, мѣти бжїа.

4 Пѣснь 5.

Ирмосъ.

Житѣйское море воздвизаемоє зря
напастей бурю, къ тихому пристанищу
твоему притекъ, вопию ти: возведи ѿ тли
животъ мой, Многомилостиве.

Прпѣвъ: Помилуй мѧ, Бже,
помилуй мѧ.

3 Kanon

Sedálen, glas 6

Pomyshlyáyu dén' stráshnyy i pláchusya
deyániy moih lukávyh: káko otveshcháyu
Bezsméртnomu Tsaryú, ilí kóim derznovéniyem
vozzryú na Sudiyú, blúdnyy áz? Blagoutróbnyy
Ótche, Síňe Yedinoródnyy, i Dúshe Svyatíy,
pomíлуй mya.

Sláva Otsú i Sínu
i Svyátomu Dúhu.
I níňe i prísno
i vo vyéki vyekóv. Amíň.

Bogoródichen:

Svyázan mnógimi níne plenítsami grehóv, i
soderzhím' lyútymi strast'mí i bedámi, k Tebé
pribegayú, moyemú spaséniyu, i vopiyú: pomozí
mi, Dévo, Máti Bózhíya.

4 Pesn' 6

Irmós:

Zhitéyskoye móre, vozdvizáyemoye zryá
znapástey búreyu, k tíhomu pristánishchu
Tvoymú priték, vopiyú Ti: vozvedí ot tli
zhivot moy, Mnogomílostive.

Pripév: Pomíлуй myá, Bózhe,
pomíлуй myá.

3 Kanon

Sedálen (Káthisma), tone 6

I think of the terrible day and weep over mine
evil deeds. How shall I answer the Immortal
King? With what boldness shall I, a prodigal,
look at the Judge? O Kindly Father, O Only-
begotten Son, and Holy Spirit, have mercy on
me.

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

Theotokíon:

Bound now with many fetters of sins, and
inhibited by cruel passions, I flee unto thee,
my salvation, and cry aloud: Help me, O Virgin,
Mother of God.

4 Ode 6

Heirmós:

Beholding the sea of life surging with the
tempest of temptations, I run to Thy calm
haven and cry unto Thee: Raise up my life from
corruption, O Most Merciful One.

Refrain: Have mercy on me, O God,
have mercy on me.

ЖИТИЄ НА ЗЕМЛІ БЛАДНУ ПОЖИХЪ І ДУШУ
ВО ТМѸ ПРЕДАХЪ: НЫНѢ ОУБЕ МОЛЮ ТЕ,
МІЛОСТИВЫЙ ВЛАДИКО: СВОБОДИ МЯ ѿ РАБОТЫ
СЕЯ ВРАЖІА, І ДАЖДЬ МНѢ РАЗУМЪ ТВОРИТИ ВОЛЮ
ТВОЮ.

Прпчѣвз: Помниди мѧ, Бѡже,
помниди мѧ.

КТО ТВОРИТЪ ТАКОВАА, ЯКОЖЕ ЯЗЪ; ЯКОЖЕ
ВО СВИНІА ЛЕЖИТЪ ВЪ КАЛУ, ТАКЪ І ЯЗЪ
ГРЕХЪ СЛЪЖЪ. Но ты, Гѡсподи, истрѡгни мѧ
ѿ гнѣва сегѡ, І ДАЖДЬ МНѢ СЕРДЦЕ ТВОРИТИ
ЗАПОВѢДИ ТВОА.

СЛАВА ОЦУ І СЫНУ
І СВАТОМУ ДУХУ.

ВОСПРАНИ, ОКААНИИ ЧЕЛОВѢЧЕ, КЪ БОГУ:
ВОСПОМАНУВЪ СВОА СОГРЕШЕНІА, ПРИПАДА
КО ТВОРЦУ, СЛЕЗА І СТЕНА. Той же, ЯКО
МИЛОСЕРДЪ, ДАСТЪ ТИ ОУМЪ ЗНАТИ ВОЛЮ СВОА.

І НЫНѢ І ПРИЕНУ
І ВО ВѢКИ ВѢКѡВЪ. АМІНЬ.

БОГОРОДИЦЕ ДѢВО, ѿ ВІДИМАГО І НЕВІДИМАГО
ЗЛА СОХРАНИ МЯ, ПРЕЧИСТАА, І ПРИИМИ
МОЛИТВЫ МОА, І ДОНЕСІ Я СИНУ ТВОЕМУ, ДА
ДАСТЪ МНѢ ОУМЪ ТВОРИТИ ВОЛЮ СГѡ.

Прпчѣвз: Помниди мѧ, Бѡже,
помниди мѧ.

Zhitiyé na zemlí blúдно pozhih i dúshu
vo t'mu predáh, níne úbo molyú Tya,
Mílostivyy Vladíko: svobodí mya ot rabóty
seyá vrázhiya, i dázhd' mi rázum tvoríti vólyu
Tvoyú.

Pripév: Pomíлуй myá, Bózhe,
pomíлуй myá.

Kto tvorít takováya, yákozhe áz? Yákozhe bo
sviniyá lezhít v kalú, táko i áz
grehú sluzhú. No Ty, Góspodi, istórgni myá
ot gnúsa segó i dázhd' mí sérdtse tvoríti
zápovedi Tvoyá.

Sláva Otsú i Sínu
i Svyatómu Dúhu.

Vospriyaní, okayánnyu chelovéche, k Bógu,
vospomyanúv svoýa sogreshéniya, pripádaya
ko Tvortsú, slezýa i stenyá; Toy zhe, yáko
milosérd, dást ti úm znáti vólyu Svoyú.

I níne i prísno
i vo vyéki vyekóv. Amíñ.

Bogoróditse Dévo, ot vídimago i nevídimago
zla sohraní mya, Prechístaya, i priimí
molítvy moyá, i donesí ya Sínu Tvoyemú, da
dást mi úm tvoríti vólyu Yegó.

Pripév: Pomíлуй myá, Bózhe,
pomíлуй myá.

I have lived my life wantonly on earth and
I have delivered my soul to darkness. But
now I implore Thee, O merciful Lord, free me
from this work of the enemy and give me the
knowledge to do Thy will.

Refrain: Have mercy on me, O God,
have mercy on me.

Who doeth such things as I do? For like
a swine lying in the mud, so do I serve
sin. But do Thou, O Lord, pull me out of
this vileness and give me the heart to do Thy
commandments.

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

Rise, wretched man, to God and, remember-
ing your sins, fall down before your Creator,
weeping and groaning, for He is merciful and
will grant you to know His will.

Both now and ever,
and unto the ages of ages. Amen.

O virgin Mother of God, protect me from evil
visible and invisible, O immaculate one,
and accept my prayers and convey them to thy
Son, that He may grant me the mind to do His
will.

Refrain: Have mercy on me, O God,
have mercy on me.

СЛАВА ОЦУ И СЫНУ
И СВАТОМУ ДУХУ,
И НЫНЕ И ПРИСНО
И ВО ВЕКЕ ВЕКОВЪ. АМИНЬ.

Sláva Otsú i Sínu
i Svyatómu Dúhu.
I níňe i prísno
i vo vyéki vyekóv. Amíň.

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

5 **Кондакъ:**

Душе моя, пошто грѣхамъ богатѣши;
Почто волю діаволу творіши; Въ чesómъ
надéждъ полагаешъ; Престáни ѿ сѣхъ и
ѡбрати́ся къ Бóгу съ плачемъ, зовущи:
Милосерде Господи, помилуй мѧ, грѣшнаго.

5 **Kondák:**

Dushé moyá, pochtó grehámi bogatéyeshi,
pochtó vólyu diávolyu tvoríshi, v
chesóm nadézhdu polagáyeshi? Prestáni ot
síh i obratísya k Bógu s pláchem, zovúshchi:
milosérde Góspodi, pomíluy myá gréshnago.

5 **Kontákion:**

O my soul, why dost thou become rich in sins?
Why dost thou the will of the devil? On
what dost thou set thy hope? Cease from these
things and turn to God with weeping, and cry
out: O Kind-hearted Lord, have mercy on me, a
sinner.

6 **Їкосъ:**

Помысли, душе моя, горькій часъ смърти и
страшный судъ творца твоего и Бога:
ангели бо грознии поймаютъ тѧ, душе, и въ
вѣчный огонь введутъ. Убо прежде смърти
покайся, вопиючи: Господи, помилуй мѧ,
грѣшнаго.

6 **Īkos:**

Pomísli, dushé moyá, górkíy chás smérti i
stráshnyy súd Tvořsá tvoyegó i Bóga: Ángeli
bo gróznii póymut tyá, dushé, i v véchnyy
ógn' vvedút: Úbo prézhdе smérti pokáysya,
vopiýshchi: Góspodi, pomíluy myá, g
réshnago.

6 **Īkos:**

Think, my soul, of the bitter hour of death
and the judgement day of thy God and Cre-
ator: For terrible angels will seize thee, my soul,
and will lead thee into the eternal fire. And so,
before thy death, repent and cry: O Lord, have
mercy on me, a sinner.

7 **A Reading from the Gospel of St. Matthew
(26:6–13) The Woman with the Alabaster Box**

Now when Jesus was in Bethany, in the
house of Simon the leper, there came unto
him a woman having an alabaster box of very
precious ointment, and poured it on his head, as
hesat at meat. But when his disciples saw it, they

had indignation, saying, To what purpose is this
waste? For this ointment might have been sold
for much, and given to the poor. When Jesus
understood it, he said unto them, Why trouble
ye the woman? for she hath wrought a good
work upon me. For ye have the poor always with
you; but me ye have not always. For in that she
hath poured this ointment on my body, she did

it for my burial. Verily I say unto you, Whereso-
ever this gospel shall be preached in the whole
world, there shall also this, that this woman hath
done, be told for a memorial of her.

Ірмосъ.

ИЗ ПЛАМЕНЕ ПРЕПОДОБНЫМЪ РОСУ ИСТОЧИЛ
 СЯ И ПРАВЕДНАГО ЖЕРТВѢ ВОДОЮ ПОПАЛИЛ
 СЯ: ВЕЛЪ БО ТВОРИШИ, ХРИСТЕ, ТОКМО ЖЕ
 ХОТѢТИ. ТА ПЕРЕВОЗНОСИМЪ ВО ВѢКЪ ВѢКН.

Прпѣвъ: Помилѡи мѧ, Бѡже,
 помилѡи мѧ.

КАКО НЕ ИМАМЪ ПЛАКАТИЕА, СГДА ПОМЫШЛЯЮ
 СМЕРТЬ; ВИДѢХЪ БО ВО ГРѢБѢ ЛЕЖАЩА
 БРАТА МОЕГО, БЕЗСЛАВНА И БЕЗОБРАЗНА. ЧТО
 ОУБѢ ЧАЮ; И НА ЧТО НАДЕЮСА; ТОКМО ДАЖДЬ
 МИ, ГОСПОДИ, ПРЕЖДЕ КОНЦА ПОКАНИЕ. (ДВАЖДЫ)

СЛАВА ОЦУ И СЫНУ
 И СВАТОМУ ДУХУ.

ВѢРЮ, ЯКО ПРИДЕШИ СДѢТИ ЖИВЫХЪ И
 МЕРТВЫХЪ, И ВСИ ВО СВОЕМЪ ЧИНѢ СТАНУТЪ,
 СТАРИИ И МОЛОДИИ, ВЛАДИКИ И КНЯЗИ, ДѢВЫ И
 СВАЩЕННИЦЫ. ГДЕ ОБРАЩЕША АЗЪ; СЕГѢ
 РАДИ ВОПИЮ: ДАЖДЬ МИ, ГОСПОДИ, ПРЕЖДЕ КОНЦА
 ПОКАНИЕ.

И НЫНѢ И ПРИСНО
 И ВО ВѢКЪ ВѢКѡВЪ. АМИНЬ.

ПРЕЧИСТАА БОГОРОДИЦЕ,
 ПРИИМИ НЕДОСТОЙНЮ МОЛИТВѢ
 МОЮ, И СОХРАНИ МАЯ ѿ НАГЛЫА СМЕРТИ, И ДАРѢ
 МИ ПРЕЖДЕ КОНЦА ПОКАНИЕ.

Irmós.

Iz plámene prepodóbnym rósu istochíl
 yesí i právednago zhértvu vodóyu popalíl
 yesí: vsyá bo tvoríshi, Hristé, tókmo yézhe
 hotéti. Tyá prevoznósim vo vsyá véki.

Pripév: Pomílu y myá, Bózhe,
 pomílu y myá.

Káko ne ímam plákatisya, yegdá pomyshlyáyu
 smért', vídeh bo vo gróbe lezháshcha bráta
 moyegó, bezslávna i bezobrázna? Chtó úbo
 cháyu, i na chtó nadéyusya? Tókmo dázhd'
 mi, Góspodi, prézhde kontsá pokayániye. (2x)

Sláva Otsú i Sínu
 i Svyatómu Dúhu.

Véruyu, yáko priideshi sudíti zhivíh i
 mértvyh, i vsí vo svoém chinu stánut,
 stárii i mladíi, vladíki i knyázi, dévy i
 svyashchénitsy; Gdé obryáshchusya áz? Segó
 rádi vopiýú: dázhd' mi, Góspodi, prézhde
 kontsá pokayániye.

I níñe i prísno
 i vo vyéki vyekóv. Amíñ.

Prechístaya Bogoróditse, priimí nedostóynuyu
 molítvu moyú i sohrańí mya ot náglyya
 smérti, i daruy mí prézhde
 kontsá pokayániye.

Heirmós:

From the flame Thou didst sprinkle dew upon
 the Saints, and didst burn the sacrifice of a
 righteous man which was sprinkled with water.
 For Thou alone, O Christ, dost do all as Thou
 willest. Thee do we exalt unto all ages.

Refrain: Have mercy on me, O God,
 have mercy on me.

How shall I not weep when I think of death?
 For I have seen my brother in his coffin,
 without glory or comeliness. What then am I to
 expect? And what do I hope for? Only grant me,
 O Lord, repentance before the end. (Twice)

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

I believe that Thou wilt come to judge the living
 and the dead, and that all will stand in order,
 old and young, lords and princes, priests and
 virgins. Where shall I find myself? Therefore,
 I cry: grant me, O Lord, repentance before the
 end.

Both now and ever,
 and unto the ages of ages. Amen.

Most pure Mother of God, accept mine
 unworthy prayer and preserve me from
 sudden death, and grant me repentance before
 the end.

Ірмѡз.

БѡГА ЧЕЛОВѢКѡМЪ НЕ ВОЗМО́ЖНО ВѢДѢТИ, НА НЕГО́ЖЕ НЕ СМѢЮТЪ ЧИНИ А́НГЕЛСТІИ ВЪЗІРА́ТИ: ТОБО́Ю ЖЕ, ВСЕЧИ́СТАА, ІАВІ́СА ЧЕЛОВѢКѡМЪ СЛѢВО ВОПЛОЩЕ́ННО, Є́ГО́ЖЕ ВЕЛИЧА́ЮЩЕ, ІЗ НЕБѢ́СНЫМИ ВѢ́И ТѢ ОУ́БЛАЖА́ЕМЪ.

Прпѣвъ: Помни́ди мѧ, Го́же, помни́ди мѧ.

НѢИ́Ѣ КЪ ВАМЪ ПРИБЕ́ГАЮ, А́НГЕЛН, А́РХА́НГЕЛН НѢ ВСѧ НЕБѢ́СНЫА СІ́ЛЫ, ОУ́ ПРЕСТО́ЛА БО́ЖІА СТОА́ЩІИ. МОЛИ́ТЕСЯ КО ТВО́РЦЮ́ СВО́ЕМУ́, ДА ІЗБА́ВИТЪ ДУ́ШУ́ МОЮ́ ѿ МЪ́КН ВѢ́ЧНЫА.

Прпѣвъ: Помни́ди мѧ, Го́же, помни́ди мѧ.

НѢИ́Ѣ ПЛА́ЧУСА КЪ ВАМЪ, СВАТІ́И ПАТ́РІА́РШН, ЦА́РІ́С Н ПРО́РОЦЫ, А́ПО́СТОЛН Н СВАТІ́ТЕЛН, Н ВСН ІЗБРА́ННІИ Х́РІ́СТѡ́ВЫ: ПОМО́ЗИТЕ МНѢ НА СЪДѢ́, ДА СПАСѢ́ТЪ ДУ́ШУ́ МОЮ́ ѿ СІ́ЛЫ ВРА́ЖІА.

СЛА́ВА О́ТЦЮ́ Н СЫ́НУ
Н СВАТѠ́МУ ДУ́ХУ́.

НѢИ́Ѣ КЪ ВАМЪ ВОЗДЕ́ЖУ́ РЪ́ЦЕ, СВАТІ́И МУ́ЧЕ́ННИЦЫ, ПУ́СТІ́ННИЦЫ, ДѢ́ВСТВЕ́ННИЦЫ, ПРА́ВЕДНИЦЫ, Н ВСН СВАТІ́И, МОЛѧ́ЩІИСЯ КО ГО́СПОДУ́ ЗА ВѢ́СЪ МІ́РЪ, ДА ПОМНИ́ДЕТЪ Мѧ́ ВЪ ЧА́СЪ СМѢ́РТИ МО́ЕА.

Irmós.

Bóga chelovékom ňe vozmózhno vídeti, na Negózhe ňe sméyut chíni Ángel'stii vziráti; Tobóyu zhe, Vsechístaya, yavísya chelovékom Slóvo voploshchénno, Yegózhe velicháyushche, s nebésnymi vói Tyá ublazháyem.

Pripév: Pomíluy myá, Bózhe, pomíluy myá.

Níne k vam pribegáyu, Ángeli, Arhángeli i vsyá nebésnyya síly, u Prestóla Bózhiya stoyáshchiye, Molítesya ko Tvortsú svojemu, da izbávit dúshu moyú ot múki véchnyya.

Pripév: Pomíluy myá, Bózhe, pomíluy myá.

Níne pláchusya k vam, svyatíi patriársi, tsáriye i prorótsy, apóstoli i svyatíteliye i vsí izbránnii Hristóvy: pomozíte mi na sudé, da spasét dúshu moyú ot síly vrázhiya.

Sláva Otsú i Sínu
i Svyatómu Dúhu.

Níne k vám vozdezhú rúitse, svyatíi múchenitsy, pustínnitsy, dévstvennitsy, právednitsy i vsí svyatíi, molyáshchiisya ko Góspodu za vés' mír, da pomíluyet myá v chás smérti moyeyá.

Heirmós

It is not possible for men to see God, on Whom the ranks of angels dare not gaze; but through thee, O all-pure one, appeared to men the Word Incarnate, whom magnifying, with the heavenly hosts we call thee blessed.

Refrain: Have mercy on me, O God, have mercy on me.

Inow flee unto you, ye Angels, Archangels, and all the heavenly hosts, who stand at the throne of God: pray to your Creator that He may save my soul from eternal torment.

Refrain: Have mercy on me, O God, have mercy on me.

Now I turn to you with tears, holy patriarchs, kings and prophets, apostles and holy hierarchs, and all the elect of Christ: Help me at the judgement, that He may save my soul from the power of the enemy.

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

Now I lift my hands to you, holy martyrs, hermits, virgins, righteous ones and all the saints, who pray to the Lord to the whole world, that He may have mercy on me at the hour of my death.

И нынѣ и прѣсно
и во вѣки вѣкѡвъ. Ѥмѣнь.

Мати Божїа, помози ми, на тѣхъ силнѣхъ
надѣющемѣхъ. Омолѣ Сїна Своегѡ, да
постѣбитъ мѧ, недостѡйнаго, оdesнѡю Себѣ,
ѣгда сѣдетъ сѣдѧи живѣиѣхъ и мѣртвѣиѣхъ.
Ѥмѣнь.

10 *From Triodion*

“Ode 2”

O Most Holy Birthgiver of God, save us.

Unto the Birthgiver of God let us sinners and
humble ones now diligently have recourse;
and let us fall down in penitence exclaiming,

I nŷne i prŷsno
i vo vyėki vyekšv. Amŷn.

Mati Bšzhiya, pomozŷ mi, na Tyŷ sil'ne
nadėyushchemusya. Umoli Sŷna Svojegš,
da postŷvit myŷ, nedostšynago, odesnšyu Sebė,
yegdŷ syŷdet sudyŷy zhivŷi i mėrtvyh.
Amŷn.

from the bottom of our souls: O Sovereign Lady,
help us, having compassion on us! Show zeal,
for we perish with the multitude of our sins;
turn not Thy servants away empty; for we have
Thee as our only hope.

Both now and ever,
and unto the ages of ages. Amen.

O Mother of God, help me who have strong
hope in thee; implore thy Son that He may
place me on His right hand, unworthy as I am,
when He sitteth to judge the living and the dead.
Amen.

O Most Holy Birthgiver of God, save us.
O Most Holy Birthgiver of God, save us.

Владыко Христѣ Божє, ѣже страстьми Своими страсти моѣ исцѣливыи и ѣзвами Своими ѣзвы моѣ оуврачевавыи, даруй миѣ, многѡ тебе прегрѣшившемѹ, слѣзы оумилѣнїа: сраствори моему телу ѿ обонанїа животворящаго тела твоегѡ, и наслади душу мою твоєю честною кровїю ѿ горести, ѣюже мѧ сопротивникъ напои.

Возвыси мой умъ къ тебѣ, долѹ поникшии, и возведи ѿ пропасти погнѣблїи: ѣкѡ не ѣмамъ поканїа, не ѣмамъ оумилѣнїа, не ѣмамъ слезы оутѣшительныа, возводящїа чїада ко своему наследїю. Омрачїхса оумомъ въ житейскихъ страстехъ, не могу воззрѣти къ тебѣ въ болѣзни, не могу согрѣтиса слезами, ѣже къ тебѣ любве.

Но, Владыко Господи Исусе Христѣ, сокровнице благихъ, даруй миѣ **поканїе** всецѣлоѹ и сердце люботрудноѹ во възисканїе твое, даруй миѣ **благодать** твою, и обнови во миѣ зраки твоегѡ образа. Остави хъ тѧ, не остави мене: изиди на възисканїе мое, возведи ко пажити твоей, и сопричти мѧ овцамъ избраннымъ твоимъ стада, воспитай мѧ съ ними ѿ злака божѣственныхъ твоихъ тѣнствъ, молитвами пречїстыа твоеѧ Матере и всѣхъ свѣтыхъ твоихъ.

Аминь.

Vladíko Hristé Bózhe, Ízhe strast'mí Svoími strásti moyá istselívyy i yázvami Svoími yázvy moyá uvrachevávy, dáruy mné, mnógo Tebé pregrëshívshemu, slézy umiléniya: srastvorí moyemú télu ot obonyániya Zhivotvoryáshchego Téla Tvoyegó, i nasladí dúshu moyú Tvoyéyu Chestnýyu Króviyu ot góresti, yéyuzhe myá soprotívník napoi.

Vozvísi moy um k Tebé, dólu poníkshiy, i vozvedí ot própasti pogíbeli: yáko ne ímam pokayániya, ne ímam umiléniya, ne ímam slezí utéshitel'nyya, vozvodyáshchiya cháda ko svoymú naslédiyu. Omrachíhsya umóm v zhitéyskiĥ strastéh, ne mogu vozvréti k Tebé v bolézni, ne mogu sogrétisya slezami, yázhe k Tebé lyubvé.

No, Vladíko Góspodi Iisúse Hristé, sokróvishche blagíĥ, dáruy mné **pokayániye** vsetséoye i sérdtse lyubotrúdnoye vo vzykániye Tvoyé, dáruy mné blagodat' Tvooyú, i obnoví vo mné zráki Tvoyegó óbrazá. Ostávih Tyá, ne ostávi mené; izídi na vzykániye moyé, vozvedí ko pázhiti Tvoyéy, i soprichtí mya ovtsám izbránnago Tvoyegó stáda, vospitáy myá s ními ot zláka Bozhéstvennyĥ Tvoíĥ Táinstv, molítvami Prechístyya Tvoyeyá Mátere i vséĥ svyatíĥ Tvoíĥ.

Amín.

Master Christ God, Who hast healed my passions through Thy Passion, and hast cured my wounds through Thy wounds, grant me, who have sinned greatly against Thee, tears of compunction. Transform my body with the fragrance of Thy live-giving Body, and sweeten my soul with Thy precious Blood from the bitterness with which the foe hath fed me.

Lift up my down-cast mind to Thee, and take it out of the abyss of perdition, for I have no repentance, for I have no compunction, I have no consoling tears, which uplift children to their heritage. My mind hath been darkened through earthly passions, I cannot look up to Thee in pain. I cannot warm myself with tears of love for Thee.

But, O Sovereign Lord Jesus Christ, Treasury of good things, give me thorough **repentance** and a diligent heart to seek Thee; grant me Thy grace, and renew in me the likeness of Thine image. I have forsaken Thee - do Thou not forsake me! Come out to seek me; lead me up to Thy pasturage and number me among the sheep of Thy chosen flock. Nourish me with them on the grass of Thy Holy Mysteries, through the intercessions of Thy most pure Mother and all Thy saints.

Amen.

12 From *Triodion*

“Ode 3”

O Holy Saint Nicholas, Pray unto God for us.

A rule of faith and a model of meekness,
a teacher of abstinence hath the reality
shewn thee unto thy flock; therewithal hast thou

acquired: by humility—greatness, by poverty—
riches; O Father hierarch Nicholas, intercede
before Christ the God that our souls may be
saved.

O Holy Saint Nicholas, pray unto God for us.
O Holy Saint Nicholas, pray unto God for us.
O Holy Saint Nicholas,
O Holy Saint Nicholas,

pray unto God for us,
pray unto God for us,

O Holy Saint Nicholas, pray unto God for us.

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

ODES OF REPENTANCE

Biographical Note

Arvo Pärt was born on 11 September 1935 in Paide, a town in the geographic center of Estonia. As a small child he moved to Rakvere, another provincial town, where he began a course of education in music, during which Estonia was absorbed into the Soviet Union. To complete his musical education Pärt traveled to the Estonian capital, where he studied first at the Tallinn Music School under Veljo Tormis (1930–2017) and then, after a period of military service, at the State Conservatoire, from which he graduated in 1963. During his student years he started working as sound engineer for Estonian Radio (1957–68), a position that exposed him to a broad range of music and led him to think deeply about the qualities of tone and silence.

Early in his compositional career Pärt emerged as a leading figure in the Soviet musical avant-garde using techniques discouraged by the reigning ideology of Socialist Realism, including Arnold Schoenberg's twelve-tone method, collage, and aleatoric (chance) composition. Commenting on his early orchestral *Nekrolog* (1960), he later wrote:

This piece was the starting point of my explorations. Searching for truth. Searching for purity. It is searching for God, in fact. What is really going on? What does have a meaning after all? This is like the end and the beginning all in one. (Trans. I. Mikkelson in A. Shenton, ed. (2012), 23)

Pärt eventually ran afoul of the Communist authorities with *Credo* (1968), a collage-style work for orchestra and chorus that boldly opens with what, at the time, was the politically unacceptable statement: "I believe in Jesus Christ."

For the next eight years Pärt continued to write music for films as he worked to reorient himself artistically by closely studying Gregorian chant and early Western polyphony, references to which permeate his *Third Symphony* (1971). After joining the Orthodox Church in 1972, he accompanied further study of Latin plainchant with contemplation of the Bible and the Church Fathers. Between February and November of 1976 Pärt filled eleven notebooks with musical sketches and devotional texts in Estonian, Latin, Russian, and Church Slavonic. Much of the music consists of wordless melodies for a single voice, notable among which is a group of 150 melodies corresponding to the sequence of biblical Psalms. Ultimately frustrated by his experiments in monophony, Pärt adopted an austere compositional idiom that he dubbed his "Tintinnabuli Style." In its strictest form, *tintinnabuli* employs simple melodies moving by step accompanied by bell-like arpeggiations of a single chord built on the home note of the governing tonality. It provided the composer with a new way of regulating musical tension that, as his wife Nora has observed, grounded melody and harmony in a single reality so that "1+1=1."

Starting with the short piano piece *Für Alina* (1976), Pärt wrote many of his early (and still

most frequently performed) tintinnabuli works for instruments. Yet around the same time he also began composing vocal music, setting texts of the Roman rite. He followed *In spe* (1976), a work for unspecified instruments and voices surreptitiously singing only the vowels of "Kyrie eleison," with the *Missa syllabica*, a setting of the ordinary of the Roman Mass. Assessing the latter in a 2003 interview, Pärt said

The *Missa syllabica* is the first composition in which I began to work with a text. I wanted to approach the text not so much with my own emotions and own personal understanding, but rather to use it in an objective way so that one might make use of it in a liturgical context. (Restagno, 39)

After emigrating with his family to the West in 1980, Pärt focused much of his energy as a composer on creating an ecumenical corpus of sacred vocal music in a variety of ancient and modern languages. His explicitly Christian music of the last forty years, during which Arvo and Nora Pärt returned permanently to Estonia in 2010, includes a significant number of choral works commissioned for liturgical use in Roman Catholic and Protestant churches. Notable among these is the *Berliner Messe* (1990), a setting of the Roman mass ordinary with proper chants for the feasts of Pentecost and Christmas.

Since the mid 1980s Pärt has drawn with increasing frequency on the private devotional practices of Eastern Christianity to create music for concerts or worship in non-Orthodox churches. These range from choral works

both large (*Litany* (1994) and *Adam's Lament* (2010), for example) and small (*Bogoróditse Djévo*, composed in 1990 for Lessons and Carols at King's College, Cambridge) to such purely instrumental pieces as *Psalom* (1985), *Silouan's Song* (1991), and *Trisagion* (1992). The latter feature “logogenic” music derived from the syllable counts and accentuation of their underlying sacred texts (respectively, Psalm 112 (113) in Church Slavonic, a passage from the writings of St. Silouan the Athonite (1866–1938) in Russian, and the Trisagion prayers of the Byzantine Divine Office in Slavonic).

Strikingly absent from Pärt's catalog, however, is any vocal music either written expressly for the public worship of the Byzantine rite or conforming unambiguously to its liturgical requirements. This has not been readily apparent to non-specialists, leading Nora and Arvo Pärt to distinguish between the composer's deep immersion in the spiritual traditions of Orthodox Christianity and his relatively slight engagement with its musical inheritance:

N.P. Everything that Arvo has said up to now goes to show how the roots of his style are anchored in Western culture. There has been too much nonsense written about the supposed influence of the chants of the Orthodox Church on his music. Such an influence only became evident later on, and then only in a limited way.

A.P. It may be that I am influenced by the tradition of Orthodoxy, but not in the field of music. (Restagno, 36)

The composer offered more detailed reflections on these matters in a 2014 interview:

The liturgical life of the Orthodox Church is rich, and it feeds all the human senses. But my musical education was formed mostly on the basis of Roman Catholic Church music. The Orthodox faith came to me later, and not so much through the music of the church, but through the teachings and words of early Christianity, and Byzantine holy men. And that spiritual heritage influenced me greatly. (Quoted in Bouteneff, 55)

When reading this explanation, it is vital for the reader to know that no firm division exists between “the liturgical life of the Orthodox Church” and its “spiritual heritage.” A key reason for this is that Byzantine holy men and women through the centuries have incorporated into their private prayer rules numerous hymns, psalms, and prayers from the public traditions of Eastern Christian liturgy. Although individuals customarily recite these texts without melody, many of them either could be, or in some cases frequently are, sung in Orthodox corporate worship. Somewhat counterintuitively, the great influence of Orthodoxy's ascetic spirituality on Pärt has been shown most clearly in his creation of original music for Byzantine liturgical texts.

Odes of Repentance

In 2009 Cappella Romana received a request from *Musicfest* in Vancouver, British Columbia for a concert of Pärt's choral works drawn from Orthodox traditions. The result was a program of music in Church Slavonic and English called “Choral Music of Arvo Pärt: Odes of Supplication” that, with two additions, we now offer on this recording as “Odes of Repentance.” Both versions of the program are patterned after a Byzantine office that belongs equally to Orthodox traditions of public worship and private devotion: the “Service of Supplication” that is known in Greek as a *paráklesis* and in Slavonic as a *molében*. Services of Supplication may be sung or said at any time but are based structurally on the Palestinian morning office of órthros (usually called *matins* in English) and consist mostly of a complex multi-stanza hymn known as a *kanon*.

Poetic kanons were created in late antiquity to accompany the biblical songs or *canticles* (*odes* in Greek) sung during matins at Jerusalem's Cathedral of the Resurrection. The texts of Odes 1–8 come from the books of what Christians call the Old Testament, while those of the Ninth Ode encompass the *Magnificat*, *Benedictus*, and *Nunc dimittis* from the Gospel of Luke (1: 46–55 and 68–79). The Holy City's ancient *Book of the Hours* (*Horológion*) required that only two or three biblical odes be sung at morning prayer on ordinary days. A longer set of up to nine canticles was used on Sundays and major feasts. The canticles were performed in sequence with pauses after Odes 3 and 6, during which it was

customary to chant or recite other sacred texts: hymns, litanies, prayers, homilies, scriptural readings, and the lives of saints.

When chanted at matins, poetic kanons supply the day's appointed biblical odes with hymnody appropriate to the liturgical occasion. Each poetic ode begins with a model hymn stanza or *heirmós* followed by a set of metrically and musically identical stanzas called *tropária* (singular *tropáron*, a generic Greek term for a Christian hymn). The texts of *heirmoi* typically recall themes from the canticle to which they were attached. Thus, for example, an *heirmós* for Ode 6 (Jonah 2:3–10) will typically echo the story of Jonah and the whale. It is also common for the final troparion of each ode in a canon to be a *Theotokion* commemorating the Virgin Mary as Mother of God.

The *Kanon Pokajanen*, Pärt's longest unaccompanied choral work, provides the musical framework for the present recording. Commissioned for the 750th anniversary of Cologne Cathedral in 1998, this "Kanon of Repentance" lasts around 100 minutes when performed complete. In it the composer sets to music an eight-ode penitential kanon in Mode Plagal 2 along with the subsidiary texts that accompany it in modern Slavic prayer books. To create the full *Kanon Pokajanen*, Pärt incorporated settings of two odes that he had composed separately in 1989 (*Niñe k vam* = Ode 9) and 1994 (*Memento* = Ode 7). Bearing in mind that the published score of the *Kanon* explicitly states that "the possibility also exists to perform selected excerpts," we offer here three

of its poetic odes—those based on canticles 6, 8 (Daniel 3:52–88, LXX), and 9—together with its shorter hymns and concluding prayer. Our choice of three odes recalls the ancient custom of chanting only three canticles at matins. This practice is still observed in the modern Byzantine rite during the penitential season of Lent when three-ode poetic kanons are sung from a service book called the *Triódion*.

Although modern Greek service books include only excerpts of it scattered across several volumes, the Church Slavonic "Kanon of Repentance" seems to have been compiled from texts written originally in Greek at some point after the 8th century. By this time kanons were no longer strictly tied to the Jerusalem morning office and had made their way into other devotions, both communal and private. The model stanzas (*heirmoi*) of the *Kanon Pokajanen* are thematically generic texts borrowed from a kanon of the Resurrection attributed to John of Damascus that gloss the eight biblical canticles to which they were originally attached. The author of the *tropária* surely had in mind the much longer Great Kanon by St. Andrew of Crete (7th c.), which is set to different music (albeit in the same musical mode) and remains the Byzantine rite's pre-eminent musical expression of personal repentance in public worship. Instead of verses from the biblical canticles, the first two troparia of each ode are prefaced by the refrain "Have mercy on me, O God, have mercy on me."

The four short hymns in other genres that interrupt the *Kanon's* sequence of odes are also

included on this recording. The first two are poetic *kathísmata* (Slavonic *sedalni*), a word literally meaning "seats" or "sessions." The term *káthisma* is also used to denote divisions in the Palestinian Psalter, presumably indicating an ancient tradition of sitting for the recitation of psalms. Poetic *kathísmata* are typically sung in Jerusalemite services as interludes between groups of psalmic *kathísmata* or biblical canticles. The *Kontákion* and *Oíkos*, on the other hand, are vestiges of a much longer form of Constantinopolitan hymnography cultivated most famously by St. Romanos the Melodist (6th c.). A complete hymn in this genre, also called a *kontákion*, consists of a prologue and multiple stanzas (*oíkoí*). Traditionally recited rather than sung, the "Prayer after the Kanon" appears also in the modern Greek *Book of the Hours* where it is attached to a completely different "Kanon of Supplication" to Jesus Christ.

It is important for English speakers to note that repentance in the tradition of the Greek Church Fathers is literally a change of mind (*metánoia*). The aim of repentance in Orthodox spirituality is therefore not the juridical satisfaction of guilt, but a reorientation from ultimately nihilist selfishness toward fullness of being in God. In this spiritual tradition, human beings are called—by virtue of the union of God and humankind in Jesus Christ—to restore within themselves God's image and likeness, to recognize it in others, and to live in harmony with a fundamentally good material creation sustained by divine energies.

Pärt's music for the *Kanon Pokajanen* shows him adapting *tintinnabuli* technique to recapitulate some of the features of traditional Orthodox chant without ever quoting it explicitly. Ode 9, as noted above, was the first movement to be composed and is dedicated to Archimandrite Sophrony Sakharov. Canonized in 2019, St. Sophrony was the founder and spiritual elder (1959–93) of the Orthodox Community of St. John the Baptist, a monastic foundation in Tolleshunt Knights, Essex, England that Pärt visited regularly in the years following his departure from Estonia. The heirmós of Ode 9 sonically recalls the style of Russian choral singing with allusions to the minor tonalities typical of Mode Plagal 2 in the St. Petersburg court Book of Common Chant (*Óbikhod*). In the following troparia melodic lines rise and fall from a central reciting pitch according to the number of syllables in each, a relatively strict application of *tintinnabuli* that Pärt regularly enhances with parallel fourths (yielding a quasi-medieval sound) or thirds (typical of harmonized Slavic chant). He accompanies these melodic voices both with arpeggiations of the tonic chord of D minor and distillations of its tonality to a simple drone.

When later composing additional music to complete the *Kanon*, Pärt changed his manner of setting text in the troparia. Instead of determining melodic direction solely by syllable counts, he emphasized melodically the accented syllables of each word. This technique, employed also in the “Prayer after the Kanon,” produced melodies that more closely resemble traditional Christian plainchant. Pärt went a step further in

this direction when setting the first Káthisma, Kontákion, and Oíkos, all of which echo Byzantine chant in placing lightly ornamented and chromatically inflected melodies over drones (*isokratémata* in Greek).

Interspersed among our selections from the *Kanon Pokajanen* are movements of the somewhat misleadingly entitled *Triodion* (1998). Each “ode” of *Triodion* is in reality a short hymn (*tropáron*, or *apolytikion*) from the public liturgy of the Orthodox Church followed by a devotional appendix. The three hymns commemorate, respectively, the Eastern Roman (Byzantine) Empire's restoration of icons in 787 AD, the Virgin Mary, and St. Nicholas, whose tropáron Pärt set again as *Alleluia–Tropus* (2008) in Slavonic and *O Holy Father Nicholas* (2021) in English. The choral repetitions of intercessory phrases in the appendices recall a distinctive liturgical practice of the Community of St. John the Baptist in Essex, where some elements of the *Book of the Hours* are replaced on ordinary days by repetitions of the Jesus Prayer: “Lord Jesus Christ, Son of God, have mercy on me (a sinner).” On this recording each of the three “odes” of *Triodion* is placed in general accordance with its function in the Byzantine rite: “Ode 1 – O Jesus the Son of God, Have Mercy upon Us” with its opening doxology (“Introduction”) at the beginning, “Ode 2 – O Most Holy Birthgiver of God, Save Us” as an appendix to the *Kanon's* concluding Marian troparion, and “Ode 3 – O Holy Saint Nicholas, Pray unto God for Us” with its apolytikion for St. Nicholas and concluding doxology (“Coda”) as a dismissal (Greek *apólýsis*).

Orthodox liturgical tradition similarly guided the choice and placement of the remaining two choral works on this recording. The recitation of psalms that occurs soon after the opening blessing of most Byzantine offices is represented here by *Psalm 130* (131), subtitled “Kindliche Ergebung” (“Childlike Surrender”) by the composer. It is the second and more penitential of the *Zwei slawische Psalmen* (Two Slavonic Psalms) that Pärt wrote in 1984 and revised in 1997, the first of which is the brief but joyful Psalm 116 (117). *The Woman with the Alabaster Box* (1977), a setting of Matthew 26:6–13, represents the thematically appropriate passage from one of the four Gospels that is read at a Service of Supplication between Odes 6 and 7 of the *Kanon*. It is one of two choral works on texts from the Gospel according to Matthew—the other is *Tribute to Caesar* (Matthew 22, 15–22)—that Pärt composed to mark the 350th Anniversary of the Karlstad Diocese in Sweden.

—Alexander Lingas

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PRODUCTION CREDITS

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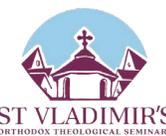
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Dr. Peter C. Bouteneff, Professor at St. Vladimir's Orthodox Theological Seminary and director of the Institute of Sacred Arts and the Arvo Pärt Project. He is the author of *Arvo Pärt: Out of Silence*.

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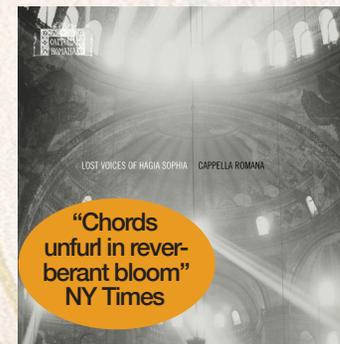


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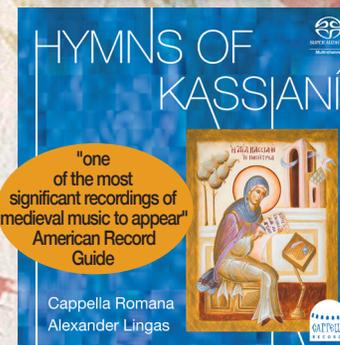
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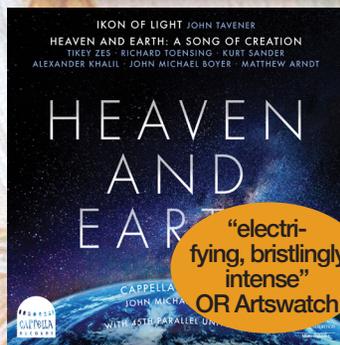
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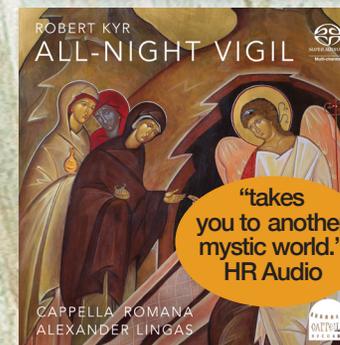
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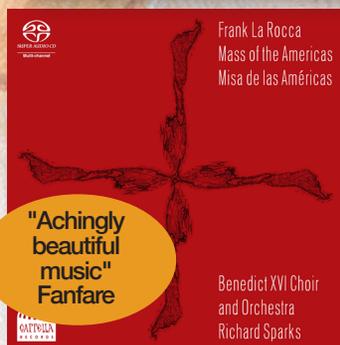
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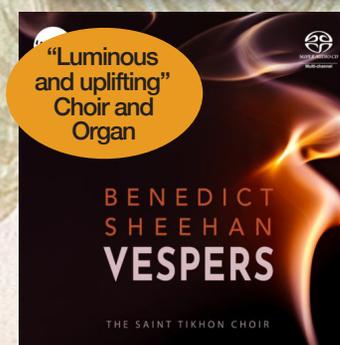
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