

CAPPELLA ROMANA

V O C A L E N S E M B L E

26th Annual Season

October 2017

Tchaikovsky: All-Night Vigil

October 2017

CR Presents: The Byrd Ensemble

November 2017

Arctic Light II: Northern Exposure

December 2017

A Byzantine Christmas

January 2018

The 12 Days of Christmas in the East

February 2018

Machaut Mass with Marcel Pérès

March 2018

CR Presents: The Tudor Choir

March 2018

Ivan Moody: The Akáthistos Hymn

April 2018

Venice in the East

Arctic Light II:
Northern Exposure

Timo Nuoranne (Finland)
Guest Conductor



What a city!

Here are just some of the classical music performances you can find around Portland, coming up soon!



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DEC 2 | 3

SOLO: NAUGHTON DUO, pianists

Mozart, Chopin, Debussy, Adams, and more
PORTLANDPIANO.ORG | 503-228-1388

DEC 3 | 8 | 10

GLORY OF CHRISTMAS

Oregon Repertory Singers
Denise Fujikawa, harp
ORSINGERS.ORG | 503-230-0652

DEC 5

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FOCM.ORG | 503-224-9842

DEC 8 | 9 | 10 | 11

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PBO.ORG | 503-222-6000

DEC 16 | 17

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Byzantine chant for Christmastide in Greek, Arabic, and English
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DEC 20

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All female chorus and orchestra
Led by Monica Huggett
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DEC 31

AND A HAPPY NEW YEAR!

Concert by the Florestan Trio with baritone Kevin Walsh and pianist John Strege.
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JAN 6

12 DAYS OF CHRISTMAS IN THE EAST

Medieval and modern works for Twelfth Night
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JAN 7

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MYS will join them on stage for this not-to-be-missed concert.
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JAN 11 | 12

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Spotlight on cellist Marilyn de Oliveira with special family guests!
THIRDANGLE.ORG | 503-331-0301

JAN 13 | 14

SOLO: SUNWOOK KIM, pianist

Bach, Beethoven, Schumann, Schubert
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JAN 15 | 16

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FEB 2

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FEB 3

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FEB 8 | 9

THREE VOICES

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Performs Morton Feldman
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FEB 10 | 11

SOLO: LUKÁŠ VONDRAČEK, pianist

Chopin, Smetana, Brahms, Scriabin, Liszt
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Music Director and Founder

Timo Nuoranne
Guest Conductor

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Daniel Burnett
Chris Engbretson
David Hendrix

BASS

Gustave Blazek
Ben Kinkley
David Krueger
Mark Powell
David Stutz

* featured on Cappella Romana's recording *Arctic Light: Finnish Orthodox Music*, available at this concert.

Seattle patrons are kindly requested to meet the artists in the side chapel, on the south side of St. James Cathedral, rather than in the nave of the main cathedral. Thank you.

ON THE COVER: The 12th-century Urnes Stave Church at Ornes, Norway.

Arctic Light II: Northern Exposure

Sacred Choral Music from Norway, Denmark, Sweden, Finland, and Estonia

Friday, 17 November 2017 at 8:00 pm

St. James Cathedral, Seattle, Washington

Cappella Romana is a 2017-18 Guest Choral Artist at St. James Cathedral

Saturday, 18 November 2017 at 8:00 pm
St. Mary's Cathedral, Portland, Oregon

Sunday, 19 November 2017 at 3:00pm
St. Anne's Chapel, Marylhurst University, Lake Oswego, Oregon

Program

Psalm 104 (1923) 103 LXX	Cyrillus Kreek (1889–1962)
<i>Blessed is the Man</i> (1923) from Psalms 1, 2, and 3	
Psalm 141 (1923) 140 LXX	
<i>Flos ut rosa floruit</i> (1975, rev. 1991)	Per Nørgård (b. 1932)
* <i>Ehtooveisu / Evening Hymn</i> ("Phos hilaron")	Boris Jakubov (1894–1923)
<i>Gaudet mater ecclesia</i> (1971)	Nørgård
<i>Natten är framskriden</i> (1959)	Sven-Erik Bäck (1919–1994)
<i>Agnus Dei</i> (1982)	Nørgård
Psalm 84 (1914) 83 LXX	Kreek
<i>Veni</i>	Knut Nystedt (1915–2014)
INTERMISSION	
Psalm 22 (1914)	Kreek
Psalm 137 (1938, rev. 1944) 136 LXX	
<i>O Domine</i> (1983, rev. 1986) (Emily Lau, solo)	Thomas Jennefelt (b. 1954)
* <i>Kontakion of the Dead</i> "Saata, oi Kristus"	Pekka Attinen (1885–1956)
From <i>Fire Salmer (Four Hymns)</i> (1906)	Edvard Grieg (1843–1907)
"Hvad est du dog skjön" (Mark Powell, solo)	
"Guds Sön har gjort mig fri" (David Hendrix, solo)	
"I Himmelen" (Chris Engbretson, solo)	

Thank you for attending today!

Learn more at cappellaromana.org

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Arctic Light II: Northern Exposure

by Mark Powell, Executive Director

The genesis of this concert program occurred last season in January 2017 after renowned Finnish choral conductor Timo Nuoranne was slated to appear with Cappella Romana to direct Einojuhani Rautavaara's *Vigilia* (All-Night Vigil). Timo Nuoranne has championed that work in particular throughout his career, having performed it with both Finnish and non-Finnish choirs, and made the definitive recording of the work with the Finnish Radio Chamber Choir in 1998 for the label Ondine.

Even after a series of unexpected delays at the Department of Homeland Security and the chaos that ensued after the presidential inauguration at the State Department (including its worldwide network of embassies), we took the risk and paid for Nuoranne's flight changes three times. However, Nuoranne's artist visa was only issued on the day of the first concert. Alas it was not to be, and patrons will recall that our associate music director John Michael Boyer stepped in to direct the program at the last minute.

Shortly after the *Vigilia* performances we began to consider developing a new program that would suit Mr. Nuoranne's considerable and broad expertise in Finno-Nordic sacred a cappella works from the last hundred years, virtuoso works "bathed in Arctic Light."

As Timo and I began putting lists together of possible works to include, Cyrilus Kreek's Psalm settings quickly rose to the top. In the 1980s as

a young man Timo once sang Kreek's Psalms in Finland under the direction of one of Estonia's leading choral directors, Tõnu Kaljuste, who told the choir that a public performance of these Psalms would not have been possible in his own country at that time. Now Kreek's music has the chance of being recognized as an important contribution to the choral canon alongside that of fellow Estonians Veljo Tormis and Arvo Pärt.

Kreek's Psalms take pride of place throughout this program for another reason: Cyrilus Kreek was an Orthodox Christian. His family converted from the Lutheran faith in 1896, with the young seven-year-old Karl taking on a new Slavicized name, Cyrilus. It's curious that in the published edition of the Psalms there is no mention of this fact, perhaps in order to allow all Estonians (not only Orthodox) to lay claim to him as one of "their" composers. The editorial note in the score also makes no mention that the Psalms here are presented in forms regularly used in Orthodox services, including Orthodox liturgical refrains (not included in the Psalms themselves) that are also omitted in the score's printed English and German translations.

Our program follows at first a reasonably liturgical order. The first three Psalms on the program are those regularly sung at Orthodox Vespers, following the common Slavic tradition to excerpt select verses rather than sing the entire Psalm. This setting of the opening psalm of Vespers, 103 (104 in the Masoretic numbering), has an unmistakable folk feeling.

The second selection, Blessed is the Man, takes its title from Psalm 1:1, and is followed by verses

For our Seattle Patrons:

Welcome to St. James Cathedral

St. James is the Cathedral Church for the Catholic Archdiocese of Seattle and its Archbishop, the Most Reverend J. Peter Sartain. We are also a parish church for a vibrant faith community of 2,500 households, with a long history that reaches back to Seattle's early days. We are an inner-city parish with an extensive social outreach to the homeless and disadvantaged of our city. We are a diverse community that welcomes, accepts, and celebrates the differences we all bring.

The Cathedral is also a center for many musical, cultural and ecumenical events, and a crossroads where ideas and challenges both old and new are explored in the light of the Gospel of Jesus Christ. The Cathedral is a place where the rich and ongoing tradition of sacred music and art is treasured and expanded.

Above all, St. James Cathedral is a community of prayer.

We welcome you to St. James Cathedral. Find out more at www.stjames-cathedral.org.

St. James Cathedral

The Most Reverend J. Peter Sartain, Archbishop of Seattle

The Very Reverend Michael G. Ryan, Pastor, St. James Cathedral

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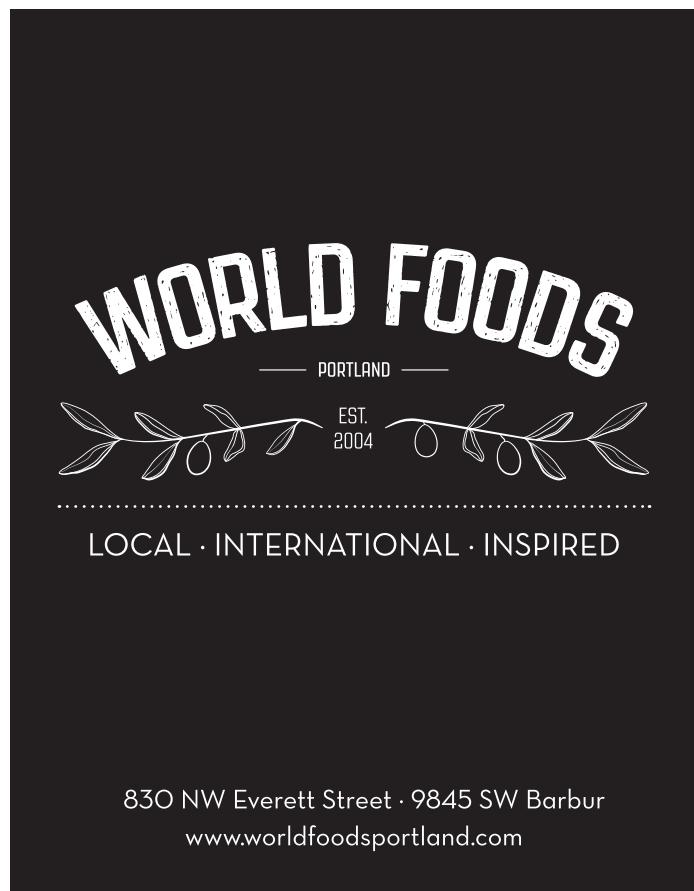
from Psalms 2 and 3, forming the traditional first “Kathisma” from Saturday Vespers. Also featuring held pedal points that indicate a folk style, this setting uses the traditional Orthodox refrain “Alleluia” after each verse, with imitation of the refrain’s original melody cleverly imbedded into the music for the verses.

The lamplighting psalms at Orthodox vespers open with the first two verses of 140 (141 Mas.). In this setting, Kreek follows the ancient (and contemporary Slavic) tradition of refrains after the verses “Hear me O Lord” (“Kuule mind oh Issand”). After the male choir takes the second verse in four-part harmony, Kreek adds additional imperative versions of the refrain “Hear me, hear me, hear me,” that give the music a personal as well as corporate tone.

These three Psalms (along with Psalm 121/120 not included on this program) were completed in 1923, at the time the Estonian Orthodox Church had cut ties with the Moscow Patriarchate following the Russian revolution, aligning itself instead with the Patriarchate of Constantinople, which allowed more use of Estonian in Orthodox services. This remains the case to this day in the contemporary Apostolic Orthodox Church of Estonia.

Since Psalm 140 is normally troped with hymns proper to the season, we have opted to insert a festal hymn from the Latin tradition, Danish composer Per Nørgård’s setting of two stanzas from a Marian hymn for Advent “Flos ut rosa floruit.” Nørgård’s most celebrated choral work is the infamous *Wie ein Kind* (“Like a child”) from 1980 with texts by the schizophrenic Swiss artist Adolf Wölfli and Rainer Maria Rilke. Unlike the outbursts of *Wie ein Kind* this short motet gracefully floats along in a rocking motion, somehow in sync with the beating of the human heart. The stanzas of the hymn end with the refrain “nova genitura” undulating in C major, but ending unresolved on G, a non-foundational note of the chord, perhaps implying that the “nova genitura” (“new birth”) is ongoing.

Following Psalm 140 in Orthodox Vespers the clergy prepare to enter the sanctuary again following the singing of “O Joyful Light” (Phos hilaron), which in its Finnish translation begins with “O Jesus Christ.” In this setting by Boris Jakubov (a Finn with Slavic



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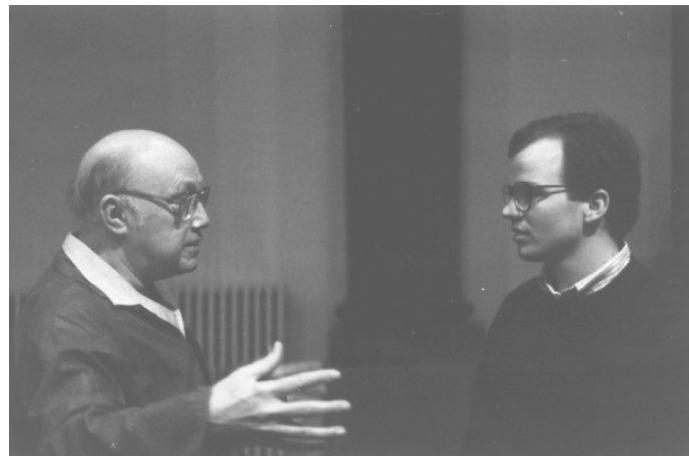
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roots), the composer shows an inventive, restrained treatment of the text, only gradually increasing the range and dynamic of the music for a fitting, noble conclusion. Jakubov studied at the Helsinki Music Academy and worked for a while at an Orthodox seminary in an area of Karelia that was part of Finland from 1812 to 1940.

In an historic Latin-rite mass the readings and psalmody, including the Alleluia, were followed by a sequence on high days. In medieval Denmark, one such sequence was “Gaudet mater ecclesia,” which was sung in honor of St. Knud Lavards (canonized in 1170). Unlike “Flos ut rosa floruit,” this setting is based on the text’s traditional chant melody, punctuated between the stanzas with a series of bell effects on the word “gaudet” (“rejoice”).

In the place of scripture readings, we present instead a setting of New Testament verses for Advent by Swedish composer Sven-Erik Bäck. Bäck pushes the limits of an a cappella choir in his motet *Natten är framskriden*, assuming that the singers can, without an instrument giving fixed pitch references, master sudden shifts in tonality in unrelated keys for expressive effect. Just as an expressionist painter distorts representation for emotional effect, here Bäck distorts conventional tonality to create distinct, shifting feelings in each word or phrase. At times both a major and minor version of a chord or melody is heard simultaneously, and melodies can display wide displacements of more than an octave. In the opening section “the day is almost here” (“och dagen är nära”), the cadence almost arrives at F-sharp *major*, but in first inversion with a *minor* third in the bass further keeping it from resolution. Bäck was not only a musician but also a theologian by training, and his sacred motets display a keen attention to a text’s exegesis through musical devices. At the close of the motet, the music moves to the distant key of C, in both major and minor, finally resolving to major but again in first inversion, leaving the listener in state of anticipation: indeed Christmas Day is coming, but not yet here.

Incidentally Bäck was one of the early collaborators of Eric Ericson (1918–2013), the greatest choral leader in modern Sweden, who with the Swedish Radio Choir that he founded in 1951 aimed to elevate choral singers to the level of orchestral players, not only in terms of pay and working conditions, but especially



Eric Ericson talking with Mark Powell between rehearsals, Namur, Belgium, 1992

of uncompromising musical skill and virtuosity. Some of that virtuosity was on display when Ericson came to Portland in 1983 to direct a regional collegiate choir, which made a big impact on me as an impressionable 15-year-old in the audience. Later in my 20s I had the opportunity to sing under his direction some of the same music on this program with the Chœur de Chambre de Namur in Belgium, fulfilling a young singer’s dream of working with him and extending my artistic formation with northern exposure.

Nørgård’s *Agnus Dei* sets only the last section of the ordinary text with the appeal for peace (“dona nobis pacem”). Following a dramatic opening on its first vowel, a melody appears first in the tenor, then in the alto, then is transformed and agitated until “dona nobis pacem.” Like Bäck’s Advent motet, this one ends unresolved: on a major-seventh sonority without a root, seeming to imply that true peace is attainable only in the next life.

These modern composers are not the only ones to explore the outer limits of harmonic possibilities on this program. Kreek’s 1914 psalm settings recall music by Strauss or early Schoenberg with constant shifting tone centers. His Psalm 84 (83 LXX), along with Psalm 22, are harmonically more experimental than the later 1923 collection, moving quickly through a variety of key centers from the outset and returning home only at the close. Psalm 84 invokes a medieval style undulating melody sung in parallel fourths (at “my soul longs”), while Psalm 22’s text receives dramatically shifting melodies in distant keys before returning to a C sonority without a third, leaving

its tonality ambiguous as Kreek again appends a personal imperative “Deliver my soul, *my own soul alone.*”

Knut Nystedt’s *Veni* was written in 1979, treating this impeccable sacred Latin poem with dramatic effects, especially antiphonal female and male choirs each answering the other in unrelated keys simultaneously, creating colorful sonorities that match the poem’s evocative images. Like Eric Ericson, Nystedt also founded a virtuoso ensemble, the Norwegian Soloists’ Choir in 1950, which he conducted for forty years and through it advocated for increasingly higher skills in a cappella singing. Perhaps second only to his *Immortal Bach*, *Veni* is one of his best-known pieces. Nystedt was beloved by many and passed away in 2014 just shy of his 100th birthday.

If it weren’t for its use of an Estonian rather than a Slavonic text, it would be difficult to tell if Kreek’s setting of Psalm 136 (137 Mas.) weren’t by one of the Russian New School of composers such as Rachmaninoff or Gretchaninoff. Kreek was a student of composition at the St. Petersburg Conservatory when one of his teachers would have been Maximilian Steinberg, student and son-in-law of Rimsky-Korsakov and composer of the now celebrated *Passion Week*, of which Cappella Romana gave the world premiere performances and world premiere recording in 2014. Rather prominent echoes of Steinberg’s compositional voice from *Passion Week* can be heard in Kreek’s setting here from 1944. From 1942 to 1944 the Estonian Orthodox Church was granted a short period of autonomy, followed by a dramatic exile of clergy and many faithful to Sweden during the second Soviet occupation, lasting from 1944 until Estonian independence in 1991. Kreek remained in Estonia however for the rest of his life.

Thomas Jennefelt’s *O Domine* stands as one of the most famous works of the modern Swedish school of a cappella choral music. Using fragments of the Requiem mass text, the piece opens with angular outbursts from choir and mezzo-soprano soloist, a discongruous collage of wildly expressionistic effects: speaking chorus, tone clusters, complex mechanical rhythms, and highly dissonant chords sung first in one octave then the next in quick succession: a technical tour-de-force for even the best of choirs.

The piece ends with “In paradisum” during which the choir sings the text with as little accentuation as possible, all becoming clear and full of consolation. As silence becomes part of the composition, the listener is left with the impression that the singing is still being sung by the angels, in paradise.

Following this somewhat postmodern treatment of the Requiem texts, we follow it with a more solid hymn of comfort for the living, the Kontakion of the Dead from the Orthodox memorial service. This setting in Finnish by Pekka Attinen begins conventionally but opens up with transcendent sonorities on the words “life everlasting.”

Edvard Grieg’s *Four Hymns (Fire Salmer)* were the Norwegian composer’s last compositions, written in 1906 less than a year before he died. Cappella Romana will perform three of them in this concert (with soloists who incidentally each come from Norwegian heritage!). The first treats a paraphrase of the Song of Songs in a highly personal way, reflecting a kind of Lutheran-style piety with an emphasis on personal devotion and individual connection to Jesus Christ. Likewise in the second hymn the text emphasizes the salvific act of Jesus Christ on the individual believer, with the final hymn granting the individual Christian a glimpse of heaven. While Grieg once had a desire to become a Lutheran pastor, he was known to have been ambivalent about religion throughout his life. However these songs are a testament to a deeply personal reflection on life and death. The tension between this world and the next is most expressed musically in the second hymn, in which the soloist sings in B-flat major, while the choir sings in B-flat minor. This technical feat is all the more remarkable given Grieg’s failing health; these are not among his parlor pieces.

He wrote in his diary at the time, “These small works are the only thing my wretched health has allowed me... The feeling ‘I could, but I cannot’ is heartbreaking. In vain I am fighting against a superior force and soon, I suppose, I shall have to give up completely.” Despite his sense of imminent death, the hymns reveal, through Grieg’s optimistic musical declamation and resolve, a sanguine hope and confident faith.

Texts and Translations

Psalm 104 (103 LXX)

Kiida, mu hing, Issandat!
Kiidetud oled Sina!
Issand, mu Jumal, Sa oled suur.
Kiidetud oled Sina!
Kui suured on Sinu teod, Issand!
Sa oled kõik targasti teinud.
Au olgu Sulle, Issand, kes Sa kõik oled teinud!
Au olgu Isale, Pojale, Pühale Vaimule au, nüüd ja
igavest. Amen.

Bless the Lord, my soul!
blessed are you O Lord.
O Lord my God, you have been greatly magnified.
blessed are you O Lord.
glorious are your works, O Lord.
With wisdom you have made them all:
Glory to you O Lord, who has created all.
Glory to the Father, and to the Son and to the Holy
Spirit, now and forever. Amen.

Blessed is the man (from Psalms 1, 2, and 3)

Onnis on inimene,
Kes ei käi õelate nõu järele.
Halleluja! (3x)
Sest Issand tunneb õigete teed, Aga õelate tee läheb
hukka.
Halleluja! (3x)
Tennige Issandat kertusega, Ja olge rõõmsad
värismisega.
Halleluja! (3x)
Väga õndsad on kõik,
kes Tema juurde kipuvad.
Halleluja! (3x)
Tõuse üles, Issand, päästa mind, mu Jumal.
Halleluja! (3x)
Au olgu Isale, Pojale ja Pühale Vaimule, Nüüd ja
igavest. Amen.
Halleluja! (3x) Amen.

Blessed is the man who has not walked in the
council of the ungodly, *Ps. 1: 1a*
Alleluia (3x)
Because the Lord knows the way of the just, but the
way of the ungodly will perish. *Ps. 1: 6*
Alleluia (3x)
Serve the Lord in fear and rejoice in him with
trembling. *Ps. 2: 11a*
Alleluia (3x)
Blessed are all who have
put their trust in him. *Ps. 2: 12*
Alleluia (3x)
Arise, Lord; save me, my God *Ps. 3: 7*
Alleluia (3x)
Glory to the Father and to the Son and to the Holy
Spirit, now and for ever. Amen.
Alleluia (3x). Amen.

Psalm 141 (140 LXX)

Issand, ma hüüan Su poole, Kuule mind,
kuule mind, mu Issand.
Issand, ma hüüan Su poole, Kuule mind.
Kuule mu palve häält,
kui ma Su poole hüüan.
Kuule mind, mu Issand.
Olgu mu palve kui suitsetamise rohi
Su palge ees,
Mu käte ülestõstmine kui õhtune ohver.
Kuule Sa mind, Kuule Sa mind,
kuule mind.

Lord, I call upon you, Hear me:
Hear me, O Lord.
Lord, I call upon you, hear me:
Attend to the voice of my supplication,
when I call upon you.
Hear me, O Lord.
Let my prayer arise before you as incense,
and let the lifting up of my hands
be an evening sacrifice.
You hear me, You hear me,
Hear me.

Flos ut rosa floruit

Flos ut rosa floruit
quando virgo genuit
Maria
salvatorem omnium,
summi patris filium,
nova genitura.

Qui divina gratia
descendit ad infera
humana,
et salvavit omnia
summa cum potentia
nova genitura.

A flower blossomed like a rose
when born of the Virgin
Mary
was the Savior of mankind,
Of the Father above, the Son,
in a new birth.

Through grace divine
He descended
to humankind below,
saving one and all
in the fullness of His power,
in a new birth.

Ehtooveisu

Oi Jeesus Kristus,
Sinä pyhän kunnian, iankaikkisen taivaallisen Isän,
pyhän autuaan ihana Valkeus!
Elettyämme auringon laskuun,
nähtyämme illan koiton
me veisaten ylistämme Jumalaa,
Isää, Poikaa ja Pyhää Henkeää.
Jumalan Poika, Elämän antaja:
Kohtuullista on, että Sinulle kaikkina aikoina
hartain äänin ylistystä veisataan.
Sen tähden maailma Sinua ylistää.

Evening Hymn (Phos hilaron)

O Jesus Christ
Of the holy glory of the immortal, heavenly, holy,
blessed Father, O joyful light! 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.
Son of God, giver of life.
It is right at all times to hymn you
with holy voices:
therefore the world glorifies you.

Gaudet mater ecclesia
que pridem proliis nescia:
fecunda sponsi gracia
fit sterilis puerpera.

Frustrata legis federe
cessat ancilla parere:
sed fides in baptismate
preponit partus libere.

Gaudet mater ecclesia

Mother Church rejoices
who previously knew no offspring:
made fruitful by the grace of the Bridegroom,
she who was barren becomes a mother.

Defrauded by the bond of the law,
the servant woman ceases to give birth:
but faith in baptism
gives authority to the birth of the free woman.

Natten är framskriden

Natten är framskriden, och dagen är nära.

Se den konung kommer till dig
och han skall predika ett nådens år från Herren.
Natten är framskriden, och dagen är nära.

The night is nearly over; the day is almost here.

(Romans 13:12)

Behold, your king is coming to you
(Matthew 21:5)

to proclaim the acceptable year of the Lord.
(Luke 4:19)

The night is nearly over; the day is almost here.

Agnus Dei (fragment)

Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

Lamb of God, who takes away the sins of the world,
grant us peace.

Psalm 84 (83 LXX): 1, 2

Kui armsad on su hooned, vägede Jehoova!
Jehoova õuesid ihaldab mu hing,
et ta ka ära nörkeb;
Mu süda ja mu liha, need hüüavad
suure häälega Jumala poole.

How lovely is thy dwelling place, O LORD of hosts!
My soul longs, yea, faints
for the courts of the Lord;
my heart and flesh sing for joy
to the living God.



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Veni

Veni, Sancte Spiritus,
et emitte caelitus
lucis tuae radium.

Veni, pater pauperum,
veni, dator munera
veni, lumen cordium.

Consolator optime,
dulcis hospes animae,
dulce refrigerium.

In labore requies,
in aestu temperies
in fletu solatum.

O lux beatissima,
reple cordis intima
tuorum fidelium.

Sine tuo numine,
nihil est in homine,
nihil est innoxium.

Lava quod est sordidum,
riga quod est aridum,
sana quod est saucium.

Flecte quod est rigidum,
fove quod est frigidum,
rege quod est devium.

Da tuis fidelibus,
in te confidentibus,
sacrum septenarium.

Da virtutis meritum,
da salutis exitum,
da perenne gaudium, Amen, Alleluia.

Come, Holy Spirit,
send forth the heavenly
radiance of your light.

Come, father of the poor,
come, giver of gifts,
come, light of the heart.

Greatest comforter,
sweet guest of the soul,
sweet consolation.

In labour, rest,
in heat, temperance,
in tears, solace.

O most blessed light,
fill the inmost heart
of your faithful.

Without your spirit,
there is nothing in man,
nothing that is not harmful.

Cleanse that which is unclean,
water that which is dry,
heal that which is wounded.

Bend that which is inflexible,
fire that which is chilled,
correct what goes astray.

Give to your faithful,
those who trust in you,
the sevenfold gifts.

Grant the reward of virtue,
grant the deliverance of salvation,
grant eternal joy. Amen, Alleluia.

INTERMISSION

Psalm 22 (select verses)

Mu Jumal! Jumal!
Mikspärast oled sa mind maha jätnud?
Mu jumal! Päeval hüüan mina, oga sa ei vasta!
Ja öösegi ei olemina mitte vait.
Köik kes mind näevad hirvitud mind:
Nemad ajavad suu ammuli, ja vangutavad pead.
Palju vairsa on mu ümber tulnud,
Paasani sõnnid on mu ümber päranud.
Mu rammu on kui potitürk ära kuivanud,
Ja minu keel on mu suu lae küljes kinni,
Ja sa paned mind surma põrun.
Aga sina Jehoova, mu jumal,
Päästa mu hing, Jehoova, mu jumal,
ära ole mitte kaugel,
päästa mu hing mis üksikon.

My God, my God,
why hast thou forsaken me?
O my God, I cry by day, but thou dost not answer;
and by night, but find no rest.
All who see me mock at me,
they make mouths at me, they wag their heads;
Many bulls encompass me,
strong bulls of Basan surround me;
My strength is dried up like a potsherd,
and my tongue cleaves to my jaws;
thou dost lay me in the dust of death.
But thou, O Lord, my God
Deliver my soul, O Lord my God
be not far off!
Deliver my soul, my own self alone.

Psalm 137 (136 LXX)

Paabeli jõgede kaldail
istusime meie ja nutsime
kui mõtlesime Siiomi pääl. - Halleluuja!
Me riputasime kandled sääl
remmelga okte külge - Halleluuja!
Need kes meid sääl vangi viisid
ja kes meid ära raiskasid
nad nõudsid rõõmulaulu meie käest - Halleluuja!
Et laulge meile laulu Siionist - Halleluuja!
Kuidas võime laulda Jehoova
laulu võõra rahva maal? - Halleluuja!
Kui mina unustan Sind Jerusalemm
siis unustagu minu parem käsi end. - Halleluuja!
Ja jäägu keel mu suulae külge
ma Sinust ei mõtle - Halleluuja!
Kui ma ei lase Jerusalemma
enese ülimaks rõõmuks saada.
Halleluuja! Halleluuja!

By the waters of Babylon,
there we sat down and wept,
when we remembered Zion. - Alleluia.
On the willows there
we hung up our lyres. - Alleluia.
For there our captors
required of us songs,
and our tormentors, mirth, saying, - Alleluia.
“Sing us one of the songs of Zion!” - Alleluia.
How shall we sing the Lord’s song
in a foreign land? - Alleluia.
If I forget you, O Jerusalem,
let my right hand wither! - Alleluia.
Let my tongue cleave to the roof of my mouth,
if I do not remember you, - Alleluia.
if I do not set Jerusalem
above my highest joy!
Alleluia! Alleluia!

O Domine

O Domine,
Pie Jesu
obscurum
libera me Domine de morte aeterna
in die illa tremenda
Pie Jesu Domine dona requiem
requiem sempiternam
O Domine Jesu Christe
lux aeternam luceat eis
Sanctus Domine Deus Sabaoth
pleni sunt coeli et terra gloria tua
Hosanna
dies illa, dies irae
tremens factus sum ego
Pie Jesu,
miseriae
quando coeli movendi sunt et terra
judicare saeculum per ignem
O Domine Jesu Christe
requiem in aeterna dona eis
Pie Jesu
in Paradisum deducant angeli in tuo adventu
suscipiant te martyres et perducant in civitatem
sanctam Jerusalem Chorus angelorum te suscipiat
et cum Lazaro quondam paupere aeternam habeas
requiem aeternam dona eis Domine et lux perpetua
luceat eis Domine cum sanctis tuis in aeternum quia
pius es cum sanctis tuis lux aeterna in aeternum

O Lord,
Blessed Jesus,
darkness
Deliver me, O Lord, from eternal death
in that awful day.
Blessed Jesus, Lord, grant them rest
eternal rest
O Lord Jesus Christ
Eternal light, let it shine on them
Holy is the Lord of Hosts!
heaven and earth are full of thy glory
Hosanna
That day shall be the day of wrath
Full of terror am I and I fear the trial
blessed Jesus,
have mercy
When heaven and earth shall be moved
when Thou shalt come to judge
O Lord Jesus Christ
grant them eternal rest
Blessed Jesus
May the angels receive Thee in Paradise: at Thy
coming may the martyrs receive Thee, and bring
Thee into the Holy City Jerusalem There may the
choir of angels receive Thee and with Lazarus, once
a beggar, mayst Thou have eternal rest Grant them
eternal rest, O Lord and let perpetual light shine on
them, O Lord with the saints throughout eternity,
for Thou art good. Eternal light throughout eternity

Kontakki

Saata, oi Kristus, Sinun palvelijaisi sielut lepoon
pyhien joukkoon, missä ei ole kipua, ei surua eikä
huokauksia, vaan on loppumaton elämä.

Kontakion

With the Saints give rest, O Christ, to the souls of
your servants, where there is no toil, nor grief, nor
sighing, but everlasting life.

**From the *Fire Salmer (Four Hymns)*
by Edvard Grieg**

Hvad est du dog skjön,
Ja skjön, ja skjön.
Du allerlifligste Guds Sön!
O du min Sulamit, Sulamit,
Ja mit, ja mit,
Alt hvad jeg har er også dit.

Min Ven, du est min,
Ja min, ja min;
Så lad mig altid være din!
Ja vist, evig vist,
Ja vist, ja vist!
Du min skal blive her og hist.

Men tænk, jeg er her,
Ja her, ja her,
Iblandt så mange dragne Sværd!
O så kom, Due! kom Due!
Ja, kom, ja, kom!
I Klippens rif er Ro og Rum.

Guds Søn har gjort mig fri
fra Satans Tyranni,
fra Syndestand,
fra Lovens Band,
fra Dødens Skræk og Helledbrand.
Min Goel lagde sig
imellem Gud og mig,
sig undergav
min Syndestraf,
til Marter, Død og Grav.
Det var den Kjærlighed til mig
som er så ubegribelig,
så god,
imod
en Ond fra Top til Rod;
der ingen Ting var til Behag,
undtagen den forbudne Smag,
med Mund og Hånd,
ja Sjæl og Ånd
i Fjendens Lænkebånd.

Oh, but you are beautiful,
yes beautiful yes beautiful,
you most living God's Son!
O you, my Shulamite, you, my Shulamite,
Yes mine yes mine,
all that I have is also yours.

My friend, you are mine,
yes mine, Yes mine;
so let me always be yours!
Yes indeed, eternally,
yes indeed, jes indeed!
You shall be mine here and everywhere.

But think, I am here,
yes here, yes here,
among so many drawn swords!
O so come dove! Come dove, so come,
Yes come, yes come.
In the cleft of the rock is peace and safety.

God's Son has made me free
from Satan's tyranny,
from sin and shame,
from earthly blame,
from death's domain
and hellish flame.
My Savior, it was he
who stood 'twixt God and me,
who pardon gave to sin's poor slave
by painful death and grave.
Thus was his love bestowed on me
and all mankind eternally.
The fate
I await
is not the sinful state
where nought there is to pleasure me
save fruit from Eden's apple tree,
and mouth and hand
cannot withstand
the Devil's vile command.

Nu er jeg Gud i Vold,
trods Slangen tusindfold!
Lad ham kun stå
og se mig gå
med Friheds Purpurklædning på.
Hvad gjør det godt i Bryst
at følge Jesu Røst,
på Sandheds Sti
alt Ondt forbi,
til Himlens Sorgenfri!
Lad Verden sig ej bilde ind
endnu engang at fæmig blind,
Nej, nej,
den Vej
til Pølen går jeg ej.
Nej, jeg er kjøbt for dyre til
at prøve Syndens Lykkespil,
jeg blæser ad
den Løkkemad
og ser til Himlen glad.

Mit Hjerte i mig ler,
når jeg min Grav beser,
ej Blomsterdal,
ej Fyrstesal
så tryg en Seng mig vise skal.
Min Død er Færgemand
til Livets faste Land,
Gud Zebaot,
hans eget Slot,
ja! det er evig godt.
Er Vinden her skjønt tidd imod,
at spræge lidt det kåde Blod,
al Kur
er sur
for mennesklig Natur;
Den gjør dog let som Rå og Hind
det derudi forsøgte Sind,
ja Korsets Hegn
er just det Tegn
til Friheds rette Egn.

Now God is by my side,
the serpent is defied!
I'll ne'er take fright
whilst in his sight
in freedom's purple raiment bright.
It makes my heart rejoice
to answer Jesu's voice,
His path is clear,
no sorrow's here -
it leads to heav'nly cheer!
The world of sin I now remind
that ne'er to truth shall I be blind.
Nay, nay!
God's way,
no more from it I'll stray!
No more shall I now tempted be
to try the devil's lottery!
My trump I'll raise
in heav'nly praise;
farewell to earthly days!

With laughter bold,
my heart with laughter bold
the grave can now behold.
No flow'ry combe,
no princely room
gives sweeter rest than stony tomb.
Kind Death will ferry me
across oblivion's sea;
Thus God above to me will prove
his everlasting love.
He'll make to blow his cleansing winds
to purge my blood of all its sins.
This cure
makes sure
my being shall be pure,
so, happy as the hind and roe,
I'll cease to suffer earthly woe.
Yea, I am thine,
the Cross my sign,
Salvation shall be mine!

I Himmelén, i Himmelén,
Hvor Gud, vor Herre bor,
Hvor saligt did at komme hen,
Hvor er den Glæde stor.
For evig, evig skal vi der
Se Gud i Lyset som han er,
Se Herren Zebaot.

Og Sjælen får sin Prydelse,
Den Krone, som er sagt,
Retfærdighedens Brudekrans,
Og så den hvide Dragt.
O Gud, hvad Lyst at være dig nær,
At se i Lyset som Du er
Dig, Herren Zebaot.

In heav'n above, in heav'n above,
Where God, our Father, dwells;
How boundless there the blessedness!
No tongue its greatness tells;
There face to face, and full and free,
Forever evermore we see:
Our God, the Lord of hosts!

In heav'n above, in heav'n above,
God hath a joy prepared,
Which mortal ear had never heard,
Nor mortal vision shared,
Which never pierced to mortal breast,
By mortal lips was never expressed,
O God, the Lord of hosts!

ABOUT THE ARTISTS

TIMO NUORANNE



Timo Pekka Nuoranne was born in Finland in 1963. He studied at the Sibelius Academy, taking his final examinations in piano in 1989 and in choral conducting in 1993, both with excellent awards. In 1990-91 he studied choral conducting as an exchange student at the Royal Music Academy in Stockholm, where his teachers were Eric Ericson and Stefan Sköld. Timo Nuoranne also studied vocal performance and is one of the few Finnish countertenors.

From 1996 to 2014 he was lecturer at the Sibelius Academy and its choral music director, and led the Jubilate Choir and Chamber Choir Gloria in Helsinki. From 1997 to 2004 Timo worked as the conductor of The Finnish Radio Choir, with which he made a number of award winning recordings, including the Vigilia by Einojuhani Rautavaara. He has also conducted a number of other Finnish choirs, such as The Tampere Philharmonic Choir and Suomen Laulu.

Timo Nuoranne has a growing international dossier, having worked as a guest conductor with the Estonian Philharmonic Choir, The Flemish Radio Choir of Belgium, RIAS-Kammerchor in Berlin, The Danish Radio Choir and The Danish Radio Girls' Choir and with the professional male choir RAM in Tallinn. Timo also worked as a guest professor in Elisabeth University of Music, Hiroshima, Japan. His main task there was to conduct the chamber choir Elisabeth Singers.

Timo has taught choral conducting at Hochschule für Musik und Theater of Hamburg, of Hannover and of Karlsruhe, at the Music Academy in Oslo, at Det Jyske Konservatorium in Aarhus at The Royal Academy of Music in London and at Conservatoire Supérieur in Lyon. In June 2000, Timo Nuoranne was the artistic director of the Estonian-Finnish Song Festival in Tallinn. He received Finland's "Choir Conductor of the Year" award in 1999.

In April 2014, Timo Nuoranne was elected Professor of Choral Conducting at the Robert Schumann Hochschule in Düsseldorf, where he lives with his wife, Kaija, who is a professional singer and vocal pedagogue.

Alexander Lingas, music director & founder

Alexander Lingas, music director and founder of Cappella Romana, is a Reader in Music at City University London and

a Fellow of the University of Oxford's European Humanities Research Centre. He received his Ph.D. in Historical Musicology from the University of British Columbia. His present work embraces not only historical study but also ethnography and performance. Formerly Assistant Professor of Music History at Arizona State University's School of Music, Dr. Lingas has also served as a lecturer and advisor for the Institute of Orthodox Christian Studies at the University of Cambridge. His awards include Fulbright and Onassis grants for musical studies with the late 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). Having contributed articles to *The New Grove Dictionary of Music and Musicians*, and *The Oxford Handbook of Byzantine Studies*, Dr. Lingas is now completing two monographs: a study of Sunday Matins in the Rite of Hagia Sophia, and a historical introduction to Byzantine Chant for Yale University Press.

Cappella Romana

Its performances "like jeweled light flooding the space" (*Los Angeles Times*), **Cappella Romana** is a vocal chamber ensemble dedicated to combining passion with scholarship in its exploration of

the musical traditions of the Christian East and West, with emphasis on early and contemporary music. Founded in 1991, Cappella Romana's name refers to the medieval Greek concept of the Roman *oikoumene* (inhabited world), which embraced Rome and Western Europe, as well as the Byzantine Empire of Constantinople ("New Rome") and its Slavic commonwealth.

Flexible in size and configuration according to the demands of the repertory, Cappella Romana is based in the Pacific Northwest of the United States of America, where it presents annual concert series in Portland, Oregon, and Seattle, Washington. It regularly tours in Europe and North America, having appeared at venues including the Metropolitan Museum of Art, Trinity Wall Street and Music Before 1800 in New York, the J. Paul Getty Center in Los Angeles, St. Paul's Cathedral in London, the Pontificio Istituto Orientale in Rome, the Sacred Music Festival of Patmos, the University of Oxford, Princeton University, and Yale University.

Cappella Romana has released over twenty compact discs. Its latest recordings are *Cyprus: Between Greek East and Latin West* (released November 2015), the large-scale Slavonic choral work *Passion Week* by Maximilian Steinberg (1883–1946), a student and son-in-law of Rimsky-Korsakov and teacher of Shostakovich, and *Good Friday in Jerusalem: Medieval Byzantine Chant*, all of which have received multiple rave critical reviews and the latter two debuted in the top 10 Classical Recordings on Billboard.

Other releases include *Tikey Zes: Divine Liturgy, Arctic Light: Finnish Orthodox Music, Mt. Sinai: Frontier of Byzantium, Epiphany: Medieval Byzantine Chant* and *Byzantium 330–1453* (the official companion CD to the Royal Academy of Arts Exhibition), *Byzantium in Rome: Medieval Byzantine Chant from Grottaferrata, The Fall of Constantinople, Richard Toensing: Kontakion on the Nativity of Christ, Peter Michaelides: The Divine Liturgy of St. John Chrysostom* and *The Divine Liturgy in English: The Complete Service in Byzantine Chant*.

In 2010 it became a participant in the research project "Icons of Sound: Aesthetics and Acoustics of Hagia

Sophia, Istanbul," a collaboration between the Center for Computer Research in Music and Acoustics and the Department of Art & Art History at Stanford University, where the ensemble also performed in 2013 and returned this past November 2016 with the program *Icons of Sound*, with the acoustics of Hagia Sophia imprinted upon the performance by Cappella Romana.

Its most recent tour was to the **Iași Byzantine Music Festival** in Iași, Romania (ibmf.ro), where its concert was broadcast on Romanian TV and seen by over 27,000 on live stream.

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