

THE DIVINE LITURGY OF ST. JOHN CHRYSOSTOM

KURT SANDER

fresh!
REFERENCE
RECORDINGS.



PaTRAM

INSTITUTE SINGERS

PETER JERMIHOV



We are very pleased to present our third PaTRAM Institute album featuring an original English-language recording of Orthodox choral music commissioned from Dr. Kurt Sander. *The Divine Liturgy of St. John Chrysostom* was recorded in August of 2017 under the beautiful, soaring, and magnificently frescoed cupola of New Gracanica Church at the New Gracanica Serbian Orthodox Monastery outside of Chicago. The result of great musicianship, vocal prowess, and exceptional acoustics is nothing shy of sensational. Bravo to the superb leadership of conductor Dr. Peter Jermihov!

The Patriarch Tikhon Russian-American Music Institute strives to present Orthodox sacred music in its highest possible form, uniting deep spirituality, a profound love for the rich traditions of Orthodox Christian singing, and an uncompromising standard of musical professionalism rooted in the great traditions of Russian choral composers. In addition, we seek out unique church venues for our recordings to couple the music with an acoustically rich, Orthodox Worship environment. We trust that the listener will thoroughly enjoy the merits of this important and beautiful new *Divine Liturgy* delivered in English by Drs. Sander and Jermihov and our talented artists in the New Gracanica Church.

Alexis and Katherine Lukianov
Chairman and Co-founder
of PaTRAM Institute,
Executive Producers



KURT SANDER

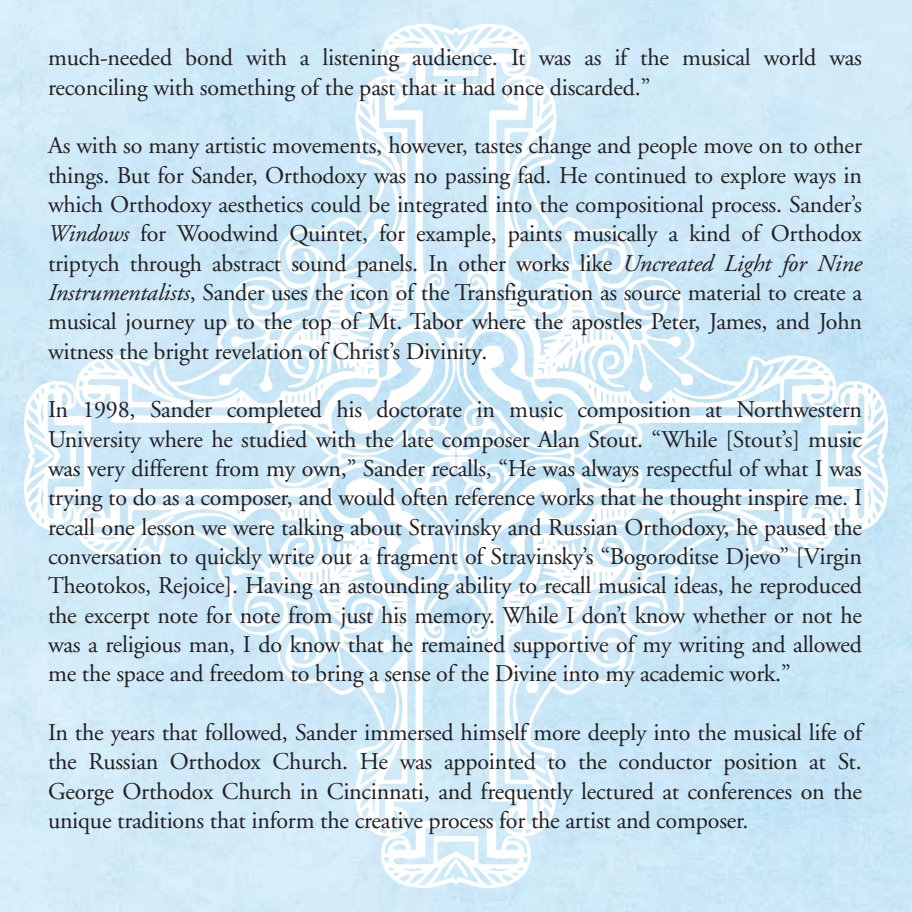


In the life of a composer, there are certain moments that can only be described as transformative. For Kurt Sander, one such event arrived early in life and came in the form of an invitation. In the summer of 1992, a young woman named Larissa Kaminsky invited him to sing in an upcoming wedding that was being held at St. Sergius Russian Orthodox Cathedral in south-suburban Cleveland. Sander, who was raised Protestant, describes how this one short service had a long-term impact on his musical career:

“I had been working as a paid chorister in an Episcopal church well-known for its a rich musical heritage. Singing in this choir opened my eyes to the beauty of choral music in a sacred space. But while the singing was inspiring on a musical level, for me there was something missing in terms of its integration into actual worship. Around this same time, Larissa [Kaminsky] invited me to St. Sergius to sing in an Orthodox wedding. I can’t say that I understood the intricacies of the service, but from an outsider’s perspective, I could see that something was very different about this form of worship. I left wanting to find out more about this faith that was able to fuse so profoundly the elements of music and prayer.”

Sander eventually left the Episcopal church and began singing regularly in the choir at St. Sergius. He converted to the faith in 1993, and married Larissa shortly thereafter. His embrace of Orthodox Christianity placed him in good company with the many other contemporary composers who, in the last two decades of the 20th century, looked for more traditional expressions of faith and openly articulated spiritual themes in their works.

“The 1990s was a fascinating period for classical music,” recalls Sander. “There were so many composers who were exploring metaphysical themes in their writing and forging a



much-needed bond with a listening audience. It was as if the musical world was reconciling with something of the past that it had once discarded.”

As with so many artistic movements, however, tastes change and people move on to other things. But for Sander, Orthodoxy was no passing fad. He continued to explore ways in which Orthodoxy aesthetics could be integrated into the compositional process. Sander’s *Windows* for Woodwind Quintet, for example, paints musically a kind of Orthodox triptych through abstract sound panels. In other works like *Uncreated Light for Nine Instrumentalists*, Sander uses the icon of the Transfiguration as source material to create a musical journey up to the top of Mt. Tabor where the apostles Peter, James, and John witness the bright revelation of Christ’s Divinity.

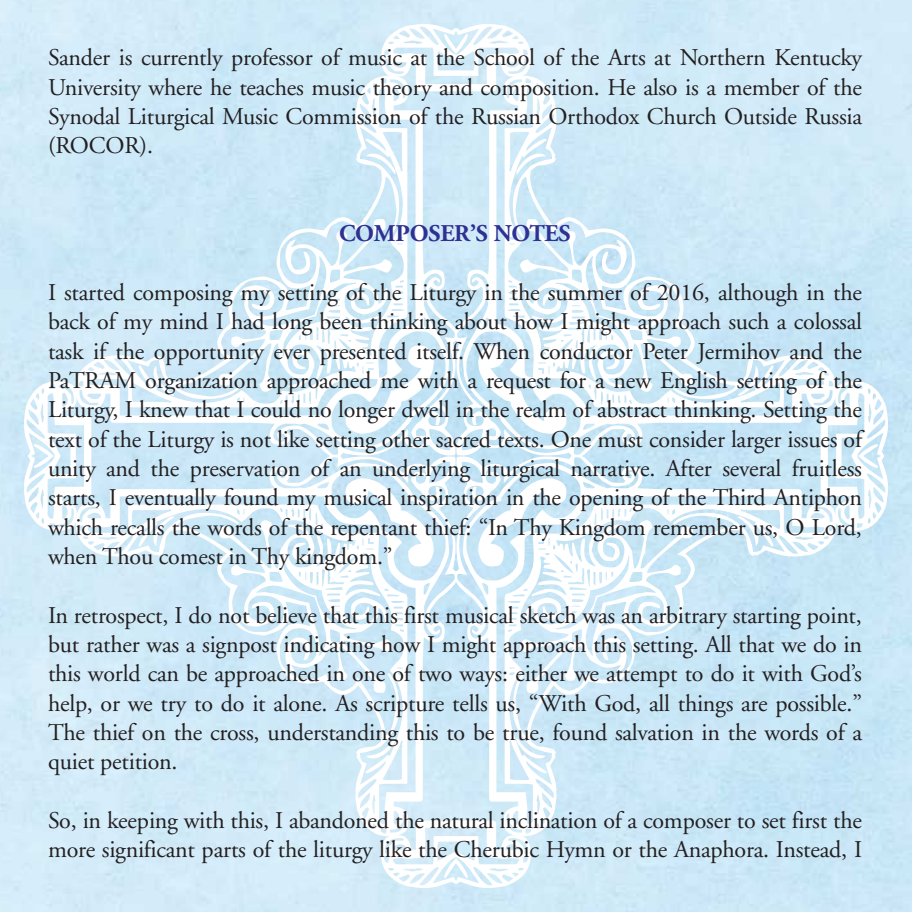
In 1998, Sander completed his doctorate in music composition at Northwestern University where he studied with the late composer Alan Stout. “While [Stout’s] music was very different from my own,” Sander recalls, “He was always respectful of what I was trying to do as a composer, and would often reference works that he thought inspire me. I recall one lesson we were talking about Stravinsky and Russian Orthodoxy, he paused the conversation to quickly write out a fragment of Stravinsky’s “Bogoroditse Djevo” [Virgin Theotokos, Rejoice]. Having an astounding ability to recall musical ideas, he reproduced the excerpt note for note from just his memory. While I don’t know whether or not he was a religious man, I do know that he remained supportive of my writing and allowed me the space and freedom to bring a sense of the Divine into my academic work.”

In the years that followed, Sander immersed himself more deeply into the musical life of the Russian Orthodox Church. He was appointed to the conductor position at St. George Orthodox Church in Cincinnati, and frequently lectured at conferences on the unique traditions that inform the creative process for the artist and composer.

"I am committed to looking at Orthodox choral music as a living creative tradition," Sander explains. "Every Orthodox Christian artist has an obligation to nurture creativity, as it remains one of the most essential and immediate ways we have to glorify God. It is through this process that we understand God as someone to be worshiped, not simply as a theological concept that we convey in paint or through song, but as a Father to be loved and glorified."

In 2006, Sander found a strong musical advocate in conductor Peter Jermihov, a well-known interpreter of Russian music and a champion of living composers in the Orthodox Church. Sander received a call from Jermihov who looking for a choral work to complete a program he was planning for an international Orthodox music conference in Chicago. The subsequent premiere of Sander's *Svete Tikhi* (O Gladsome Light) at the conference by Jermihov's St. Romanos Choir would mark the beginning of a long-lasting creative alliance between the two artists that would lead to many future collaborations. Of these, most notable was a historic 2011 CD recording titled "As Far as the East is from the West" that brought the newly-composed Orthodox choral music of two living composers (Sander and Russian composer Gennady Lapaev) to the listening public.

To date, Sander's compositions have been performed in twelve countries on four different continents. While the majority of his works are choral, his instrumental works have been performed by the Transylvania State Philharmonic Orchestra, the Kentucky Symphony Orchestra, the Brasov Philharmonic (Romania), the Pleven Philharmonic (Bulgaria), the Cleveland Chamber Symphony, Synchronia, the Corbett Trio, and the Solaris Wind Quintet. He was also named a finalist for the American Prize for his semi-theatrical song cycle "Ella's Song" which dramatizes the life and martyrdom of the Grand Duchess Elizabeth Feodorova, sister of the Empress Alexandra of Russia and glorified saint of the Russian Church. Sander's choral music catalog includes over 50 works for the Orthodox Divine services. His choral works have been performed extensively by professional ensembles here and abroad and are available through the publisher Musica Russica.




Sander is currently professor of music at the School of the Arts at Northern Kentucky University where he teaches music theory and composition. He also is a member of the Synodal Liturgical Music Commission of the Russian Orthodox Church Outside Russia (ROCOR).

COMPOSER'S NOTES

I started composing my setting of the Liturgy in the summer of 2016, although in the back of my mind I had long been thinking about how I might approach such a colossal task if the opportunity ever presented itself. When conductor Peter Jermihov and the PaTRAM organization approached me with a request for a new English setting of the Liturgy, I knew that I could no longer dwell in the realm of abstract thinking. Setting the text of the Liturgy is not like setting other sacred texts. One must consider larger issues of unity and the preservation of an underlying liturgical narrative. After several fruitless starts, I eventually found my musical inspiration in the opening of the Third Antiphon which recalls the words of the repentant thief: “In Thy Kingdom remember us, O Lord, when Thou comest in Thy kingdom.”

In retrospect, I do not believe that this first musical sketch was an arbitrary starting point, but rather was a signpost indicating how I might approach this setting. All that we do in this world can be approached in one of two ways: either we attempt to do it with God's help, or we try to do it alone. As scripture tells us, “With God, all things are possible.” The thief on the cross, understanding this to be true, found salvation in the words of a quiet petition.

So, in keeping with this, I abandoned the natural inclination of a composer to set first the more significant parts of the liturgy like the Cherubic Hymn or the Anaphora. Instead, I



turned my initial efforts to the little elements of the Liturgy—the litanies, responses, the short, one-sentence choral utterances, etc. In so doing, I came to the realization that these are actually the fibers that hold the work together. When larger musical ideas present themselves, it is these brief moments of prayer and introspection that refocus the worshipper to God's mercy.

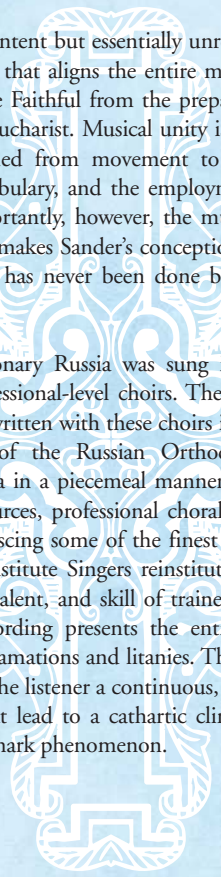
In using these as a starting point, I found that I could maintain the sense of liturgical unity by thematically integrating the musical material of the petitions throughout the score. Sometimes, they manifest themselves as a spirit of joy; other times, they sound through a more penitential tone. In each case, however, one hears the same musical material return as a musical symbol of God's eternal presence in our lives.

—Kurt Sander

CONDUCTOR'S NOTES

The *Liturgy of St. John Chrysostom* by Kurt Sander is unique in several respects. Within the body of repertoire contained in the Russian-based jurisdictions of North America (Moscow Patriarchate, Russian Orthodox Church Outside of Russia, and the Orthodox Church in America), it is the first and only complete setting of the Liturgy of St. John Chrysostom in English. Rooted in the 19th Century Russian models of such masters as Tchaikovsky, Rachmaninoff, Grachaninoff, and others, Sander's *Liturgy* grows out of the monumental choral edifices of these masters and rightfully belongs in their midst.

The second truly distinctive feature of Sander's *Liturgy* is its musical and liturgical unity. Whereas composers of the noted settings from the past attempted to unify their musical conceptions by inserting incidental litanies or utilizing related tonalities between movements they were, nevertheless, conglomerations of individual movements,



selfcontained in their musical content but essentially unrelated. Sander's *Divine Liturgy* is a grand and unified conception that aligns the entire musical fabric of the composition with the spiritual journey of the Faithful from the preparatory hymns of the Liturgy of the Catechumens to the Holy Eucharist. Musical unity is also apparent with the use of a *leitmotif*—varied and transformed from movement to movement, the presence of a consistently rich harmonic vocabulary, and the employment of a palindromic structure for the entire work. More importantly, however, the music is totally subservient to the liturgical drama. This approach makes Sander's conception not only bold but historically unique. Quite simply put: this has never been done before in the context of Russian Orthodox sacred music.

Church music in Pre-Revolutionary Russia was sung in Divine Services and concert formats by professional or professional-level choirs. The standards of performance were world class, and the music was written with these choirs in mind. After the Revolution of 1917, the singing traditions of the Russian Orthodox Church were perpetuated throughout the Russian diaspora in a piecemeal manner. The repertoire of the past was retained but, with waning resources, professional choral singing in the Church became rare if not totally extinct. Coalescing some of the finest singers from across America for this recording, the PaTRAM Institute Singers reinstituted the professional norm: great music deserves the dedication, talent, and skill of trained professionals. One final point should be mentioned: the recording presents the entire Divine Liturgy of St. John Chrysostom with all clerical exclamations and litanies. The objective is not to replicate an act of worship but to create for the listener a continuous, dramatic, and in a sense theatric unfolding of musical events that lead to a cathartic climax—the Holy Eucharist. This, too, makes the recording a landmark phenomenon.

—Peter Jermihov



THE DIVINE LITURGY OF ST. JOHN CHRYSOSTOM

DISC 1

1. GREAT LITANY

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

Choir: Amen.

Deacon: In peace let us pray to the Lord.

CH: Lord, have mercy.

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

CH: Lord, have mercy.

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

CH: Lord, have mercy.

DN: For this holy temple, and for them that with faith, reverence, and the fear of God enter herein, let us pray to the Lord

CH: Lord, have mercy.

DN: For our Great Lord and Father, His Holiness, Patriarch Kyril; for our lord the Very Most Reverend Metropolitan Hilarion,

First Hierarch of the Russian Church Abroad; for the venerable priesthood, the deaconate in Christ, for all the clergy and people, let us pray to the Lord.

CH: Lord, have mercy.

DN: For this land, its authorities and armed forces, and for every Christian land let us pray to the Lord.

CH: Lord, have mercy.

DN: That He may deliver His people from enemies both visible and invisible, and confirm in us oneness of mind, brotherly love and piety, let us pray to the Lord.

CH: Lord, have mercy.

DN: For this city, for every city and country, and the faithful that dwell therein, let us pray to the Lord.

CH: Lord, have mercy.

DN: For seasonable weather, abundance of the fruits of the earth, and peaceful times, let us pray to the Lord.

CH: Lord, have mercy.

DN: For travelers by sea, land and air; for the sick, the suffering,

the imprisoned, and for their salvation, let us pray to the Lord.

CH: Lord, have mercy.

DN: That we may be delivered from all tribulation, wrath, and necessity, let us pray to the Lord.

CH: Lord, have mercy.

DN: Help us, save us, have mercy on us, and keep us, O God, by Thy grace.

CH: Lord, have mercy.

DN: Calling to remembrance our most holy, most pure, most blessed, glorious Lady Theotokos and Ever-Virgin Mary with all the saints, let us commit ourselves and one another and all our life unto Christ our God.

CH: To Thee O Lord.

PR: For unto Thee is due all glory, honor and worship; to the Father, and to the Son, and to the Holy Spirit, now and ever, and unto the ages of ages.

CH: Amen.

2. BLESS THE LORD.

O MY SOUL.

Bless the Lord, O my soul;
blessed art Thou, O Lord.

Bless the Lord, O my soul, and all
that is within me bless His holy
name.

Bless the Lord, O my soul, and
forget not all that He hath done
for thee.

Who is gracious unto all thine
iniquities, Who healeth all thine
infirmities.

Who redeemeth thy life from
corruption, Who crowneth thee
with mercy and compassion.

Who fulfilleth thy desire with
good things; thy youth shall be
renewed as the eagle's.

Compassionate and merciful is
the Lord, long-suffering and
plenteous in mercy.

Bless the Lord, O my soul, and all
that is within me bless His holy
name;
blessed art Thou, O Lord.

3. SMALL LITANY

DN: Again and again, in peace let
us pray to the Lord.

CH: Lord, have mercy.

DN: Help us, save us, have mercy

on us, and keep us, O God, by
Thy grace.

CH: Lord, have mercy.

DN: Calling to remembrance our
most holy, most pure, most
blessed, glorious Lady Theotokos
and Ever-Virgin Mary with all
the saints, let us commit ourselves
and one another and all our life
unto Christ our God.

CH: To Thee, O Lord.

PR: For Thine is the dominion,
and Thine is the kingdom, and
the power, and the glory: of the
Father, and of the Son, and of the
Holy Spirit, now and ever, and
unto the ages of ages.

CH: Amen.

4. PRAISE THE LORD.

O MY SOUL

Praise the Lord, O my soul. I will
praise the Lord as long as I live,
I will chant unto my God for as
long as I have my being.
Trust ye not in princes, in the
sons of men, in whom there is no
salvation. His spirit shall go forth,
and he shall return unto his
earth.

In that day all his thoughts shall
perish.

Blessed is he of whom the God of
Jacob is his help,
whose hope is in the Lord his
God,
Who hath made heaven and the
earth, the sea and all that is
therein.

The Lord shall be king unto
eternity; thy God, O Zion, unto
generation and generation.

5. ONLY-BEGOTTEN SON

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

Only-Begotten Son and Word of
God, Who art immortal, yet didst
deign for our salvation to be
incarnate of the holy Theotokos
and Ever-virgin Mary, and
without change didst become
man, and wast crucified, O Christ
our God, trampling down death
by death: Thou Who art one of
the Holy Trinity, glorified with
the Father and the Holy Spirit,
save us.

6. SMALL LITANY

DN: Again and again, in peace let
us pray to the Lord.

CH: Lord, have mercy.

DN: Help us, save us, have mercy on us, and keep us, O God, by Thy grace.

CH: Lord, have mercy.

DN: Calling to remembrance our most holy, most pure, most blessed, glorious Lady Theotokos and Ever-Virgin Mary with all the saints, let us commit ourselves and one another and all our life unto Christ our God.

CH: To Thee, O Lord.

PR: For a good God art Thou, and the Lover of mankind, and unto Thee do we send up glory: to the Father, and to the Son, and to the Holy Spirit, now and ever, and unto the ages of ages.

CH: Amen.

7. THE BEATITUDES

In Thy kingdom remember us, O Lord, when Thou comest in Thy kingdom.

Blessed are the poor in spirit, for theirs is the kingdom of heaven. Blessed are those that mourn, for they shall be comforted.

Blessed are the meek, for they shall inherit the earth.

Blessed are those that hunger and

thirst after righteousness, for they shall be filled.

Blessed are the merciful, for they shall obtain mercy.

Blessed are the pure in heart, for they shall see God.

Blessed are the peacemakers, for they shall be called the sons of God.

Blessed are those that are persecuted for righteousness' sake, for theirs is the kingdom of heaven.

Blessed are you, when men shall revile you, and persecute you, and shall say all manner of evil against you falsely, for My sake. Rejoice, and be exceedingly glad, for great is your reward in heaven.

8. O COME LET US WORSHIP

CH: O come, Let us worship and fall down before Christ, O Son of God Who didst rise from the dead, save us who sing to Thee: Alleluia, alleluia, alleluia.

9. O LORD, SAVE THE PIOUS

DN: O Lord, save the pious...

CH: O Lord, save the pious...

DN: ...and hearken unto us.

CH: ...and hearken unto us.

DN: And unto the ages of ages!

CH: Amen.

10. TRISAGION: HOLY GOD

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

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

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

Glory to the Father, and to the Son, and to the Holy Spirit, both now and ever and unto the ages of ages. Amen. Holy Immortal, have mercy on us. Holy God, Holy Mighty, Holy Immortal, have mercy on us.

11. ALLELUIA

Reader: Alleluia. Alleluia. Alleluia.

CH: Alleluia, alleluia, alleluia.

Reader: Remember Thy congregation which Thou hast purchased from the beginning.

CH: Alleluia, alleluia, alleluia.

Reader: God is our King before the ages. He hath wrought salvation in the midst of the earth.

CH: Alleluia, alleluia, alleluia.

12. LITANY AFTER THE GOSPEL

CH: Glory to Thee, O Lord,
glory to Thee.

DN: Let us say with our whole
soul and with our whole mind,
let us say.

CH: Lord, have mercy.

DN: O Lord Almighty, the God
of our fathers, we pray Thee,
hearken and have mercy.

CH: Lord, have mercy.

DN: Have mercy on us, O God,
according to Thy great mercy, we
pray Thee, hearken and have
mercy.

CH: Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

DN: Again we pray for our Great
Lord and Father, the most holy
Patriarch Kyril; for our lord the
Most Reverend Metropolitan
Hilarion, First Hierarch of the
Russian Church Abroad; and for
all our brethren in Christ.

CH: Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

DN: Again we pray for the God
preserved Russian Land and its
Orthodox people both in the
homeland and in the diaspora

and for their salvation.

CH: Lord, have mercy. Lord,
have mercy. Lord, have mercy.

DN: Again, we pray for this land,
its authorities and armed forces
and for all who in faith and piety
dwell therein.

CH: Lord, have mercy. Lord,
have mercy. Lord, have mercy.

DN: Again we pray to the Lord
our God that He may deliver His
people from their enemies visible
and invisible, and confirm in us
the oneness of mind, brotherly
love and piety.

CH: Lord, have mercy. Lord,
have mercy. Lord, have mercy.

DN: Again we pray for our
brethren, the priests, the
priestmonks, and all our brethren
in Christ.

CH: Lord have mercy.

Lord, have mercy.

Lord, have mercy.

DN: Again we pray for the
blessed and ever-memorable, holy
Orthodox patriarchs; and for
pious kings and right-believing
queens; and for the founders of
this holy temple: and for all our
fathers and brethren gone to their
rest before us, and for all the

Orthodox here and everywhere
lead to rest.

CH: Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

DN: Again we pray for them that
bring offerings and do good
works in this holy and all-
venerable temple; for them that
minister and them that chant,
and for all the people here
present, that await of Thee great
and abundant mercy.

CH: Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

PR: For a merciful God art
Thou, and the Lover of mankind,
and unto Thee do we send up
glory: to the Father, and to the
Son, and to the Holy Spirit,
now and ever, and unto the ages
of ages.

CH: Amen.

13. LITANY OF THE CATECHUMENS

DN: Pray, ye catechumens, to the
Lord.

CH: Lord, have mercy.

DN: Ye faithful, let us pray for
the catechumens, that the Lord

will have mercy on them.

CH: Lord, have mercy.

DN: That He will catechize them with the word of Truth.

CH: Lord, have mercy.

DN: That He will reveal unto them the Gospel of righteousness.

CH: Lord, have mercy.

DN: That He will unite them to His Holy, Catholic, and Apostolic Church.

CH: Lord, have mercy.

DN: Save them, have mercy on them, help them, and keep them, O God, by Thy grace.

CH: Lord, have mercy.

DN: Ye catechumens, bow your heads unto the Lord.

CH: To Thee, O Lord.

PR: That they also with us may glorify Thy most honorable and majestic name: of the Father, and of the Son, and of the Holy Spirit, now and ever, and unto the ages of ages.

CH: Amen.

14. LITANY OF THE FAITHFUL

DN: As many as are catechumens, depart; catechumens, depart; as many as are catechumens, depart; let none of the catechumens

remain; as many as are of the faithful, again and again, in peace let us pray to the Lord.

CH: Lord, have mercy.

DN: Help us, save us, have mercy on us, and keep us, O God, by Thy grace.

CH: Lord, have mercy.

DN: Wisdom!

PR: For unto Thee is due all glory, honor and worship: to the Father, and to the Son, and to the Holy Spirit, now and ever, and unto the ages of ages.

CH: Amen.

15. SECOND LITANY

OF THE FAITHFUL

DN: Again and again, in peace let us pray to the Lord.

CH: Lord, have mercy.

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

CH: Lord, have mercy.

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

CH: Lord, have mercy.

DN: For this holy temple, and for them that with faith, reverence,

and fear of God enter herein, let us pray to the Lord.

CH: Lord, have mercy.

DN: That we may be delivered from all tribulation, wrath, and necessity, let us pray to the Lord.

CH: Lord, have mercy.

DN: Help us, save us, have mercy on us, and keep us, O God, by Thy grace.

CH: Lord, have mercy.

DN: Wisdom!

PR: That always being guarded under Thy dominion, we may send up all glory unto Thee: to the Father, and to the Son and to the Holy Spirit, now and ever, and unto the ages of ages.

CH: Amen.

16. CHERUBIC HYMN

CH: Let us who mystically represent the Cherubim, and who sing the thrice-holy hymn to the Life-creating Trinity, now lay aside all earthly cares. Amen. Amen.

That we may receive the King of all, Who comes invisibly upborne by the angelic hosts: Alleluia, alleluia, alleluia.

17. LITANY OF OBLATION

DN: Let us complete our prayer unto the Lord.

CH: Lord, have mercy.

DN: For the precious gifts set forth, let us pray to the Lord.

CH: Lord, have mercy.

DN: For this holy temple, and for them that with faith, reverence, and fear of God enter herein, let us pray to the Lord.

CH: Lord, have mercy.

DN: That we may be delivered from all tribulation, wrath, and necessity, let us pray to the Lord.

CH: Lord, have mercy.

DN: Help us, save us, have mercy on us, and keep us, O God, by Thy grace.

CH: Lord, have mercy.

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

CH: Grant this, O Lord.

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

CH: Grant this, O Lord.

DN: Pardon and remission of our sins and offences, let us ask of the Lord.

CH: Grant this, O Lord.

DN: Things good and profitable for our souls, and peace for the world, let us ask of the Lord.

CH: Grant this, O Lord.

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

CH: Grant this. O Lord.

DN: A Christian ending to our life, painless, blameless, peaceful, and a good defense before the dread judgment seat of Christ, let us ask.

CH: Grant this, O Lord.

DN: Calling to remembrance our most holy, most pure, most blessed, glorious Lady Theotokos and Ever-Virgin Mary with all the saints, let us commit ourselves and one another and all our life unto Christ our God.

CH: To Thee, O Lord.

PR: Through the compassions of Thine Only-begotten Son, with Whom Thou art blessed, together with Thy most holy, and good, and life-creating Spirit, now and ever, and unto the ages of ages.

CH: Amen.

PR: Peace be unto all.

CH: And to thy spirit.

18. THE ANAPHORA:

A MERCY OF PEACE

DN: Let us stand well, let us stand with fear, let us attend, that we may offer the holy oblation in peace.

CH: A mercy of peace, a sacrifice of praise.

PR: The grace of our Lord Jesus Christ, and the love of God the Father, and the communion of the Holy Spirit be with you all.

CH: And with thy spirit.

PR: Let us lift up our hearts.

CH: We lift them up unto the Lord.

PR: Let us give thanks unto the Lord.

CH: It is meet and right to worship the Father, and the Son, and the Holy Spirit: the Trinity, one in essence and indivisible.

PR: Singing the triumphal hymn, shouting, crying aloud and saying:

CH: Holy, Holy, Holy, Lord of Sabaoth; heaven and earth are full of Thy glory. Hosanna in the highest! Blessed is He that cometh in the name of the Lord.

Hosanna in the highest!

PR: Take, eat: this is My Body, which is broken for you for the

remission of sins.

CH: Amen.

PR: Drink of it, all of you: this is My Blood of the New Testament, which is shed for you and for many, for the remission of sins.

CH: Amen.

PR: Thine own of Thine own, we offer unto Thee in behalf of all and for all.

CH: We praise Thee, we bless Thee, we give thanks unto Thee, O Lord; and we pray unto Thee, O our God.

DISC 2

1. HYMN TO THE THEOTOKOS

PR: Especially for our most holy, most pure, most blessed, glorious Lady Theotokos and Ever-Virgin Mary.

CH: It is truly meet to bless thee, O Theotokos, ever-blessed and most pure, and the Mother of our God. More honorable than the Cherubim, and beyond compare more glorious than the Seraphim, without corruption thou gavest birth to God the Word, true Theotokos, we magnify Thee.

2. AND EACH AND EVERY ONE

PR: Among the first, remember, O Lord, our Great Lord and Father Kyriel, Most Holy Patriarch of Moscow and all Russia; and our lord the Very Most Reverend Hilarion, Metropolitan of Eastern America and New York, the First Hierarch of the Russian Church Abroad, whom do Thou grant unto Thy holy churches, in peace, safety, honor, health, and length of days, rightly dividing the word of Thy truth.

CH: And each and every one.

PR: And grant us with one mouth, and one heart, to glorify and hymn Thine all-honorable and majestic name: of the Father, and of the Son, and of the Holy Spirit, both now and ever, and unto the ages of ages.

CH: Amen.

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

CH: And with thy spirit.

3. LITANY BEFORE THE

LORD'S PRAYER

DN: Having called to remembrance all the saints, again and again, in peace let us pray to the Lord.

CH: Lord, have mercy.

DN: For the precious Gifts offered and sanctified, let us pray to the Lord

CH: Lord, have mercy.

DN: That our God, the Lover of mankind, having accepted them upon His holy and most heavenly and noetic altar as an aroma of spiritual fragrance, will send down upon us divine grace and the gift of the Holy Spirit, let us pray.

CH: Lord, have mercy.

DN: That we may be delivered from all tribulation, wrath, and necessity, let us pray to the Lord.

CH: Lord, have mercy.

DN: Help us, save us, have mercy on us, and keep us, O God, by Thy grace.

CH: Lord, have mercy.

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

CH: Grant this, O Lord.

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

CH: Grant this, O Lord.

DN: Pardon and remission of our sins and offences, let us ask of the Lord.

CH: Grant this, O Lord.

DN: Things good and profitable for our souls, and peace for the world, let us ask of the Lord.

CH: Grant this, O Lord.

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

CH: Grant this, O Lord.

DN: A Christian ending to our life, painless, blameless, peaceful, and a good defense before the dread judgment seat of Christ, let us ask.

CH: Grant this, O Lord.

DN: Having asked for the unity of the faith and the communion of the Holy Spirit, let us commit ourselves and one another and all our life unto Christ our God.

CH: To Thee, O Lord.

4. THE LORD'S PRAYER

PR: And vouchsafe us, O Master, that with boldness and without condemnation we may dare to call upon Thee the heavenly God as Father, and to say:

CH: Our Father, who art in the Heavens, hallowed be Thy name, Thy Kingdom come, Thy will be done on earth as it is in heaven, Give us this day our daily bread, and forgive us our debts, as we forgive our debtors; and lead us not into temptation, but deliver us from the evil one.

PR: For Thine is the kingdom, and the power, and the glory: of the Father, and of the Son, and of the Holy Spirit, now and ever, and unto the ages of ages.

CH: Amen.

PR: Peace be unto all.

CH: And to thy spirit.

DN: Let us bow our heads unto the Lord.

CH: To Thee, O Lord.

PR: Through the grace and compassions and love for mankind of Thine Only-begotten Son, with Whom Thou art blessed, together with Thy most holy, and good, and life-creating

Spirit, now and ever, and unto the ages of ages.

CH: Amen.

5. ONE IS HOLY

DN: Let us attend!

PR: Holy Things are for the holy.

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

6. PRAISE THE LORD

FROM THE HEAVENS

CH: Praise the Lord from the heavens; praise Him in the highest. Alleluia. Alleluia. Alleluia.

7. BLESSED IS HE THAT COMETH

IN THE NAME OF THE LORD

DN: With fear of God and with faith draw nigh.

CH: Blessed is He that Cometh in the Name of the Lord. God is the Lord and hath appeared unto us.

8. RECEIVE THE BODY OF CHRIST

CH: Receive the Body of Christ; taste the fountain of immortality. Alleluia. Alleluia. Alleluia.

9. WE HAVE SEEN THE

TRUE LIGHT

CH: We have seen the True Light, we have received the Heavenly Spirit. We have found the True Faith worshipping the Indivisible Trinity: Who hath saved us.

PR: Always, now and ever, and unto the ages of ages.

CH: Amen.

10. LET OUR MOUTHS BE

FILLED WITH THY PRAISE

Let our mouths be filled with Thy praise, O Lord, that we may hymn Thy glory, for Thou hast vouchsafed us to partake of Thy holy, divine, immortal and life-creating Mysteries. Keep us in Thy holiness, that all the day long we may meditate upon Thy righteousness. Alleluia, alleluia, alleluia.

11. SMALL LITANY

DN: Aright! Having partaken of the divine, holy, most pure, immortal, heavenly, and life-creating, fearful Mysteries of Christ, let us worthily give thanks unto the Lord.

CH: Lord, have mercy.

DN: Help us, save us, have mercy on us, and keep us, O God, by Thy grace.

CH: Lord, have mercy.

DN: Having asked that the whole day may be perfect, holy, peaceful and sinless, let us commit ourselves and one another and all our life unto Christ our God.

CH: To Thee, O Lord.

PR: For Thou art our sanctification, and unto Thee do we send up glory: to the Father, and to the Son, and to the Holy Spirit, now and ever, and unto the ages of ages.

CH: Amen.

PR: Let us depart in peace.

CH: In the name of the Lord.

DN: Let us pray to the Lord.

CH: Lord, have mercy.

PR: O Lord Who dost bless them that bless Thee and sanctify them that put their trust in Thee: Save Thy people and bless Thine inheritance; preserve the fullness of Thy Church, sanctify them that love the beauty of Thy house; do glorify them by Thy divine power, and forsake us not that hope in Thee. Give peace to Thy world, to Thy churches, to

the priests, and to all Thy people. For every good gift and every perfect gift is from above, and cometh down from Thee, the Father of lights, and unto Thee do we send up glory and thanksgiving and worship, to the Father, and to the Son, and to the Holy Spirit, now and ever, and unto the ages of ages.

CH: Amen.

12. BLESSED BE THE

NAME OF THE LORD

Blessed be the name of the Lord from henceforth and forever more. Thrice

13. MANY YEARS

DN: A prosperous and peaceful life, health, and salvation, and good success in all things, grant, O Lord, unto all Orthodox Christians, and preserve them for many years!

CH: God grant you many years!

PETER JERMIHOV



Born in Chicago of Russian-émigré parents, Peter Jermihov is an American conductor with Russian roots. A student of acclaimed master teacher Il'ya Musin of the St. Petersburg Conservatory, he has cultivated a versatile career by combining professional conducting engagements with teaching appointments, choral with orchestral conducting, and music-making with research. He is an internationally recognized specialist in Russian and Orthodox sacred music and has guest-conducted, lectured, and led conducting master classes around the world for thirty-five years. He is Artistic Director of the PaTRAM Institute Singers, a chamber choir of professional Orthodox singers, and is closely affiliated with The PaTRAM Institute. He is also Founder and Artistic Director of the St. Romanos Cappella based in Chicago. Jermihov is passionately devoted to sacred music and East-West cultural exchange.

As a student, Jermihov was selected for participation in master classes under such legendary conductors as Leonard Bernstein, Eric Ericson, Kurt Masur, Seiji Ozawa, and Helmuth Rilling. He had the privilege of serving as Vladimir Minin's and Robert Shaw's assistant in preparing Brahms' *Ein deutsches Requiem* at the 2nd World Symposium on Choral Music in Stockholm.

As a professional conductor, Jermihov conducted world-renowned ensembles—Moscow State Academic Chamber Choir, Moscow Radio and Television Symphony Orchestra, Pro Arte Orchestra Wien, Russian State Symphony Orchestra, St. Petersburg State Symphony Orchestra, St. Petersburg Chamber Choir, Shinsei Nihon Symphony Orchestra, and many others. He continues to guest-conduct worldwide.

Jermihov holds the doctoral degree in choral music from the University of Illinois at Urbana. He wrote his doctoral dissertation on the choral works of Georgy Sviridov and is

an advocate of music by contemporary and underperformed composers. He spearheaded initiatives to commission and premiere Divine Liturgies from Orthodox composers Ivan Moody, Kurt Sander, Zoran Mulic, and Nazo Zakkak. In January of 2018 he led master classes in conducting at the Moscow State Conservatory and conducted a historic concert in the Rachmaninoff Hall devoted to Russian composers active in the West after the 1917 Revolution; many of the works performed were world premieres. He is a tonsured reader of the Russian Orthodox Church Outside of Russia.

SOLOISTS

Evan Bravos

Evan Bravos, baritone, has been praised by the *Chicago Tribune* for his “strong singing and acting” and marked as “a young talent to watch.” He returns this fall to Virginia Opera to sing the roles of Mr. Jones in Kurt Weill’s *Street Scene* and Masetto in Mozart’s *Don Giovanni*. This season at Opera Theatre of Saint Louis he created the roles of Pvt. Johnson and Sgt. Brown in the world premiere of Huang Rao’s *An American Soldier* and performed the role of John Bagtry in *Regina* alongside Susan Graham. Other operatic credits include: Opera Santa Barbara, Central City Opera, Aspen Music Festival, and Lyric Opera of Chicago’s *Unlimited* series.

On the concert stage, Bravos has appeared as a soloist with the Madison Symphony and in 2016, joined the Colorado Symphony Chorus as soloist in Faure *Requiem* in Paris, Strasbourg, and Munich. An avid recitalist, Bravos has been featured through organizations such as the John F. Kennedy Center for the Arts, the Collaborative Arts Institute of Chicago, and the Ravinia Steans Music Institute. Choral credits include The Chicago Symphony Chorus, Chicago Bach Project, and the PaTRAM Institute.

Protodeacon Vadim Gan

Protodeacon Vadim Gan, bass, is a protodeacon under the First Hierarch of the Russian Orthodox Church Abroad at the Synod of Bishops' Cathedral in New York, an Orthodox church choir director, and an accomplished singer. As a vocalist and liturgical expert, he has made numerous appearances as a soloist, conductor and lecturer across Australia, North America, and Russia. His engagements have included performances with the Melbourne Chorale and Melbourne University Chorus, the Sydney Philharmonia Choirs, the invitational Festival of Deacons in Russia, choral festivals in Moscow, Pittsburgh and Toronto, and concerts as a featured soloist in major cities including Boston, Chicago and New York. Most notable are his appearances in 2011 as The Evangelist in Alfeyev's *St. Matthew Passion*, in 2013 with the Cathedral Choral Society in Washington, D.C. for Rachmaninoff's *All-Night Vigil*, and in 2015 with the Shanghai Symphony Orchestra at the U.N. General Assembly in Beethoven's *Choral Fantasy*. He is featured as a clergy soloist on the landmark recording of Rachmaninoff's *All-Night Vigil*, Op. 37, released by Paraclete Press on Naxos of America.

Keven Keys

Described by the Washington Post as having a "handsome, mahogany tone," baritone Keven Keys has a versatile voice, equally at home in Bach, Mahler, Verdi or Mozart. He has appeared frequently with both the Peninsula Music Festival and Chicago's Music of the Baroque, as well as orchestras across the United States, including the Grant Park Orchestra, Kalamazoo Bach Festival, Fort Wayne Philharmonic, Orion Ensemble, Fox Valley Symphony Orchestra, Illinois Philharmonic Orchestra, Waukegan Symphony Orchestra, Elmhurst Symphony Orchestra, Colorado Mahlerfest, Northwestern University Symphony Orchestra, Northeastern Illinois University Orchestra, Salt Creek Chamber Orchestra and the Bach Cantata Vespers.

Keys' concert repertoire includes Rachmaninoff's *Bells*, J.S. Bach's *Mass in B minor*,

Christmas Oratorio, *St John* and *St Matthew Passions*, the Duruflé *Requiem*, and Mahler's monumental *Symphony No. 8*, as well as the *Rückert Lieder*, Vaughn-Williams' *A Sea Symphony* and *Mystical Songs*, and Mendelsohn's *Elijah*.

His voice is also featured on the recording *Jubilate: Music for Brass and Choir* by Music of the Baroque.

Glenn Miller

Glenn Miller specializes in Russian liturgical choral repertoire and is well known for his unique basso-profundo. He began his stellar career in this area of specialization by singing and recording Rachmaninoff's *All-Night Vigil* as a member of the Robert Shaw Festival Singers. To date, Miller has performed this work well over 100 times across the country and has recorded it three times.

Miller performed and recorded regularly with Conspirare (Austin, Texas), and most notably was the featured soloist on this ensemble's 2014 Grammy Award winning recording—*The Sacred Spirit of Russia*, where he performed Chesnokov's *Do Not Cast Me off in My Old Age*, a choral concerto for basso profundo. He performed, recorded, and toured regularly with Audivi (Detroit), the Choir of St. Paul's Cathedral (London), the Choir of Men and Boys of St. Thomas Church (New York), Clarion Music Society (New York), PaTRAM Institute Singers, the Robert Shaw Festival Singers, the Santa Fe Desert Chorale, the St. Tikhon's Chamber Choir, and the Yale Choral Artists. Additionally, he performed as a soloist under Robert Shaw with the St. Louis and Atlanta Symphony Orchestras.

Daniel Shirley

Noted for his diverse repertoire, lyric tenor Daniel Shirley captivates audiences with his commanding stage presence and vocalism rich in color and character. He has appeared in recent seasons with Opera Philadelphia, Dutch National Opera, Kentucky Opera, Austin

Opera, Madison Opera, Odyssey Opera of Boston, Boston Baroque, Opera Memphis, Michigan Opera Theater, and New York City Opera. In concert, he has been featured as a soloist with the Seattle Symphony, Omaha Symphony, Milwaukee Symphony, Pacific Symphony, Carolina Philharmonic, Lexington Philharmonic, Music of the Baroque, Choral Society of Durham, and many others. His 2013 Carnegie Hall solo debut was with Distinguished Concerts International New York. Shirley is a member of the Vocal Studies faculty of the East Carolina University School of Music in Greenville, North Carolina.

PATRAM INSTITUTE SINGERS

Peter Jermihov, Artistic Director & Conductor

SOPRANOS:

Katie Boardman
Krista Cornish Scott
Samantha Farmilant
Kaitlin Foley
Elizabeth Frase
Alexandra Olsavsky*

ALTOS:

Natalia Kojanova
Katya Lukianov
Chelsea Lyons
Lauren McAllister
Krasimira Petkova
Irina Riazanova-Jermihov*

TENORS:

Richard Barrett
Madison Bolt*
Roman Pachashynskiy
Peder Reiff
Daniel Shirley

BASSES:

Evan Bravos
Allan Haggard*
Michael Hawes
Keven Keys
Alexis V. Lukianov
Glenn Miller
Wilbur Pauley
Kurt Sander

SOLOISTS:

Celebrant (Priest):

Keven Keys, Baritone

Deacon:

Protodeacon Vadim Gan, Bass

Great Litany:

Glenn Miller, Bass

First Antiphon:

Daniel Shirley, Tenor

Alleluia:

Daniel Shirley, Tenor

Trisagion:

Evan Bravos, Baritone

* Section Leader





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RECORDING NOTES

“Science advancing art”—that’s as concise a summation of what we do as you’re likely to find. But it’s important to remember: the science serves the art. Whether we use pressed vinyl, magnetic tape, or encoded (and decoded) data, it’s the music we convey with these media which amuses, pleases, inspires and moves us.

For more than forty years the producers and engineers of Soundmirror and the labels with whom we collaborate have used the sharpest tools at our disposal to capture and deliver great music. We hone these tools on the music itself, starting with the ink on the page but always with the idealized sound in our imaginations: “How should this sound—how could this sound?”

Every day we collaborate with so many people: the musicians who compose and play and sing, the scientists and engineers who conceive and craft the tools we use; and the labels who make the connection between the music and the audience. And we collaborate with you when you listen. We aim for the science and the tools and those who use them to be transparent, so that the music and the musicians are as fully realized as we can make them.

This recording was made and post produced in DSD256 on a Pyramix workstation to give you, the listener, the highest sound quality possible.

We hope you will enjoy listening to this recording as much as we enjoyed making it!

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