

PALIASHVILI

GEORGIAN SACRED CHANTS ON THE LITURGY OF ST. JOHN CHRYSOSTOM

ქართული

SUNG IN GEORGIAN

The Capitol Hill Chorale | Frederick Binkholder, Artistic Director



ZAKARIA PALIASHVILI

(1871-1933)

Georgian Sacred Chants on the Liturgy of St. John Chrysostom

(Sung in Georgian)

Capitol Hill Chorale

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Program Notes on *Georgian Sacred Chants on the Liturgy of St. John Chrysostom* by Zakaria Paliashvili

Zakaria Paliashvili (1871-1933) is a figure of national pride in Georgia, and is considered to be the father of Georgian classical music. He is most famous as the composer of two operas, *Daisi* and *Abesalom da Eteri*, that draw heavily from Georgia's folk tradition. The music for Georgia's current national anthem was taken from these two operas. The opera house in Tbilisi, Georgia's capital, is named for him, and he is buried on its grounds. His portrait appears on one of the bills of Georgian paper money. Yet, he is little known in the West.

He grew up in Kutaisi, a small city in western Georgia, the third of eighteen children, the son of amateur musicians active in the local Georgian Catholic Church. Several of the children were talented musically, and the family moved to Tbilisi where Zakaria and other siblings sang in the church choir and played organ. In 1891, Paliashvili entered the Tbilisi Music School, which was led at the time by the future famous Russian composer Mikhail Ippolitov-Ivanov. After graduating, Paliashvili spent 1900 to 1903 in Russia, studying at Moscow Conservatory, where Ippolitov-Ivanov was then a professor. Paliashvili's principal teacher was Sergei Taneyev, the teacher also of Paliashvili's Russian contemporaries—Rachmaninoff, Scriabin, and Gretchaninoff. In 1903, Paliashvili returned to Tbilisi and began a career as conductor, teacher, ethnomusicologist, composer, and organizer of musical activities and institutions.

At the time Paliashvili composed his *Georgian Sacred Chants*, Georgia had been part of the Russian Empire for more than 100 years. The Russian policy of “Russification” in place throughout the Empire had increasingly imperiled Georgian cultural traditions, including particularly Georgian chant, a unique form of 3-

part liturgical singing in the Georgian Orthodox Church that had existed for more than 1,000 years, predating the emergence of polyphony in Western European music by several centuries. Facing this threat, Georgians had begun transcribing chants on paper to preserve what had previously been handed down orally by master chanters. Paliashvili's *Georgian Sacred Chants* is a setting for large mixed chorus of a set of transcribed chants that follow the Liturgy of St. John Chrysostom, the most common Eucharistic service in the Orthodox Church.

Since Paliashvili was not Orthodox, his choice of the Orthodox service as one of his first published compositions is noteworthy. As a proud Georgian, Paliashvili makes clear in a Foreword that accompanies the published score that these settings were intended as his contribution to the preservation of this important aspect of Georgian musical culture. His nationalist intent is clear from the prominent size of the word "Georgian" on the title page.

Interestingly, instead of the 3 parts traditionally used in Georgian chant, he used the 5, 6, and 7 parts for mixed voices he would have heard sung by Russian choirs in Moscow. It was a controversial choice which elicited strong condemnation from Georgian traditionalists. In addition, Paliashvili notes in the same Foreword that he has set the text not only in Georgian but also Church Slavonic, the language of the Russian Orthodox Church, in order to spread awareness of Georgian chant among Russian audiences. Paliashvili studied in Moscow during the flowering of the "new Russian choral school," which often incorporated the use of ancient chant in its liturgical compositions. One can theorize that *Georgian Sacred Chants* was his contribution not only to the preservation of Georgian heritage disrupted by Russian influence, but ironically an effort to make his professional contribution to the outpouring of chant-based liturgical writing going on in Russia at the time, which included settings of the Liturgy of St. John Chrysostom by Ippolitov-Ivanov, Rachmaninoff, and many others.

Also interestingly, the written chant transcriptions Paliashvili chose to use as the basis for his “choralizations” were the ones that Ippolitov-Ivanov had completed and published in 1899 under a contract to leaders of the Georgian transcription movement. One can speculate that this piece serves in effect, and perhaps unconsciously, as an homage to Ippolitov-Ivanov, a man half a generation older than Paliashvili, whom Paliashvili apparently did not know well, but who served as a professional model and inspiration for the aspiring young Georgian musician and composer.

In making his transcriptions, Ippolitov-Ivanov worked with two of the Karbelashvili brothers, priests descended from a family of master chanters from eastern Georgia, with whom Paliashvili also later became acquainted. The Karbelashvilis were later outraged that the traditional Georgian 3-part transcriptions that Ippolitov-Ivanov did to preserve the oral tradition of their family were turned into 6- and 7-part choral arrangements by Paliashvili.

The piece is reported to have been performed once. Too western for Georgian traditionalists, and too Georgian for the Russian Orthodox Church, by the time of the Russian revolution, the piece was patently too religious for the Soviets. However, while copies of transcribed chant were aggressively suppressed and hidden away, Paliashvili’s settings (for example, his setting of *Shen Khar Venakhi*) were known and sung privately, often in 3-part settings of the “Paliashvili arrangements” by those interested in recreating traditional Georgian singing. In the 1950s and 1960s, this included the founder of Rustavi, an ensemble which subsequently played a major role in fostering an appreciation of traditional Georgian music internationally. Thus, Paliashvili’s *Georgian Sacred Chants* may not have spread awareness of Georgian chant among his Georgian and Russian contemporaries as he had intended, but it did indirectly serve that goal to later generations.

Although individual sections of the work are known, it has remained basically

unknown as a single work. Experts in Georgian classical music at the Tbilisi State Conservatory have said they were aware of the piece but had never heard it performed as one entity. This performance is the first recording of ***Georgian Sacred Chants*** in Georgian.

The Chorale is particularly grateful to Vladimir Morosan, head of the music publishing company Musica Russica, who first made the Chorale aware of Paliashvili's setting of the Liturgy of St. John Chrysostom, and provided the Chorale a copy of the original 1909 score which he had copied years earlier from a microfilm version found in the Lenin Library in Moscow.

The Chorale is also grateful to John Graham, expert in Georgian chant and in particular the preservation and transcription of Georgian chant during the late Russian Empire. In addition to providing ongoing advice, John guided Chorale members on a tour through Georgian monasteries in the summer of 2012 in preparation for this recording. The tour included visits to Paliashvili's birth museum in Kutaisi and Paliashvili's house museum in Tbilisi, which houses an early manuscript of ***Georgian Sacred Chants***.

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About the Music

The choir plays a central role in the Divine Liturgy, singing both extended sections for solo choir and frequent short responses to prayers and exclamations of a priest or deacon. Although composed settings of the Divine Liturgy generally do not include the priest's or deacon's words, they are heard sometimes in performance. However, the Chorale has chosen to include only choral parts in this performance. No instruments are used in the Orthodox service.

Paliashvili also included in his setting some sections of chant on a repeated tone which are of less interest in concert performance, and the Chorale has chosen to omit several of these sections. Of historical interest, one such extended section is *Blessed is the Name of the Lord*, which conveys a blessing to church and civil authorities. The first blessing in Paliashvili's score is for "The Most Pious Sovereign Emperor Nicholas Alexandrovich" and the rest of the family of Nicholas II, the last Emperor of Russia.

Also, with a few exceptions, the Chorale performs sections of the Divine Liturgy as Paliashvili grouped them in his setting.

Great Litany. In the Great Litany at the beginning of the Divine Liturgy, the deacon prays for peace and salvation, the Church, her bishops, her faithful, civil authorities, and all mankind. Paliashvili provides three settings for the choral responses, which can be used interchangeably for the three texts: *Amen, Lord, have mercy* (*upalo, shegvits'q'alen*), or *To Thee, O Lord* (*shen, upalo*).

Bless the Lord, O My Soul, Glory to the Father, Little Litany. In the first two antiphons, the choir then chants *Bless the Lord, O My Soul* (*ak'urthkevs suli chemi upalsa*), *Glory to the Father* (*dideba mamasa da dzesa da ts'midasa sursa ats' da*

maradis da uk'uniti uk'unisamde), which will be heard frequently during the Liturgy, and *Only Begotten Son* (*mkholod shobili dze*). Concluding, the choir sings the responses of the Little Litany: again *Lord, have mercy, To Thee, O Lord and Amen*.

Come, Let Us Worship, O Lord, Save the Righteous. Paliashvili sets *Come, Let Us Worship* (*movedit taq'vani vstset*) for female choir, which resembles traditional Georgian chant: three voices, all one gender, and no octave doublings. The full choir joins for *Save us, O Son of God* (*aghdgomilo mk'vdreti mgalobelni sheni*). This section concludes with *Lord, save the Righteous and hear us* (*upalo, atskhovne ketilmsakhurni da ismine chveni*).

Holy God (Trisagion Hymn). The choir sings *Holy God, Holy Mighty, Holy Immortal* (*ts'midao ghmerto, ts'midao dzliero, ts'midao uk'vdao*) three times, followed by *Glory to the Father* and a return to *Holy God*.

To Thy Cross. This is the first of several instances in which Paliashvili includes material not part of the regular Divine Liturgy. *To Thy Cross* (*jvarsa shensa taq'vanis vtsemt meupeo*) is a festal hymn for feasts of the Cross. It is also one of the most beautiful sections of Paliashvili's Liturgy.

As Many of You Who Have Been Baptized. Then follows *As many of you who have been baptized in Christ* (*raodenta krist'es mier natel gvighebies*) which is sung instead of No. 4 *Holy God* on major feast days, of which there are twelve in the Orthodox year.

Alliluia, Glory to Thee, O Lord. These are short choral sections that occur in the Divine Liturgy in response to the reading of the Epistles and the Holy Gospel. *Glory to Thee, O Lord* (*dideba shenda upalo*) is followed by the Augmented Litany, in which the choir repeats *Lord, have mercy* (*upalo shegvits'qalen*).

Cherubic Hymn. This extended section is one of the masterpieces of Paliashvili's Liturgy. It begins with a 3-part setting for female voice *Let us who mystically represent the Cherubim* (*romelni kerubinta saidumlod vemsgavsენit*). The full choir joins at *And who sing the thrice-holy hymn* (*da tskhovelsmq'opelisa samebisa samts'mida*).

Litany After Cherubic Hymn, Father and Son. These are short choral responses that occur following the Cherubic Hymn and include *Lord, have mercy, Grant it, O Lord* (*mogvmadle upalo*), *To Thee, O Lord* (*shen, upalo*), and *Father and Son* (*mamasa da dzesa*).

A Mercy of Peace, Holy, Holy. This is part of the liturgy when the gifts are consecrated for Holy Communion. This section includes several short choral responses, beginning with *A Mercy of Peace* (*ts'qaloba mshvidoba*). It concludes with an extended section *Holy, Holy, Holy* (*ts'midao, ts'midao, ts'midao*).

We Praise Thee. This section is frequently translated *We hymn thee* or *We sing to thee* (*shen gigalobt, shen gak'urkhevt*), and is one of the most beautiful settings in the Paliashvili Liturgy.

It is Meet. Also known as the Hymn to the Mother of God, this is an extended section for choir that begins *It is truly fitting to bless you, Mother of God* (*ghirs ars cheshmarit'ad rata*). It ends with settings for several choral responses: *And all mankind* (*q'ovelta da q'ovlisatvis*), *And with thy spirit* (*da sulisatsa shenisatana*), *Lord, have mercy, To Thee, O Lord*, and *Amen*.

Our Father. The Georgian text begins *mamao chveno romeli khar tsata shina*. This section concludes with *One is holy* (*ert ars tsi'mida*).

Praise the Lord from the Heavens. The Georgian text begins *akebdit upalsa tsatagan*, which is sung while the clergy are receiving Communion. This section ends with *Receive the body of Christ (khorts'i krist'esi movighot)* which is sung while the congregation is receiving Communion

You are a Vineyard. Not part of the liturgy proper, *shen khar venakhi* is one of Georgia's most famous and popular hymns. As a religious piece it honors the Mother of God, but it also serves frequently as a wedding hymn. It also has patriotic connotations to Georgians and was heard often during the Russian incursion into Georgia in August 2008. One observer described it as akin to *We Shall Overcome*.

Christ is Risen From the Dead. This section is the main festal hymn for Easter, sung during the Divine Liturgy and other services during the 40 days between Easter and Ascension. The Georgian text begins *krist'e aghsdga mk'vdretit*.

Many Years (in Georgian, *mravalzhamier*). This is not a canonical element in the Orthodox liturgy, but a Georgian traditional song that is frequently sung after the liturgy has ended as the faithful approach the priest to receive his blessing. There are many versions throughout Georgia, and indeed in Russia, Bulgaria and other Orthodox countries. In his Foreword to the Liturgy, Paliashvili writes that he has drawn this version from western Georgia to illustrate a contrast with all of the other sections which are drawn from eastern Georgia. The song is a blessing that God grant the listener many years of life.

In Paliashvili's published setting, *Christ is Risen From the Dead* appears as the final section after *Many Years*. The Chorale has reversed the order to reflect liturgical practice and Paliashvili's indication in the Foreword to the published edition that he had intended *Many Years* to be printed as the final section.

Paliashvili St. John Chrysostom Liturgy

Choral Text

TRACK 1

The Great Litany

ამინ. უფალო შეგვიწყალებნ. შენ უფალო.

amin. upalo, shegvits'q'alen. shen,
upalo.

Amen. Lord, have mercy. To Thee, O
Lord

TRACK 2

Ak'urtkhevs suli chemi upalsa (Bless the Lord, O my soul)

Dideba mamasa (Glory to the Father)

Mkholod shobili dze (Only begotten son)

აკურთხევს სული ჩემი უფალსა და ყოველი გონება ჩემი სახელსა
წმიდასა მისა. კურთხეულ ხარ შენ უფალო.

დიდება მამასა და ძესა და წმიდასა სულსა ან და მარადის და უკუნითი
უკუნისამდე ამინ.

მხოლოდ შობილი ძე და სიტყვა ღმრთისა უკვდავი არსება თავს იღვა
ჩვენისა ცხოვრებისათვის. და ხორცი შეისხა სულისაგან წმიდისა და
მარიამისაგან ქალწულისა უქცევლად განკაცნა და ჯვარს ეცვა ჩვენთვის
ქრისტე ღმერთი სიკვდილითა სიკვდილი დასთრგუნა და ერთი წმიდისა
სამეფისათანა დიდებულ არს მამისა და ყოვლად წმიდისა სულისა
გვაცხოვნენ ჩვენ.

უფალო შეგვიწყალებნ. შენ უფალო. ამინ.

ak'urtkhevs suli chemi upalsa da q'oveli
goneba chemi sakhelsa ts'midasa misa.
k'urtkheul khar shen upalo.

dideba mamasa da dzesa da ts'midasa
sulsa ats' da maradis da uk'uniti
uk'unisamde amin.

mkholod shobili dze da sit'q'va
ghmrtisa uk'vdavi arseba tavs idva
chvenisa tskhovrebisatvis. da khortsi
sheiskha sulisagan ts'midisa, da
mariamisagan kalts'ulisa uktsevlad
gank'atsna, da jvars etsva chventvis
krist'e ghmerti, sik'vdilita sik'vdili
dastrguna da erti ts'midisa
samebisatana didebul ars, mamisa da
q'ovlad ts'midisa sulisa, gvatskhovnen
chven.

upalo, shegvits'q'alen. shen, upalo.
amin

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

Glory to the Father, Son, and Holy
Spirit, now and forever, and unto ages
of ages.

Only begotten Son, and Word of God,
Who art immortal, and didst will for
our salvation to be incarnate of the
Holy Theotokos and Ever-Virgin Mary,
who without change didst become
man, and was crucified, O Christ God,
trampling down death by death, Who
art one of the Holy Trinity, glorified
with the Father and the Holy Spirit,
save us.

Lord, have mercy. To Thee, O Lord.
Amen

TRACK 3

Movedit taq'vani vstset (Come, let us worship)

Upalo, atskhovne (O Lord, save the righteous)

მოვედით თაყვანი ვსცეთ! და შეუვრდეთ ქრისტესა. გვაცხოვნენ ჩვენ ძეო ღვთისაო აღდგომილო მკვდრეთით მგალობელნი შენი ალლილუია. უფალო, აცხოვნე კეთილმსახურნი და ისმინე ჩვენი. ამინ.

movedit taq'vani vstset da sheuvrdet
krist'esa gvatskhovnen chven dzeo
ghvtisao aghdgomilo mk'vdretit
mgalobelni sheni allilulia.

upalo, atskhovne ketilmsakhurni da
ismine chveni. amin

Come, let us worship, and fall down
before Christ. Save us O Son of God,
who are risen from the dead, save us,
who sing to Thee: Allilulia, allilulia,
allilulia.

Lord, save the righteous and hear us.
Amen.

TRACK 4

Ts'midao ghmerto (Holy God)

წმიდაო ღმერთო, წმიდაო ძლიერო, წმიდაო უკვდაო შეგვიწყალენ ჩვენ. დიდება მამასა, და ძესა, და წმიდასა სულსა, ან და მარადის და უკუნიით უკუნისამდე, ამინ.

ts'midao ghmerto, ts'midao dzliero,
ts'midao uk'vdao shegvits'q'alen chven.
dideba mamasa da dzesa da ts'midas
sulsa ats' da maradis da uk'uniti
uk'unisamde, amin.

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

TRACK 5

Jvarsa shensa (To thy cross)

ჯვარსა შენსა თაყვანის ვცემთ მეუფეო და წმიდასა აღდგომასა შენსა უგალობთ და ვადიდებთ.

დიდება მამასა, და ძესა, და წმიდასა სულსა, ან და მარადის და უკუნიითი უკუნისამდე, ამინ. და წმიდასა აღდგომასა შენსა უგალობთ და ვადიდებთ.

jvarsa shensa taq'vanis vtsemt meupeo
da ts'midasa aghdgomasa shensa
ugalobt da vadidebt.

Before Thy Cross we bow down in
worship, O Master, and Thy holy
Resurrection we glorify. (Thrice)

dideba mamasa da dzesa da ts'midasa
sulsa ats' da maradis da uk'uniti
uk'unisamde, amin. da ts'midasa
aghdgomasa shensa ugalobt da
vadidebt.

Glory to the Father, and to the Son,
and to the Holy Spirit, both now and
ever, and unto the ages of ages. Amen.
And Thy holy Resurrection we glorify.



TRACK 6

Raodenta krist'es mier natel gvighebies

(As many of you who have been baptized)

რაოდენტა ქრისტეს მიერ ნათელ გვიღებებს და ქრისტე შეგვიმოსიეს, ალღელუია. დიდება მამასა, და ძესა, და წმიდასა სულსა. ან და მარადის და უკუნითი უკუნისამდე ამინ, და ქრისტე შეგვიმოსიეს ალღილუია. რაოდენტა ქრისტეს მიერ...

raodenta krist'es mier natel gvighebies
da krist'e shegvimosies, allilua.
dideba mamasa da dzesa da ts'midas
sulsa ats' da maradis da uk'uniti
uk'unisamde, amin. da krist'e
shegvimosies allilua.

For as many of you as have been
baptized into Christ have put on
Christ. Allilua.

Glory to the Father, Son, and Holy
Spirit, now and forever, and unto ages
of ages. Amen. Have put on Christ.
Allilua.

TRACK 7

Allilua

Glory to Thee, O Lord

ალღელუია. და სულისაცა შენისათანა. დიდება შენდა უფალო. დიდება შენდა. უფალო შეგვიწყალენ.

allilua. da sulisatsa shenisatana.
dideba shenda upalo. dideba shenda.
upalo, shegvits'q'alen.

Allilua. And with your spirit. Lord,
have mercy.

TRACK 8

Romelni kerubinta (Cherubic Hymn)

რომელნი ქერუბინთა საიდუმლოდ ვემსგავსენით, და ცხოველსმყოფელსა სამებასა, სამწმიდა არსობისა გალობასა შევსწირავთ, ყოველივე მსოფლიო დაუტევოთ ზრუნვა და ვითარცა მეთევისა ყოველთასა, შემწყნარებელსა ანგელოზთაებრ უხილავად, ძღვნის შემწირველთა წესთასა, ალლილუია, ალლილუია, ალლილუია.

romelni kerubinta saidumlod
vemsgavsenit, da tskhovelsmq'opelsa
samebasa, samts'mida arsobisa
galobasa shevsts'iravt, q'ovelive
msoplio daut'evot zrunva, da vitartsa
meupisa q'oveltasa, shemts'q'narebelsa
angeloztaebr ukhilavad, dzghvnis
shemts'irvelta ts'estasa, aliluia, aliluia,
aliluia.

Let us who mystically represent the
Cherubim and who sing the thrice-
holy hymn to the life-creating Trinity,
now lay aside all cares of this life, that
we may receive the King of All, who
comes invisibly upborne by the angelic
host. Alliluia.

TRACK 9

Litany after Cherubic Hymn

Mamasa da dzesa (Father and Son)

უფალო შეგვიწყალებნ. მოგვმადლე უფალო. შენ უფალო. მამასა და ძესა და წმიდასა სულსა სამებასა ერთ-არსებასა, და განუყოფელსა.

upalo, shegvitsq'alen. mogvmadle
upalo. shen, upalo. mamasa da dzesa,
da ts'midasa sulsa, samebasa ert
arsebasa da ganuq'opelsa.

Lord, have mercy. Grant it, O Lord. To
Thee, O Lord. And with your spirit.
Father, Son, and Holy Spirit. The
Trinity, one in essence, and undivided.

TRACK 10

Ts'q'aloba mshvidoba (Mercy of peace)

Ts'midao ts'midao ts'midao (Holy, Holy, Holy)

წყალობა მშვიდობა შესაწირავი ქებისა.

და სულისაცა შენისათანა. გვაქვს უფლისა მიმართ. ღირს არს და მართალ თაყვანისცემა მამისა და ძისა და წმიდისა სულისა, სამებისა ერთარსებისა და განუყოფელისა.

წმიდაო წმიდაო წმიდაო უფალო საბაოთ,სავსე არიან ცანი და ქვეყანა დიდებითა შენითა ოსანნა მალალთა შინა კურთხეულ არს მომავალი სახელითა უფლისათა, ოსანნა მალალთა შინა. ამინ

ts'q'aloba mshvidoba shesats'iravi
kebisa.

da sulisatsa shenisatana. gvakvs uplisa
mimart. ghirs ars da martal
taq'vanistsema mamisa da dzisa da
ts'midisa sulisa, samebisa ertarsebisa
da ganuq'opelisa.

ts'midao ts'midao ts'midao upalo
sabaot, savse arian tsani da kveq'ana
didebita shenita. osanna maghalta
shina. k'urtkheul ars momavali
sakhelita uplisata, osanna maghalta
shina. amin.

A mercy of peace. A sacrifice of praise.

And with your spirit. We lift them up
unto the Lord. It is fitting and right to
bow down to the Father, and the Son,
and the Holy Spirit.

Holy, holy, holy. Lord of Sabaoth.
Heaven and earth are full of Thy glory.
Hosanna in the highest. Blessed is He
who comes in the name of the Lord.
Hosanna in the highest. Amen.

TRACK 11

Shen gugalobt (We praise thee)

შენ გიგალობთ შენ გაკურთხევთ შენ გმადლობთ. უფალო, და
გვედრებით შენ, ღმერთო ჩვენო

shen gugalobt, shen gak'urtkhevt, shen
gmadlobt upalo, da gevedrebit shen,
ghmerto chveno.

We hymn thee we bless thee, we give
thanks to Thee, O Lord, and we pray
unto Thee, O our God.

TRACK 12

Ghirs ars (It is meet)

ღირს არს ჭეშმარიტად, რათა ვადიდებდეთ შენ ღვთისმშობელო.
რომელი მარადის სანატრელ იქმენ ყოვლად უბინოდ და დედად ღვთისა
ჩვენისა. უპატიოსნესსა ქერუბინთასა და აღმატებით უზესთაესსა
სერაბინთასა. განუხრწნელად მშობელსა სიტყვისა
ღვთისასა. მხოლოსა ღვთისმშობელსა ვალობით ვადიდებდეთ.
ყოველთა და ყოვლისათვის. და სულისაცა შენისათანა. უფალო,
შეგვიწყალენ. უფალო შეგვეწყალენ. უფალო შეგვიწყალენ. შენ უფალო.
ამინ.

ghirs ars cheshmarit'ad, rata
gadidebdet shen ghvtismshobelo.
romeli maradis sanat'rel ikmen q'ovlad
ubits'od da dedad ghvtisa chvenisa.
up'at'iosnessa kerubintasa da
aghmat'ebit uzestaessa serabintasa.
ganukhrts'nelad mshobelsa sitq'visa
ghvtisasa. mkholosa ghvtismshobelsa
galobit vadidebdet.

q'ovelta da q'ovlisatvis. da sulisatsa
shenisatana. upalo, shegvitsq'alen.
shen, upalo. amin.

It is truly fitting to bless you, O
Theotokos, ever-blessed and most
pure, and the Mother of our God.
More honorable than the Cherubim,
and more glorious beyond compare
than the Seraphim: without defilement
you gave birth to God the Word: true
Theotokos, we magnify you.

And all mankind. And with Thy spirit.
Lord, have mercy. To Thee, O Lord.
Amen.

TRACK 13

Mamao chveno (Our Father)

მამაო ჩვენო, რომელი ხარ ცათა შინა, წმიდა იყავნ სახელი შენი, მოვედინ სუთევა შენი, იყავნ ნება შენი, ვითარცა ცათა შინა, ეგრეცა ქვეყანასა ზედა, პური ჩვენი არსობისა მომეც ჩვენ ღღეს, და მომიტევენ ჩვენ თანანადებნი ჩვენი, ვითარცა ჩვენ მივუტევებთ თანამდებთა მათ ჩვენთა, და ნუ შემოიყვანებ ჩვენ განსაცდელსა, არამედ მიხსენ ჩვენ ბოროტისაგან.

და სულისაცა შენისათანა. ამინ. შენ, უფალო. ერთ არს წმიდა, ერთ არს უფალი იესო ქრისტე, სადიდებელად ღვთისა მამისა. ამინ.

mamao chveno romeli khar tsata shina
tʰmida iqʼavn sakheli sheni, movedin
supeva sheni, iqʼavn neba sheni,
vitartsa tsata shina, egretsa kveqʼanasa
zeda. pʼuri chveni arsobisa momets
chven dghes da momitʼeven chven
tananadebni chveni vitartsa chven
mivufʼevebt tanamdebta mat chventa
da nu shemiqʼvaneb chven gansatsdelsa
aramed mikhsen chven borotʼisagan.

da sulisatsa shenisatana. amin. shen,
upalo. ert ars tʰmida, ert ars upali ieso
kristʼe, sadidebelad ghvtisa mamisa.
amin.

Our Father, who art in heaven,
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.

And with Thy spirit. Amen. To Thee,
O Lord. Only One is Holy Only one is
Lord, Jesus Christ, to the glory of God
the Father. Amen.

TRACK 14

Akebdit upalsa tsatagan (Praise the Lord from the heavens)

აქედით უფალსა ცათაგან, აქედით მას მაღალთა შინა,
აღლელუია, აღლელუია, აღლელუია.

ხორცი ქრისტესი მოვილოთ, და უკვდავებისა წყაროსა გემო
ვიხილოთ, აღლილუია, აღლილუია, აღლილუია.

akebdit upalsa tsatagan, akebdit mas
maghalta shina, allilua, allilua,
allilua.

Praise the Lord from the heavens.
Praise Him in the highest. Allilua,
allilua, allilua.

khortsi krist'esi movighot, da
uk'vdavebisa tsq'arosa gemo
vikhilot, allilua, allilua, allilua.

Receive the body of Christ; taste the
fountain of immortality. Allilua,
allilua, allilua.

TRACK 15

Shen khar venakhi (You are a vineyard)

შენ ხარ ვენახი ახლად აყვავებული
ნორჩი კეთილი ედემს შინა ნერგული
აღუა სუნელი, სამოთხეს ამოსული
ღმერთმან შეგამკო ვერვინა გჯობს ქებული
და თავით თვისით მზე ხარ და გაბრწყინებული.

shen khar venakhi akhlad aq'vavebuli
norchi ketili edems shina nerguli,
alva suneli, samotkhes amosuli.
ghmertman shegamk'o, vervina gjobs
kebuli, da tavit tvisit mze khar da
gabrtsq'invebuli.

You are a vineyard newly blossomed,
young and kind, growing in the heart
of Eden, a fragrant poplar growing in
paradise. May God adorn you; no one
is more worthy of praise. And you
yourself are the sun, brilliantly shining.

TRACK 16

Krist'e aghsdga (Christ is risen from the dead)

ქრისტე აღსდგა მკვდრეთით, სიკვდილითა სიკვდილისა
დამორგუნველი და საფლავების შინათა ცხოვრების
მიმნიჭებელი.

krist'e aghsdga mk'vdretit, sik'vdilita
sik'vdilisa damtrgunveli da saplavebis
shinata tskhovrebis mimnich'ebeli.

Christ is risen from the dead,
trampling down death by death, and
upon those in the tombs bestowing
life!

TRACK 17

Mravalzhamier (Many years)

მრავალჟამიერ

mravalzhamier

Many years



Capitol Hill Chorale

Founded in Washington, D.C., in 1993, the Capitol Hill Chorale is a 100-voice choir that performs a wide range of choral repertoire including the major works in the classical choral canon, music of both the early music masters and contemporary composers, jazz and art songs, and traditional music from cultures around the world. Since its beginning, the Chorale has had a particular interest in Orthodox liturgical music from the early twentieth century, performing settings of the Divine Liturgy by Rachmaninoff and Tchaikovsky, by the Serbian composer Stevan Stojanovic Mokranjac (1856-1914), and the Georgian composer Zakaria Paliashvili (1871-1933). Performances of other Orthodox music include the first North American performance in 1994 of Alexander Gretchaninoff's (1864-1956) setting of the *All-Night Vigil* (Op. 59). In 2013, Boston-based composer Kevin Siegfried became the Chorale's composer-in-residence. Dr. Siegfried's compositions, including most notably his settings of Shaker songs, have been recorded by The Tudor Choir, The Dale Warland Singers, and Conspirare. More information about the Chorale can be found on the Chorale's website at www.capitolhillchorale.org.

Frederick Binkholder, Artistic Director

Frederick Binkholder became the Capitol Hill Chorale's Artistic Director in 2000. Along with his duties with the Chorale, Fred is the director of choirs and a vocal instructor at Georgetown University, and also Music Minister at St. Alban's Episcopal Church in Annandale, Virginia. He has served on the music faculties of Washington University, the St. Louis Conservatory and School for the Arts, Georgia State University, and Mercer University. Fred holds a master's degree in

choral conducting from Georgia State University and a bachelor's degree in music education from Central Methodist University, where he studied with Dr. R. Paul Drummond.

Dr. Jinsun Cho, Assistant Director

Dr. Cho joined the Chorale in February 2008. She has served on the music faculties of universities in South Korea and the Catholic University of America in Washington, D.C. Dr. Cho holds a Master of Music degree and Graduate Performance Diploma from the Peabody Conservatory in Baltimore, Maryland, and a Doctor of Musical Arts degree in Organ Performance from the Catholic University.



Parker Jayne, Music Editor, Program Research and Notes

Parker Jayne created the performing edition used by the Chorale from Paliashvili's 1909 score, including transliteration of the Georgian text. His work included research into Paliashvili's life and work based on correspondence with scholars in the U.S. and Georgia. He co-authored an article with John Graham on Paliashvili's *Georgian Sacred Chants* for publication in *American Choral Review*. He founded the Chorale in 1993 and holds degrees from Harvard University.



Capitol Hill Chorale

Frederick Binkholder, Artistic Director

Jinsun Cho, Assistant Director

Kevin Siegfried, Resident Composer

Sarah Markovits, Vocal Coach

Katherine Rubida, President, Board of Directors

Virginia Gano, Administrator

Sopranos

Theadocia Austen

Ellen Bachman

Zoe C. Benfell

A. Brooke Bennett

Katherine Brucker

Jessica Chaiken

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Jessica Estepa

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Peggy Rainwater

Kay Sidahmed

Sharon Poel Thompson

Janice Wolf

Whitney Blair Wyckoff

Altos

Robyn Alexander

Judy Marie Buelow

Melissa Chow

Marian Connolly

Amy Davis

Farah Dib

Katharine Ehly

Meg Eichler

Meera Fickling

Deborah Jones

Katy June-Friesen

Magaret Kruesi

Katie Lundgren

Caitlin McAndrews

Dina Michels

Janie O'Connor

Virginia Pasley

Laura Rear McLaughlin

Leanne Repko

Amy Royce

Katherine Rubida

M. Mercedes Stickler

Karen M. Wahl

Elaine Winch

Tenors

Tom Casey
Carl H. Ford
David Greengrass
Patrick Jacobson
Harrison Killefer
Erik Lundgren
John Maurer
Tyler R. Petersen
Andrew Pierce
Rick Potts
Steven Pruitt
Andrew Salunga

Jon Sanford
Paul Selker
Rolf M. Winch

Basses

Fletcher Daniels
Silvio Eberhardt
Arthur Fox
William Grigg
Dave Gustafson
F. Matthew Hale II
Richard Haynes
Parker Jayne
Christopher McGahey

Robert Mantel
Andrew McDiarmid
David Rapp
Erik Sand
Robert Schiff
Read Scott Martin
Howard Spendelow
Timothy O. Temple
Lawrence Thompson
John Vanderson
Ian Williams
John L. Wodatch
Alan Wyatt



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