



SAN FRANCISCO
CHORAL SOCIETY

Rachmaninoff
ALL-NIGHT VIGIL

Shchetynsky
SIGNS OF GRACE

WORLD PREMIERE
NEW COMMISSION

ROBERT GEARY, CONDUCTOR
APRIL 24, 25 • 7:30PM
ST. IGNATIUS CHURCH

SAN FRANCISCO CHORAL SOCIETY

A premier symphonic chorus, inspiring and enriching people's lives through the joy and power of choral music

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Welcome!

Good evening and thank you for being with us in the beauty and serenity of St Ignatius Church. We are honored to have Ukrainian composer Oleksandr Shchetynsky join us for these concerts and the première of Signs of Grace. We are grateful that he was able to find his way from Ukraine through Poland and to California for these performances.

We think St Ignatius is the best room for you to hear the All Night Vigil of Sergei Rachmaninoff. The acoustics and the atmosphere support us as we all sink deeply into the mysteries, meditations, and exultations of the Orthodox liturgy.

Robert Geary

Artistic Director

My name is Oleksandr Shchetynsky. I am a Ukrainian composer. I'm pleased to present my new choral work, a three part cycle, entitled "Signs of Grace". I believe that art, in particular, music has the power to convey and enhance spiritual ideas and values that can bring together people of different views and faiths, and of different nations and generations. In this piece of art, everybody can find exactly those aspects that appeal directly to him or her.

Oleksandr Shchetynsky

Composer



Meet the Composer

COLE THOMASON-REDUS WILL LEAD AN INTERVIEW WITH
COMPOSER OLEKSANDR SHCHETYNSKY.

WORLD PREMIERE
COMMISSIONED BY THE SAN FRANCISCO CHORAL SOCIETY
IN HONOR OF THE PEOPLE OF UKRAINE

Oleksandr Shchetynsky

SIGNS OF GRACE

PSALM 26
THE SERMON ON THE MOUNT
THE LORD'S PRAYER

Sergei Rachmaninoff

Сергей Рахмáнинов

ALL-NIGHT VIGIL

OPUS 37

SILVIE JENSEN, MEZZO-SOPRANO
DAVID KURTENBACH RIVERA, TENOR

ROBERT GEARY, CONDUCTOR



ROBERT GEARY, ARTISTIC DIRECTOR



ROBERT GEARY, Artistic Director of the San Francisco Choral Society since 1995, is also the founding Artistic Director of Volti, and is now Artistic Director emeritus of the Piedmont East Bay Children's Choir and the Golden Gate International Choral Festival. His multi-dimensional commitment to the choral arts for five decades has led him and his choirs to national and international prominence.

Geary has conducted first performances of nearly 200 compositions in dozens of countries, served as a clinician and guest conductor in the US, Finland, Denmark and Singapore. His choirs have been recognized in the US by invitations to perform at the national conferences of Chorus America, the American Choral Directors Association, the Organization of American Kodaly Educators, and the College Music Society.

He has led the San Francisco Choral Society to a robust position as a keeper of the traditional repertoire and an innovative force in the commissioning and performance of new works for chorus and orchestra. In addition to performing the great works for chorus and orchestra, the Choral Society has commissioned numerous works, most recently Brontë, a cycle by Ola Gjeilo that was given its première in November of 2023.

Under his direction since its founding in 1979, the professional vocal ensemble Volti has become recognized as one of the most accomplished new music ensembles in the United States. In 2023 Chorus America awarded Volti the Margaret Hillis Award for sustained artistic accomplishment and organizational strength. His dedication to new music has encouraged the careers of several leading composers.

Until stepping down as Artistic Director in 2019, he oversaw the development of the Piedmont East Bay Children's Choir, an innovative education and performance program with a record of competition success at the highest international standard. With his guiding vision, the Golden Gate International Children's and Youth Choral Festival has become part of the international choral environment, bringing thousands of young singers from dozens of countries to California for performances and competitions.

Recipient of the 2023 Michael Korn Award from Chorus America for a lifetime of significant contributions to the professional choral art, he has also received awards from Music Mundi for Outstanding Conductorial Achievement in Giessen Germany, from the Miedzzydroje Festival in Poland for Artistic Interpretation, from KDFC for Music Educator of the Year Award, and from the Lois Blair Rawlings for Educational Inspiration. His choirs have received ASCAP's award for Adventurous Programming nine times, more than any other conductor in the history of the award.

Geary's choirs can be heard on recordings with many labels including Other Minds, Harmonia Mundi, Koch International, Swiss International Radio, Ablaze and Innova. They have performed for radio, television, opera, symphony and music festivals nationally and internationally.

Geary also has prepared choirs for some of the world's leading conductors, including Esa Pekka Salonen, Helmuth Rilling, Robert Shaw, Kurt Herbert Adler, Edo de Waart, Krzysztof Penderecki, Herbert Blomstedt, Dale Warland, Kent Nagano and Michael Tilson Thomas.

Meet our Soloists



SILVIE JENSEN – MEZZO-SOPRANO

“Marvelous,” “elegant,” “beautiful”—so has the New York Times described mezzo-soprano Silvie Jensen.

Recent operatic roles include Selysette in *Ariane et Barbe-Bleue* and Margret in *Wozzeck* with West Edge Opera, Lehrbuben in *Die Meistersinger von Nürnberg* with Lyric Opera of Chicago and San Francisco Opera, Nurse in *Boris Godunov* with San Francisco Symphony, Kascheyevna in *Kaschey the Immortal* with Island City Opera, Fidalma in *Il Matrimonio Segreto*; *Carmen* with American Chamber Opera in Chicago, and Olga in *Eugene Onegin*.

Silvie has premiered new operas and chamber music with Riverside Opera, Stonington Opera House, the Ostrava Days Festival in Czech Republic, the Carolina Chamber Music Festival, as well as new works at London's Barbican Centre with Ornette Coleman, Teatro Comunale di Ferrara with Meredith Monk, and performed *Einstein on the Beach* at Carnegie Hall with Philip Glass. Ms. Jensen made her solo debut at Carnegie Hall in 2014, singing Handel's *Messiah*, and appeared in Bach's *St John Passion* and *Magnificat* in 2019 with the San Francisco Symphony at Davies Hall. She has appeared regularly in chamber and orchestral works with the Mendocino Music Festival. She joined the San Francisco Opera Chorus in 2015. Her solo album *Who Is Silvie?* is available on streaming platforms.

DAVID KURTENBACH RIVERA – TENOR

Indigenous Puerto Rican (Taíno Boriken) tenor, David Kurtenbach Rivera described in “warm and intimate” performances as having a voice “lined with silver” (Classical Voice), enjoys an active ensemble and solo career specializing in early music.

He is known for his moving and concentrated performances of Bach and Handel, as well as 20th Century art song. He has appeared as featured soloist with Philharmonia Baroque Orchestra and Chorale, Bach Collegium San Diego, Cantata Collective, American Bach Soloists, *Conspirare*, Santa Fe Desert Chorale, Bach-Akademie Charlotte, Oregon Bach Festival, *Apollo's Fire*, and many others. David previously spent 10 years as an opera conductor, including five seasons as Chorus Master of Opera San Jose, and a summer at the Tanglewood Music Center.



He works as clinician, guest conductor, and coach for ensembles around the country, and is in demand as a church musician and organist. He is privileged to share GRAMMY nominations with *Conspirare*, with whom he has just completed a new recording.

COLE THOMASON-REDUS

San Francisco born and based educator, performer, composer and conductor, Cole Thomason-Redus has spent over a quarter-century serving the music industry in many diverse ways, highlighting his vast array of skill-sets. Currently, Cole is the Educational Content Curator in the Department of Diversity, Equity & Community at San Francisco Opera, where he is host of the weekly online series, Opera Aficionado. Still a teacher at heart, Cole is also the Artistic Director of the Marin Girls Chorus and an Associate Conductor of the National Children's Chorus.



Prior to this, Cole was the Director of Education for the GRAMMY Award-winning vocal ensemble, CHANTICLEER, after having served a seven-year tenure as Curator of Classical Music at Apple, Inc., and three years as a Classical Music Analyst for the Music Genome Project at Pandora Media, Inc. Schools and organizations for which he has taught include San Francisco Boys Chorus, Ragazzi Boys Chorus, Ruth Asawa San Francisco School of the Arts, and San Francisco Arts Education Project. He was a co-founding director of International Orange Choral and has sung in performances and recordings with numerous ensembles throughout the Bay Area, earning him two GRAMMY Awards as a choral artist.

Read more about Cole on his website: colethomasonredus.com



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* = Section Leader

~ = Ringer | ^ = Century Singer (100+ Concerts)

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Kat Cunico	Irene Lam	Khanh Nham	Xin (Cynthia) Wu
Michelle Gauvin			Alice Zhang

ALTOS

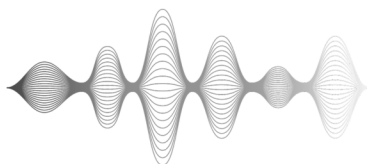
V. Emily Applegate	Maya Lee	Emma Phillips	Amy Stewart
Alice Aronow	Jennifer Lin	Margot Pierluissi	Kirsten Stewart
Linda Crawford Jarrell	Mardi Louisell	Hannah Prausnitz-Weinbaum	Marlena Tang
Ruth Dummel	Storm Marquis	Naveeno Rehm*	Diana Trexler
Tamsyn Edwards	Suzu Maska	Michelle Rios	Katie Wadley
Carol Emert	Ratu Maulana	Michele Rutherford	Amanda Williford
Sue Fleming	Martha McGaw Daniel	Lana Savchuk	Marion S. Wise
Rita Freimanis	Jessica Meyers	Grace Seiberling	Laura Wood
Jane Goldsmith	Claire Michaels	Betty K. Smith	Priscilla Yang
Lisa Henderson	Betsy Morris	Laura Smith	Julia Young
Wendy Heumann^	Natasha Nogueira	Julene Smith Rhoan	Jean Yuan
Susanne Johnson	Elizabeth Orbison*	Veronica Soto	Melissa Zhang
Elaine Katzenberger	Susan Pace	Margo Stern	Peili Zhu
Rebecca Knoll			Pazit Zohar

TENORS

Tim Barber	Rich Gross*^	Dieter J. Meyerhoff	Xander Patnoe
Milli Beckers	Sam Kagan	Nicholas Moy	Don Richards
Carlin Black	Todd Lane	Jamie Nicolson	Reuben Schwaytz
Bill Chiles	Nancy Lemon*	Andrew Northrop	Bruce Tozier
Roger Fong	David McGaw	Chong Park	

BASSES

Russell Carrington	Braxton Hicks	Matthew Nieder	Kevin Slaughter
Jonathan Cohen*	Roger King	Matt Noneman	James Stewart
Maxwell Gibbs	Laurence Kueffer	John O'Leary	Benedikt Strebel
Jerry Codes*	Kevin McCarthy	Jason Payne	Brandon Tavshanjian
Rob Gorlin	Ken Mitchell	Kary Rogers	Pierre Teplitzky
Philip Halliwell	Richard Mix~	Marc Rossner	Jason Tiller
David Hathwell	Peter Moorhouse	Phil Saunders~	Tom Traylor
Chesley Herbert			Ben Wu



SF CHORAL NEW MUSIC FUND

ONE OF THE PILLARS OF SF CHORAL'S MISSION IS TO CONTRIBUTE TO THE CHORAL MUSIC REPERTOIRE BY INVESTING IN NEW COMPOSITIONS BY LEADING CONTEMPORARY COMPOSERS.

Once upon a time, the important responsibility of commissioning new music was held by clerics and princes, kings, and queens, wealthy benefactors and powerful patrons. These days, ordinary music lovers can be a part of creating the music which helps us come to terms with the world in which we live. We can pool our resources, no matter how modest, and ensure that the composers of our time are supported and encouraged to compose the works of today that will speak to future generations about the issues of import to us.

Brontë by Ola Gjeilo, 2023

To a Lost Year by Chiayu Hsu, 2022

teach your children by Pulitzer Prize winning composer David Lang, 2019

Terra Nostra, a full-length oratorio by Stacy Garrop, 2015

SEE THE REST OF THE LIST AT
SFCHORAL.ORG/NEW-MUSIC



Established in 1989, the San Francisco Choral Society is a nonprofit organization dedicated to the performance of significant, inspiring choral music. To date, we have shared our joy and enthusiasm for choral music with more than 60,000 concertgoers. Our year-round program offers singers the opportunity to perform major choral works with professional orchestras and soloists in front of live audiences. We provide low-cost music instruction to our singers in the form of classes and workshops. We have a student internship program, inviting outstanding local high school and college students to participate with us in the rehearsal and performance experience, at no cost to them. Our auditioned chorus has earned a reputation as one of the most accomplished choruses in the Bay Area.

SF Choral has presented great choral classics to packed audiences at venues throughout San Francisco, including regular performances at Davies Symphony Hall. We have performed the Brahms, Mozart, Duruflé, and Verdi Requiems and Britten's War Requiem, the Bach B-minor, Mozart C-minor, Haydn Lord Nelson, Bruckner, and Stravinsky Masses, Handel's Messiah and Israel in Egypt, Mendelssohn's Elijah, Monteverdi's and Rachmaninoff's Vespers, Bernstein's Chichester Psalms, and Orff's Carmina Burana. We have sung pieces by living composers, including Morten Lauridsen, Arvo Pärt, Kirke Mechem, and then-living composer Moses Hogan. And we have commissioned and premiered new works by composers Ola Gjeilo, David Lang, Mark Winges, Donald McCullough, Stacy Garrop, Felicia Sandler, Kirstina Rasmussen, and Emma Lou Diemer. We take great joy — and pride — in bringing these great choral works to our Bay Area community.

SF Choral's educational programs, rehearsals, and performances are financed through registration fees, volunteer efforts, individual contributions, employer matching-fund programs, concert ticket sales, program advertising, and contributions from the community at large.

Perpetua Society

"I have been inspired by the joy of singing and hearing the San Francisco Choral Society deliver outstanding performances of choral masterpieces and new commissioned works. Considering the immeasurable enjoyment I have received, how could I not want to give something back in return?"

—John Chapman

John Chapman passed away in the summer of 2014, within days of having performed with the San Francisco Choral Society his favorite piece — Brahms' *A German Requiem*. He, and his passion for choral music, will be sorely missed.

Helen Ishida Abramson
Stanley R. Abramson*
Anonymous
Linda K. Brewer
John Chapman*
Caroline Damsky

Peggy Hinrichs
R. Mackenzie Gordon*
Paul Nocero
Cheryl Thompson*
Ortha Zebroski*
Julia Young

**Deceased*

OLEKSANDR SHCHETYNSKY B. 1960



Oleksandr Shchetynsky was born in Kharkiv, Ukraine in 1960 and, in 1983, he graduated from V. Borisov's composition class at the Kharkiv Art Institute.* He took part in Summer Courses for Young Composers in Kazimierz Dolny, Poland (1990, 1991), where he attended lectures by Louis Andriessen, Witold Lutoslawski, Krzysztof Penderecki, Boguslaw Schaeffer, Magnus Lindberg and he completed the course of computer music at the Krakow Music Academy, Poland. From 1991 to 1995, he taught composition, instrumentation and techniques of contemporary composition at the Kharkiv Art Institute. He was among the organizers of several contemporary music festivals in Ukraine and Russia and, in 1995, founded the concert series New Music in Kharkiv.

Since 1997 he has been a member of the Art Council of the International Contemporary Music Festival Contrasts in Lviv and, in 2001, he was program coordinator of the International Youth Music Forum in Kiev.

He has received major international awards for his orchestral work *Glossolalies*, his chamber work *The Preacher's Word* for soprano and string quartet, Flute Concerto and his *Baptism*, *Temptation* and *Prayer of our Lord Jesus Christ* for bass, clarinet, trombone, viola, cello and double bass, *Sonata da camera* for cello and chamber ensemble and his opera *Annunciation*.

Alexey Parin's program notes for *Annunciation* say,

"Alexander Shchetynsky established himself as a consequent stickler for avant-garde... His spirituality reveals in strict, ascetically beautiful sounds that are full of impression due to their hermeticism, within the context of up-to-date musical language."

A cursory search of Shchetynsky's name will return many reviews of performances of his instrumental compositions on new and avant-garde programs—his "Face to a Star" (1991) is mentioned in a New York Times article in 2004. The reviews all remark on the way Shchetynsky weaves the past with the present, or in other words, a listener will hear his writing visit/borrow/reference ideas from distinct eras that weave seamlessly with current trends.

Shchetynsky worked on his Requiem—for SATB choir and string—between 1991 and 2004. A listener may interpret the 13-year time period as a time of slow-simmering ideas—in 1991 the Soviet Union collapsed and Ukraine was finally its own state. The premiere of Requiem took place in 2004 at the renowned Contrasts Festival in Lviv, Ukraine, where it was performed by the esteemed chamber choir Gloria and the chamber orchestra Leopoldis, under the baton of conductor Volodymyr Syvokhip.

In his own words, Shchetynsky says:

"Requiem for choir and strings is written for the traditional Latin text. As in my other compositions in recent years, I continue here the development of a new meta-language

that includes stylistic elements from various periods: Gregorian Chant and early polyphony, Baroque figures, operatic melodies of the 19th century, modernistic innovations of the 20th century. . . In contrast to collage techniques of poly-stylistics (L. Berio, M. Kagel, A. Schnittke), this meta-language smoothes the contrasts between various styles and incorporates them as much as possible into one discourse, making the transitions from one style to another imperceptible.

I aim at overcoming eclecticism and finding a new unity in a combination of those musical elements that historically never existed next to each other. Placed in an unexpected context, these splinters of old styles and epochs are transformed and affect each other. In the foreground, one sees not the neatness of stylization, but the adaptation of borrowed idioms, a personal "comment" on them. Music that on the surface may remind one of familiar classics - something from Verdi, Brahms or Palestrina, nevertheless reflects the sensibility of our own global and universal time which is aiming at a dialogue of cultures and their interaction."

*The Kharkiv Art Institute is now named The Kharkiv I. P. Kotlyarevsky University of the Arts, and Shchetynsky is a Senior lecturer of Composition and Orchestration.

In 2000, his chamber opera Annunciation received a prestigious Golden Mask award in the category of innovation. He has also won prizes at the Witold Lutoslawski International Composers Competition in Poland and the Henri Dutilleux Competition in France, as well as placing for the International Gustav Mahler Composition Prize.

SIGNS OF GRACE

Shchetynsky was inspired by the power of music to convey and enhance spiritual ideas and values that can bring together people of different views, faiths, nations, and generations. He selected widely known text fragments from the King James Bible that appeal to basic concepts such as love, empathy, redemption, and the feeling of unity with God. Shchetynsky seeks, as far as it's possible, a musical equivalent for these concepts. He based his music on extended melodic lines that are developed naturally and intertwined with each other for a meditative effect. It makes use of soft sound combinations that might create a proper sonic atmosphere, symbolizing harmony and grace.

1. Gabel, Gerald. Fourteen Composers in Today's Ukraine. <http://www.ex-tempore.org/gabel.htm>

1. <https://www.geocities.ws/shchetynsky/reviews.htm>

1. Rud, Polina. The developments of spiritual music traditions in Oleksandr Shchetynsky's creative work. *American Research Journal of Humanities Social Science (ARJHSS)*, 2021. E-ISSN: 2378-702X. Volume-04, Issue-07, pp-68-71

Other relevant reading:

Chekan, Yuri. A Millennial Tradition: the Choral Art of Ukraine. OCTOBER 15, 2012 IN: FOCUS IFCM · ICB <http://icb.ifcm.net/millennial-tradition-choral-art-ukraine/>

Colin, Molly. After an Invasion, Ukraine's Cultural Legacy Comes to Light. SFCV, July 6, 2022. <https://www.sfcv.org/articles/feature/after-invasion-ukraines-cultural-legacy-comes-light>



SERGEI RACHMANINOFF (1873–1943)



THE LAST GREAT FIGURE OF LATE RUSSIAN ROMANTICISM

Sergei Rachmaninoff (Серге́й Рахма́нинов) excelled as a composer, a pianist, and a conductor. Not only was he one of the most accomplished pianists of his time, but as a composer, he is considered the last great figure of late Russian Romanticism.

Rachmaninoff was born in 1873 to an aristocratic Russian family. His father and grandfather had served the czar in the military and expected Sergei to follow that tradition. When it became clear that the boy possessed an unusual gift for the piano, however, his parents found him a teacher. His talent was immediately apparent; he entered the St. Petersburg Conservatory at age 10. Plans for a military career were dropped.

CHURCH BELLS AND CHANTS WERE AN EARLY INFLUENCE

Sergei was one of six children raised by a strict but loving mother, a profligate father, and an indulgent maternal grandmother. It was his grandmother — his babushka — who often took him to Russian Orthodox church services, where he was entranced by the sounds of liturgical chants and church bells. Though he was never outwardly very religious, his love of church music never left him.

Unfortunately, Rachmaninoff's father was a poor money manager. By the time the boy was 10, his father had squandered almost all the family's substantial wealth. In 1883, his parents separated and Sergei was sent to live with an aunt. Without his mother's careful discipline, he soon was failing all school subjects except music. It was decided that the boy should be sent to live with Nikolai Zverev, a prominent pianist and teacher in Moscow.

In 1885, Rachmaninoff moved into Zverev's house, to take piano lessons and attend the Moscow Conservatory. Zverev imposed strict discipline on his students but also introduced them to the city's cultural life, taking them to concerts and theater productions. Prominent contemporary musicians like Anton Rubinstein and Rachmaninoff's idol, Tchaikovsky, were often invited to hear Zverev's young pupils play.



Rachmaninoff excelled at the conservatory. Taking classes in counterpoint and harmony, he soon discovered that he loved to compose. At age 16, he expressed his desire to become a composer. This led to a serious rift with Zverev, who insisted that the young man focus solely on piano performance. Zverev was so furious, in fact, that he refused to speak to Rachmaninoff, who was forced to leave Zverev's home and move in with his relatives, the Satins.

The Satin family welcomed him warmly. From then on, Rachmaninoff spent summers at the family's spacious country estate, Ivanovka. These were some of the happiest times for the young man, who found the peace and quiet of the countryside conducive to composing. He wrote some of his finest music there, including his First Piano Concerto.

QUIET CONTRYSIDE INSPIRED HIS FINEST MUSIC

In 1892, for his final examination in composition, Rachmaninoff wrote an opera, *Aleko*, which was an immediate success. After hearing the piece, his old mentor, Zverev, embraced him, signaling an end to their feud. The examining board unanimously awarded him the "Great Gold Medal," the Moscow Conservatory's highest honor.

After graduation, Rachmaninoff signed a publishing contract and soon composed what was to become his best-known composition, the *Piano Prelude in C Minor*, a work to which he owed much of his early popularity. (Later, he complained that he found his audiences' insistent demands that he play the piece at his concerts quite tiresome!)

Rachmaninoff's musical career had begun, but the golden glow of his school accomplishments soon faded. He struggled to make ends meet, teaching music at several girls' schools and composing whenever he could. His first symphony, premiered in 1897, was not well received. He was so devastated by its poor reception that he was unable to compose anything for three years. Instead, he turned to a new career — conducting, securing a post at a private opera company.

While he continued to gain fame as a pianist and conductor in Russia and, after his debut with the London Philharmonic Society in 1899, in the rest of Europe as well, he was often depressed in these years. He finally broke through his "composer's block" with the help of Dr. Nikolai Dahl, who reportedly hypnotized him to improve his health.



Rachmaninoff proofing his work at Ivanovka in 1910

Whether because of Dahl's techniques or simply because of the warm friendship that arose between the two men, Rachmaninoff began to regain his confidence. He soon started work on his Second Piano Concerto, which he dedicated to Dr. Dahl. It was premiered to great acclaim at the Moscow Philharmonic Society in 1900, with Rachmaninoff at the piano.

Meet our Composers (cont'd.)

In 1902, Rachmaninoff married his cousin, Natalia Satina. He settled into domestic life, while continuing to compose and to tour as a concert pianist. He enthusiastically took over the management of Ivanovka, his wife's family estate. As always, he found the peace and quiet of the countryside inspiring. Unfortunately, the peace he had found was not to last long.

In 1914, war broke out in Europe. Rachmaninoff gave numerous benefit concerts for war relief and to support the Russian troops. Then, only a few years later, the Bolshevik Revolution forced Sergei, Natalia, and their two daughters to flee Russia, leaving behind everything — home, friends and worldly goods. Rachmaninoff's beloved Ivanovka was utterly destroyed in the revolution.

The family traveled first to Europe, then in November 1918, settled in the United States. Although he would have preferred to spend most of his time composing, Rachmaninoff soon realized that the easiest way to make a living was as a concert pianist. In 1921 the Rachmaninoffs bought a house in New York City, where they consciously re-created the atmosphere of Ivanovka, entertaining Russian guests and observing Russian customs.



In the following decades, Rachmaninoff continued to tour as a concert pianist, composing far less than he wanted to. In 1928, he met Vladimir Horowitz and the two men, both of whom had lost everything in the revolution, formed a bond and remained friends for the rest of their lives. They often performed together; in particular, Horowitz was celebrated for his interpretation of Rachmaninoff's Third Piano Concerto.

Though he had found a new home in America, Rachmaninoff never stopped longing for the Russia he had been forced to leave. He was always homesick for his beloved Ivanovka. He died of cancer in Beverly Hills just short of his 70th birthday.

The All-Night Vigil

Rachmaninoff grew up at a time when sacred choral music was enjoying a renaissance in Russia. Alexander Kastalsky, himself a prolific composer of sacred music, encouraged Rachmaninoff to follow Tchaikovsky and Rimsky-Korsakov's example by composing in this genre.

Rachmaninoff wrote the All-Night Vigil in two short weeks in early 1915. It and Kolokola (1913), a setting of a Russian translation of Edgar Allan Poe's poem "The Bells," were his favorite choral compositions. The vigil is a traditional Russian Orthodox service celebrated before major feast days or on Saturday evenings. It combines portions of Vespers, Matins and Prime. Like all traditional Russian church music, it is a cappella; instruments are not permitted in Orthodox services. The text is in Church Slavonic, the liturgical language of the Orthodox Church.

Meet our Composers (cont'd.)

Rachmaninoff set the 12 traditional parts of the vigil to music and added three movements of his own (Nos. 12, 13, and 14), which, in his words, he created “in a conscious counterfeit of the ritual.” He made creative use of traditional church chants, most notably the *znamenny* style, the oldest form of unison, melismatic Orthodox chant, which dates back to the 11th century. Kastalsky lauded the work, proclaiming that “one must hear for oneself how simple, artless chants can be transformed in the hands of a great artist.”²

The accomplished synodical choir conducted by Nikolai Danilin first performed the Vigil in March of 1915 in Moscow, as a benefit for war relief. It was performed five more times over the next month to packed audiences and critical acclaim.

FIRST PERFORMED IN 1915 AS A BENEFIT FOR WAR RELIEF

The Vigil begins with the traditional call and response between the Deacon and Priest: “Arise, Master, bless!” and “Glory to the Holy, Consubstantial, Life-Giving, and Undivided Trinity, now and ever, and unto ages of ages.” The choir responds “Amen” and then breaks into the invitation to prayer, No. 1: “Come, let us worship.” No. 2, “Bless the Lord, O My Soul,” features a pure, melodic chant, alternating between the alto soloist and the chorus. Rachmaninoff uses an utterly original device here: humming — not a part of the Orthodox musical tradition — to create additional texture and to give continuity to the sound.



Rachmaninoff at the giant Redwoods in California in 1919

HUMMING GIVES TEXTURE AND CONTINUITY TO THE SOUND

No. 3, “Blessed Is the Man,” presents psalmic verses interspersed with triple “alleluias” that increase in fullness and range as the movement progresses. No. 4, “Gladsome Light,” is an ancient hymn that “originally accompanied the entrance of the clergy into the church and the lighting of the evening lamp at sunset.”³ The tenors open with a serene chant, which is then interwoven first with the female voices, then with the basses, evoking the fading sun and the evening light. The final measures, with the soprano notes shimmering above the descending lines of the other three voices, suggest the eternal light of Christ shining through the night.

“I SHOULD LIKE THIS SUNG AT MY FUNERAL”

The text of No. 5, “Lord, Now Lettest Thou,” is taken from the story of Simeon in the Gospel of Luke. Simeon had been promised by God that he would not die until he saw the Messiah. When the newborn Jesus was brought to the temple, Simeon realized who he was. He blessed God, saying, “Lord, now lettest thy servant depart in peace, according to thy word, for my eyes have seen thy salvation.” Rachmaninoff said of this movement: “My favorite number in the work . . . is the fifth canticle . . . I should like this sung at my funeral. Towards the end there is a passage sung by the basses — a scale descending to the lowest B-flat in very slow pianissimo. After I played this passage [for Kastalsky and Danilin], Danilin shook his head, saying, ‘Now where on earth are we to find such basses? They are as rare as asparagus at Christmas!’ Nevertheless, he did find them. I knew the voices of my countrymen, and I well knew what demands I could make upon Russian basses!”⁴

No. 6, "Rejoice, O Virgin," is often performed as a separate piece and ranks among one of Rachmaninoff's most popular compositions. **No. 7**, "Glory to God in the Highest," is notable for the "onomatopoeic sound of bells, heard in the three-part chords of the soprano and tenor and later in the great rocking back and forth of the entire choir . . . culminating with a massive, resounding chord in which all the overtones are layered. In a liturgical context bells would be rung at this point of the service."⁵

No. 8, "Praise the Name of the Lord," features "two musical layers . . . the muscular *znamenny* chant sung by the altos and basses, while above it, the sopranos and tenors hover and swirl like choirs of cherubim and seraphim."⁶ **No. 9**, "Blessed Art Thou, O Lord," dramatically relates the story of Jesus's crucifixion and his triumphant resurrection. Humming evokes the mystery of this most essential tenet of Christian faith. **No. 10**, "Having Beheld the Resurrection," alternates between the male voices and female voices, responding to each other in triumph and awe at the mystery of the resurrection.

No. 11, "My Soul Magnifies the Lord," is Mary's paean to God upon learning that she is to give birth to Jesus. **No. 12**, "The Great Doxology," is the pinnacle of the *Vigil*; here, again, the chant begins in the altos until finally the voices come together in the final, powerful prayer, "Holy God, Holy Mighty, Holy Immortal, Have Mercy on Us."

No. 13, "Today Salvation Has Come to the World," and **No. 14**, "Thou Didst Rise," return to the more meditative, traditional *znamenny* chant melodies, expressing a reverent gratitude for God's mercy. The *Vigil* ends with the triumphant and joyful "To Thee, Glorious Leader," a hymn of thanks and praise to Mary, the "Theotokos" or Bearer of God.

— Nina Greeley

1 Max Harrison, *Rachmaninoff: Life, Works, Recordings*, Continuum, London, 2005.

2 Sergei Bertensson, Jay Leyda, *Sergei Rachmaninoff: A Lifetime in Music*, New York University Press, 1956; Indiana University Press, 2001.

3 Sergei Rachmaninoff: *The Complete Sacred Choral Works*, foreword by Vladimir Morosan, from *Monuments of Russian Sacred Music*, Musica Russica, c. 1994.

4 Bertensson and Leyda.

5 Morosan.

6 Ibid.



SIGNS OF GRACE BY OLEKSANDR SHCHETYNSKY

1. Psalm 26

1. Judge me, O LORD; for I have walked in mine integrity: I have trusted also in the LORD; therefore I shall not slide.
2. Examine me, O LORD, and prove me; try my reins and my heart.
3. For thy lovingkindness is before mine eyes: and I have walked in thy truth.
9. Gather not my soul, my soul with sinners, nor my life with bloody men.
12. My foot standeth in an even place, in the congregations will I bless the LORD.

Psalm 26, 1-3, 9, 12.

2. The Sermon on the Mount

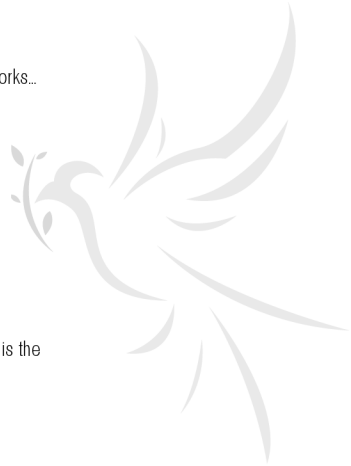
1. And seeing the multitudes, he went up into a mountain: and when he was set, his disciples came unto him:
2. And he opened his mouth, and taught them, saying,
3. Blessed are the poor in spirit: for theirs is the kingdom of heaven.
4. Blessed are they that mourn: for they shall be comforted.
5. Blessed are the meek: for they shall inherit the earth.
6. Blessed are they which do hunger and thirst after righteousness: for they shall be filled.
7. Blessed are the merciful: for they shall obtain mercy, mercy.
8. Blessed are the pure in heart: for they shall see God.
9. Blessed are the peacemakers: for they shall be called the children of God.
10. Blessed are they which are persecuted for righteousness' sake: for theirs is the kingdom of heaven.
11. Blessed are ye, when men shall revile you, revile you, and persecute you, shall say all manner of evil against you, shall say all manner of evil against you falsely, for my sake.
12. Rejoice, and be exceeding glad: for great is your reward in heaven.
13. Ye are the salt of the earth...
14. Ye are the light of the world...
16. Let your light so shine before men, that they may see your good works...

Matthew 5, 1-14, 16.

3. The Lord's Prayer

9. ...Our Father which art in heaven, Hallowed be thy name.
 10. Thy kingdom come. Thy will be done in earth, as it is in heaven.
 11. Give us this day our daily bread.
 12. And forgive us our debts, as we forgive our debtors.
 13. And lead us not into temptation, but deliver us from evil: For thine is the kingdom, and the power, and the glory, for ever. Amen.
- Matthew 6, 9-13.

The King James Version of The Holy Bible



ALL-NIGHT VIGIL BY SERGEI RACHMANINOFF

Vsénoshchnoye bdéniye

1. Priidite, poklonimisia

Priidite, poklonimisia Tsarevi nashemu Bogu.
Priidite, poklonimisia i pripadem
Hristu Tsarevi nashemu Bogu.
Priidite, poklonimisia u pripadem
samomu Hristu Tsarevi i Bogu nashemu.
Priidite, poklonimisia i pripadem Yemu.

2. Blagoslovi, dushe moya, Gospoda

Blagoslovi, dushe moya, Gospoda, blagosloven yesi, Gospodi.
Gospodi Bozhe moy, vozvelichilsia yesi zelo.
Blagosloven yesi, Gospodi.
Vo ispovedaniye i v velelepotu obleklsya yesi.
Blagosloven yesi, Gospodi. Na gorah stanut vodi.
Divna dela Tvoya, Gospodi. Posrede gor proudu vodi.
Divna dela Tvoya, Gospodi. Fsyá premudrostiyu sotvoril yesi.
Slava Ti, Gospodi, sotvorishemu Isya.

3. Blazhen muzh

Blazhen muzh, izhe ne ide na sovet nechestivih.
Alliluya, alliluya, alliluya.
Yako vest Gospod put pravednikh,
i put nechestivikh pogibnet. Alliluya..
Rabotayte Gospodevi so strahom,
i raduytesia Yemu s trepetom. Alliluya..
Blazheni fsi nadeyushchiisia nan. Alliluya..

Voskresni, Gospodi, spasi mia, Bozhe moy. Alliluya..
Gospodne yesť spaseniye,
i na liudeh Tvoih blagosloveniye Tvoye. Alliluya..
Slava Ottsu, i Sinu, i Sviatomu Dukhu,
i nyne i prisno i vo vekii vekov. Amin.
Alliluya, alliluya, alliluya, slava Tebe, Bozhe.

4. Svelte lihiy

Svelte tikhiy sviatiya slavi, Bessmertnago.
Ottsa Nebesnago, Sviatago, Blazhennago, Iisuse Khriste.
Prishedshe na zapad solntsa,
videvshe svet vecherniy,
poyem Ottsa, Sina i Sviatago Dukha, Boga.
Dostoin yesi vo Isia vremena
pet biti glasi prepodobnimi,
Sine Bozhny, zhivot dayay,
temzhe mir Tya slavit.

Come, Let Us Worship

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

Bless the Lord, O My Soul

Bless the Lord, O my soul, blessed art Thou, O Lord.
O Lord my God, Thou art very great.
Blessed art Thou, O Lord.
Thou art clothed with honor and majesty.
Blessed art Thou, O Lord. The waters stand upon the hills.
Marvelous are Thy works, O Lord. The waters flow between the hills.
Marvelous are Thy works, O Lord. In wisdom hast Thou made all things.
Glory to Thee, O Lord, who hast created all!

Blessed Is the Man

Blessed is the man, who walks not in the counsel of the wicked.
Alleluia, alleluia, alleluia.
For the Lord knows the way of the righteous,
but the way of the wicked will perish. Alleluia..
Serve the Lord with fear
and rejoice in Him with trembling. Alleluia..
Blessed are all who take refuge in Him.

Arise, O Lord! Save me, O my God! Alleluia..
Salvation is of the Lord;
and Thy blessing is upon Thy people. Alleluia..
Glory to the Father, and to the Son, and to the Holy Spirit,
both now and ever and unto ages of ages. Amen.
Alleluia, alleluia, alleluia, glory to Thee, O God!

Gladsome Light

Gladsome Light of the holy glory of the Immortal One—
the Heavenly Father, holy and blessed— O Jesus Christ!
Now that we have come to the setting of the sun,
and behold the light of evening,
we praise the Father, Son, and Holy Spirit—God.
Thou art worthy at every moment
to be praised in hymns by reverent voices.
O Son of God, Thou art the Giver of Life,
therefore all the world glorifies Thee.

5. Nine otpushchayeshi

Nine otpushchayeshi raba Tvoyego, Vladiko,
po glagolu Tvoyemu s mirom,
yako videsta ochi moi spaseniye Tvoye,
yezhe yesi ugotoval pred litsem vsekh ludehy,
svet vo otkroveniye yazikov, i slavu liudey Tvoikh Izrailla.

6. Bogoroditse Devo

Bogoroditse Devo, raduysia,
Blagodatnaya Mariye, Ghospod s Toboyu.
Blagoslovenna Ti v zhenah, i blagosloven Plod chreva Tvoyego,
yako Spasa rodila yesi dush nashih.

7. Shestopsalmiye

Slava v vishnikh Bogu, i na zemli mir, v chelovetseh blagovolieniyu.
Gospodi, ustne moi otverzeshi,
i usta moya vozvestiat khvalu Tvoyu.

Amin.

Hvalite imia hospodne.

8. Hvalite imia Ghospodne

Hvalite imia Gospodne. Alliluiya.
Hvalite, rabi Gospoda. Alliluiya, alliluiya.
Blagosloven Gospod ot Siona, zhiviy vo Iyerusalime. Alliluiya.
Ispovedaytesia Gospodevi, yako blag. Alliluiya, alliluiya.
Yako v vek milost Yego. Alliluiya.
Ispovedaytesia Bogu nebesnomu. Alliluiya, alliluiya.
Yako v vek milost Yego. Alliluiya.

9. Blagosloven yesi, Gospodi

Blagosloven yesi, Gospodi, nauchi mia opravdaniyem Tvoim.
Angelskiy sobor udivisya,
Zria Tebe v mertvih vmenivshasia,
smertnuyu zhe, Spase, krepost razorivsha,
i s Soboyu Adama vozdvigsha, i ot ada Isia svobozhdsha.

Blagosloven yesi, Gospodi, nauchi mia opravdaniyem Tvoim.

"Pochto mira s milostivnimi slezami,
o uchenitsi, rastvoriyayete?"
Blistayayisia vo grobe Angel, mironositsam veshchashie:
"Vidite vi grob, i urazumeyte: Spas bo voskrese ot groba."

Blagosloven yesi, Gospodi, nauchi mia opravdaniyem Tvoim.

Zelo rano mironositsi techahu ko grobu Tvoyemu ridayushchiya,
no predsta k nim Angel, i reche:
"Ridaniya vremena presta, ne plachite,
voskreseniye zhe apostolom tsite."

Lord, Now Lettest Thou

Lord, now lettest Thou Thy servant
depart in peace, according to Thy word,
for mine eyes have seen Thy salvation,
which Thou hast prepared before the face of all people—
a light to enlighten the Gentiles, and the glory of Thy people Israel.

Rejoice, O Virgin

Rejoice, O Virgin Theotokos,
Mary full of grace, the Lord is with Thee.
Blessed art Thou among women, and blessed is the Fruit of Thy womb,
for Thou hast borne the Savior of our souls.

The Six Psalms

Glory to God in the highest, and on earth peace, good will among men.
O Lord, open Thou my lips,
and my mouth shall proclaim Thy praise.

Choir: Amen.

Deacon/Priest: Praise the name of the Lord.

Praise the Name of the Lord

Praise the name of the Lord. Alleluia.
Praise the Lord, O you His servants. Alleluia, alleluia.
Blessed be the Lord from Zion, He who dwells in Jerusalem. Alleluia.
O give thanks unto the Lord, for He is good. Alleluia, alleluia.
For His mercy endures forever. Alleluia.
O give thanks unto the God of Heaven. Alleluia, alleluia.
For His mercy endures forever. Alleluia.

Blessed Art Thou, O Lord

Blessed art Thou, O Lord, teach me Thy statutes.
The angelic host was filled with awe,
when it saw Thee among the dead.
By destroying the power of death, O Savior,
Thou didst raise Adam, and save all men from hell!

Blessed art Thou, O Lord, teach me Thy statutes.

"Why do you mingle myrrh with your
tears of compassion, O ye women disciples?"
Cried the radiant angel in the tomb to the myrrhbearers:
"Behold the tomb and understand: the Savior is risen from the dead!"

Blessed art Thou, O Lord, teach me Thy statutes.

Very early in the morning the myrrhbearers ran with sorrow to Thy
tomb, but an Angel came to them and said:
"The time for sorrow has come to an end!
Do not weep, but announce the resurrection to the apostles!"

Blagosloven yesi, Gospodi, nauchi mia opravdaniyem Tvoim.

Mironositsi zheni s miri prishedshiya
ko grobu Tvoyemu, spase, ridahu.
Angel zhe k nim reche, glagolia:
"Chito s mertvimi zhivago pomishliayete?
Yako Bog bo voskreshe ot groba!"

Slava Otsu, i sinu, i Sviatomu Duhu.

Poklonimsia Otsu, i Yego Sinovi, i Sviatomu Duhu.
Sviatoy Troitse vo yedinom sushchestve
Serafimi zovushche: "Sviat, Sviat, Sviat, yesi Gospodi!"

I nine, i prisno, i vo veki vekov. Amin.

Zhiznodavtsa rozhdshi,
greha, Devo, Adama izbavila yesi.
Radost zhe Yeve v pechali mesto podala yesi;
padshiya zhe ot zhizni, k sey napravi,
iz Tebe voplotiviyesia Bog i chelovek.

Alliluiya, alliluiya, alliluiya, slava tebe, Bozhe!

10. Voskreseniye Hristovo videvshe

Voskreseniye Hristovo videvshe,
poklonimsia Sviatomu Gospodu Iisusu,
yedinomu bezgreshnomu.
Krestu Tvoyemu pokloniyemsia, Hrista,
i sviatoye voskreseniye Tvoye poyem i slavim:
Ti bo yesi Bog nash, razve Tebe inogo ne znayem,
imia Tvoye imenuyem.
Priidite lsi vernii, poklonimsia sviatomu Hristovu voskreseniyu:
se bo priide krestom radost lsemu miru.
Isegda blagosloviashche Gospoda, poyem voskreseniye Yego:
raspiatiye bo preterpev, smertiuyu smert razrushi.

11. Velichit dusha Moya Gospoda

Velichit dusha Moya Gospoda,
i vozradovasia duh Moy o Boze Spase Moyem.

Pripev:
Chestneyshuyu Heruvim
i slavnayshuyu bez sravneniya Serafim,
bez istleniya
Boga Slova rozhdshuyu, sushchuyu Bogoroditsu Tia velichayem.

Yako prizre na smireniye rabi Svoeyaya,
se bo olnine ublazhat Mia lsi rodi.

Yako sotvori Mne velichiye Silniy,
i Sviato imia Yego,
i milost Yego v rodi rodov boyashchimsia Yego...

Blessed art Thou, O Lord, teach me Thy statutes.

The myrrhbearers were sorrowful
as they neared Thy tomb,
but the Angel said to them:
"Why do you number the living among the dead?
Since He is God, He is risen from the tomb!"

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

We worship the Father, and His Son, and the Holy Spirit:
the Holy Trinity, one in essence!
We cry with the Seraphim: "Holy, Holy, Holy art Thou, O Lord!"

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

Since Thou didst give birth to the Giver of Life, O Virgin,
Thou didst deliver Adam from his sin!
Thou gavest joy to Eve instead of sadness!
The God-man who was born of Thee
has restored to life those who had fallen from it!

Alleluia, alleluia, alleluia! Glory to Thee, O God!

Having Beheld the Resurrection of Christ

Having beheld the resurrection of Christ,
let us worship the holy Lord Jesus,
the only Sinless One.
We venerate Thy Cross, O Christ,
and we hymn and glorify Thy holy resurrection,
for Thou art our God, and we know no other than Thee;
we call on Thy name.
Come, all you faithful, let us venerate Christ's holy resurrection.
For, behold, through the cross joy has come into all the world.
Ever blessing the Lord, let us praise His resurrection,
for by enduring the cross for us, He has destroyed death by death.

My Soul Magnifies the Lord

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

Refrain:
More honorable than the Cherubim
and more glorious beyond compare than the Seraphim,
without defilement Thou gavest birth
to God the Word, true Theotokos, we magnify Thee.

For He has regarded the low estate of His handmaiden.
For behold, henceforth all generations will call me blessed.

For He who is mighty has done great things for me,
and holy is His name, and His mercy is on those
who fear Him from generation to generation...

Nizlozhi silniya so prestol
i voznesse smirenniya,
alchushchiya ispolni blag,
i bogat'yashchiyasia otpusti tshchi.

Vospriyat Izrailia, otroka Svoyego, pomianuti milosti,
yako zhe glagola ko otsem nashim,
Avraamu i semeni yego dazhe do veka.

12. Slavosloviye velikoye

Slava v vishnih Bogu, i na zemli mir,
v chelovetseh blagovoleniye.
Hvalim Tia, blagoslovim Tia, klaniyem Ti sia, slavoslovim Tia,
blagodarim Tia, velikiya radi slavi Tvoyeya.
Gospodi, Tsariu Nebesny, Bozhe Otcho Fsederzhiteliu.
Gospodi, Sine Yedinorodny, Iisuse Hriste, i Sviatyi Dushe.
Gospodi Bozhe, Agnche Bozhiy, Sine Otech,
vzemliay greh mira, pomiluy nas;
vzemliay grehi mira, priimi molitvu nashu.
Sediay odesnyuy Ottsa, pomiluy nas.
Yako Ti yesi yedin Sviat, Ti yesi yedin Gospod, Iisus Hristos,
v slavu Boga Ottsa. Amin.
Na isiak den blagoslovliu Tia
i vos'hvaliu imia Tvoye vo veki i v vek veka.
Spodobi, Gospodi, v den sey bez greha sohranitisia nam.
Blagosloven yesi, Gospodi, Bozhe otets nashih,
i hvalno i proslavleno imia Tvoye vo veki. Amin.

Budi, Gospodi, milost Tvoya na nas, yako zhe upovahom na Tia.
Blagosloven yesi, Gospodi, nauchi mia opravdaniyem Tvoim.
Gospodi, pribezhishche bil yesi nam v rod i rod.
Az reh: Gospodi, pomiluy mia,
istse li dushu moyu, yako sogreshih Tebe.
Gospodi, k Tebe pribegoh,
nauchi mia tvoriti voliu Tvoyu, yako Ti yesi Bog moy,
yako u Tebe istochnik zhivota: vo svete Tvoym uzrim svet.
Probavi milost Tvoyu vedushchim Tia.
Sviatyi Bozhe, Sviatyi Krepkiy, Sviatyi Bessmertny, pomiluy nas.
Slava Ottsu i Sinu i Sviatomu Duhu,
i nine i prisno, i vo veki vekov. Amin.
Sviatyi Bessmertny, pomiluy nas.
Sviatyi Bozhe, Sviatyi Krepkiy, Sviatyi Bessmertny, pomiluy nas.

13. Tropar "Dnes spaseniye"

Dnes spaseniye miru bist,
poyem Voskresshemu iz groba i Nachalniku zhizni nasheya;
razrushiv bo smertiyu smert,
pobedu dade nam i veliuyu milost.

He has put down the mighty from their thrones,
and has exalted those of low degree;
He has filled the hungry with
good things, and the rich He has sent empty away.

He has helped His servant Israel, in remembrance of His mercy,
as He spoke to our fathers,
to Abraham and to his posterity forever.

The Great Doxology

Glory to God in the highest, and on earth peace,
Good will toward men.
We praise Thee, we bless Thee, we worship Thee, we glorify Thee,
we give thanks to Thee for Thy great glory.
O Lord, Heavenly King, God the Father almighty,
O Lord, the only begotten Son, Jesus Christ and the Holy Spirit,
O Lord God, Lamb of God, Son of the Father,
who takest away the sin of the world have mercy on us.
Thou who takest away the sin of the world, receive our prayer.
Thou who sittest at the right hand of the Father, have mercy on us.
For Thou alone art holy, Thou alone art the Lord, Jesus Christ,
to the glory of God the Father. Amen.
Every day I will bless Thee
and praise Thy name forever and ever.
Vouchsafe, O Lord, to keep us this day without sin.
Blessed art Thou, O Lord, God of our fathers,
and praised and glorified is Thy name forever. Amen.

Let Thy mercy, O Lord, be upon us, as we have set our hope on Thee.
Blessed art Thou, O Lord, teach me Thy statutes.
Lord, Thou has been our refuge from generation to generation.
I said: Lord, have mercy on me,
heal my soul, for I have sinned against Thee.
Lord, I flee to Thee,
teach me to do Thy will, for Thou art my God;
for with Thee is the fountain of life, and in Thy light we shall see light.
Continue Thy mercy on those who know Thee.
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 ages of ages. Amen.
Holy Immortal, have mercy on us.
Holy God, Holy Mighty, Holy Immortal, have mercy on us.

The Troparion "Today Salvation Has Come"

Today salvation has come to the world.
Let us sing to Him who rose from the dead, the Author of our life.
Having destroyed death by death,
He has given us the victory and great mercy.

14. Tropar "Voskres iz groba"

Voskres iz groba i uzi rasterzal yesi ada,
razrushil yesi osuzhdeniye smerti, Gospodi,
fsia ot setey vraga izbaviviy,
yaviviy zhe Sebe apostolom Tvoim,
poslal yesi ya na propoved,
i temi mir Tvoy podal yesi tselenney,
yedine Mnogomilostive.

15. Vzbrannoy voyevode

Vzbrannoy voyevode pobeditelnaya,
yako izbavlishesia ot zlih,
blagodarstvennaya vospisuyem Ti rabi Tvoi, Bogoroditse:
no yako imushchaya derzhavu nepobedimuyu,
ot fsiakih nas bed svobod, da zavem Ti
raduyesia, Nevesto Nenevstynay!

The Troparion "Thou Didst Rise from the Tomb"

Thou didst rise from the tomb and burst the bonds of Hades!
Thou didst destroy the condemnation of death, O Lord,
releasing all mankind from the snares of the enemy!
Thou didst show Thyself to Thine apostles,
and didst send them forth to proclaim Thee,
and through them Thou hast granted Thy peace to the world,
O Thou who art plenteous in mercy!

To Thee, the Victorious Leader

To Thee, the victorious Leader of triumphant hosts,
we Thy servants, delivered from evil,
offer hymns of thanksgiving, O Theotokos!
Since Thou dost possess invincible might,
set us free from all calamities, so that we may cry to Thee:
"Rejoice, O unwedded Bride!"

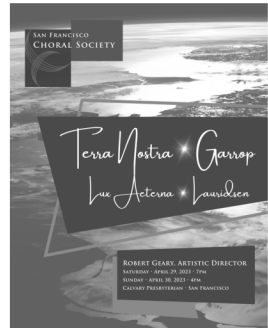
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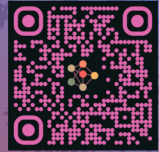


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