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RESOUND
MUSIC WORTH SHARING



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VOX MUSICA | DIRECTED BY DANIEL PAULSON

welcome

Known for it's unique programing, Vox Musica presents a remarkable concert of music rarely presented in a performance setting, that of music from the Orthodox tradition. This concert of *"music worth sharing"* features a significant collection of Orthodox service music and closes with a series of concert works including, music by Ukrainian contemporary composer, Victoria Poleva, and Russian Romantic composer, Sergei Rachmaninoff's glorious "Six Choruses," accompanied by piano. Local Orthodox musicians and several singers from Sacramento's famed, Slavic Chorale have been working with Vox to enhance the authenticity of the music and they will be joining us in chanting and singing; adding to this project as a whole.

This concert project was the sole creation of our assistant director, **Valerie Simonson**. She put in endless hours of research, arranging, composing and rehearsing to see that **RESOUND** was a unique and significant contribution for you our patrons. We offer her a special thanks for all the gifts and talents that she brings to our ensemble and our community.

We would also like to thank all of our guest musicians, singers, and community members for all of their time and energy to see this project come to fruition. They include: **James Volmensky** and **Nicholai Volmensky** from the Holy Ascension Russian Orthodox Church; **Valerie Simonson** and **Michael Lahr** from the Elevation of the Holy Cross Orthodox Church; **Pavel Kravchuk**, **Luda Kozlova** and **Tamara Belyi** from the Slavic Chorale; **Rusland Klyuev** our linguistics advisor; **Daniel Yoder** an amazing local professional singer, and **Victoria Poleva** friend of Vox Musica and famed contemporary Ukrainian composer.

In May, Vox Musica's most adventurous programmed performance this season, **REPLAY: Musical Settings of Bedtime Stories**, will be a unique concert weaving the favorite bedtime stories of your childhood with illustrations, storytelling, and puppeteering. **REPLAY** is a collaborative performance between Vox Musica and local illustrators, storytellers and puppeteers.

We are overjoyed at the opportunity to present our concerts to you our patrons. Thank you for your continued support!

organization

VOX MUSICA, INC

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Board President: **Jim Amen**

Treasurer: **Joe Umiker**

Music Director: **Daniel Paulson**

Assistant Director: **Valerie Simonson**





Vox Musica was founded in 2006 to fill a niche of untapped potential in Sacramento's budding classical music scene. This women's ensemble enjoys the privileged position of nurturing the choral arts by combining outstanding vocal artistry with innovative programming. Vox Musica is committed to excellence in performance of diverse and challenging choral literature for women's voices, and is dedicated to promoting new works, including many premieres and commissioned works. Through collaborations with composers, conductors, choirs and musicians from around the world, Vox Musica's featured concert projects have included collected works from the eighteenth-century Venetian Ospedali, eastern music from India, Persia, and Georgia, works for guitars and women's voices, music for Taiko Drums and Women's Voices, and a concert project featuring electronic music and women's voices. Vox Musica has released one compact disc, has presented dual concert seasons in both Sacramento and Napa, and has been a featured artist on the prestigious Old First Concert Series in San Francisco and the American Choral Directors National Convention in Chicago.

"This new vocal ensemble is a welcome addition to the Sacramento music scene and they proved it by delivering the goods on a smartly selected program."

- Sacramento Bee, 2006.

"The recent arrival of the choir Vox Musica to the Sacramento music scene is also indicative of the talent moving into the area that highly values new music."

- American Music Center, 2007.

"The singers and conductor Daniel Paulson threw down a breathtaking performance of my Three Night songs."

- Joshua Shank, 2008.

"The ensemble breathed refreshing life into three contemporary arrangements of a 15th-century hymn 'Es Ist Ein Ros Entsprungen'."

- Sacramento Bee, 2010.

Jessica Dacpano, soprano I
Jenna Strubing, soprano I
Kaelynn Korten, soprano II
Kathryn DeFay, soprano II

Rachel Lanyi, alto I
Valerie Simonson, assistant director
Mary Frank, alto II
Jennifer Crawford, alto II

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director

Daniel Paulson (b1977) holds a Bachelor of Music degree in voice performance from Sacramento State University, and a Masters of Music Degree in Choral Conducting from California State University, Los Angeles. Hailed as an "astute programmer" and a conductor who can "coax urbane performances from his singers," Daniel has conducted the Auris Ensemble, the Orchestra of St. Cecilia, All Hollows Chorus, has served as assistant chorus master and section principle for the Choir of St. Cecilia, and has been a featured guest conductor for the Northern Zone Nevada Music Educators Association High School Honor Chorus. Some of the highlights of his career include the creation of a children's chorus program for the Gold River Discovery Center, conducting his choirs at American Choral Directors Association's Chorus Festivals, conducting premiere performances on the Festival of New American Music in Sacramento, CA, the Mondavi Center for the Arts in Davis, CA, the Old First Concert Series in San Francisco, CA and the American Choral Directors Association National Convention in Chicago, IL.

Currently, he works in the Music Department at American River College, is Director of Music Ministry at Dixon United Methodist Church, is a Vocal Artist with Tocatta Orchestra and Chorus, and serves as Founder & Music Director for Vox Musica.



"Paulson has proved himself to be an astute programmer. He's not afraid of taking chances."

- Sacramento Bee, 2007.

"Stunning performance of my Desertscape; Paulson made it come to life."

- Maggi Payne, composer, 2008.

"Paulson coaxed a multi-layered sound from the singers. This gave a transcendent feel to the music, whose mysterious dimensions were delicately revealed."

- Sacramento Bee, 2010.

accompanist



Kay Hight, pianist, attended the American Musical and Dramatics Academy in Los Angeles with a major in Musical Theatre Performance, and has now performed in over 30 musical productions throughout California - a "jane-of-all-trades" with credits as a pianist, actress, vocalist, conductor, and musical director. She is a three-time recipient of NUHS's Chopin Award for Excellence in Music and has toured with an elite choral group to the cathedrals of Spain. Kay currently works as the principle pianist for the Sacrament Gay Men's Chorus and as Musical Director for Sacramento Theatre Company's Young

Ambassador Program. She is also completing her Bachelor of Arts in Music Performance through joint study at American River College and Chapman University, and continues to pursue opportunities in the arts whenever possible. A special thank you to Steven Johnson, for introducing her to Daniel Paulson and the wonderful music of Vox Musica.



Selected members from the Slavic Chorale join us in singing on this project. **The Slavic Chorale** was created to help unify the Slavic community and be a positive influence in our region through the performance of classical and spiritual music. Their mission is to: glorify God through music and through service to people in our community; perform choral

music at a professional level with excellence and artistry; preserve and foster Slavic musical culture in Sacramento and serve as ambassadors to other cities and nations; and develop the musicianship of our members while encouraging personal and spiritual growth.

LEARN MORE: www.SlavicChorale.com

Slavic Chorale's Next Concert:

April 20th, 7:30 pm ~ First United Methodist Church - 2100 J Street, Sacramento, CA

James Volmensky and **Nicholai Volmensky** from the Holy Ascension Russian Orthodox Church join Vox Musica in singing on this project. Founded in 1954 the **Holy Ascension Russian Orthodox Church** is a part of the Diocese of San Francisco and Western America, Russian Orthodox Church Abroad.. James and Nicholai have grown up singing in their church choir, and James is currently their choir director.



LEARN MORE: www.holyascensionchurch.com

Our other guest singers include: **Daniel Yoder & Michael Lahr**

**FINAL
CONCERT**

REPLAY: BEDTIME STORIES



Saturday, MAY 4
7pm concert
(6:15pm pre-concert talk)

Sunday, MAY 5
5pm concert

PURCHASE AT INTERMISSION

Ticket (admission to our final concert of the 2012/13 season)
\$10 w/ YOUR TICKET STUB
FROM TONIGHT'S PERFORMANCE!





Jessica Dacpano, *soprano*, is currently a student at Sacramento State University pursuing her Bachelor's in Music. Before transferring to Sacramento State, Jessica attended American River College for three years where graduated with four Associate degrees. The Associate degrees obtained were in Music (Voice), Jazz Studies (Voice), Liberal Arts and General Education. At CSUS she received the Sacramento Chorale Scholarship in 2011 as well as the Phil Givant Memorial Scholarship for two consecutive years (2011-2012). Jessica is currently active in the Sacramento State University Chamber Choir and Schola Cantorum Choir at the Sacred Heart Church.

Jenna Strubing, *soprano*, is thrilled to be joining Vox Musica for her second season. Since she was very young, Jenna has enjoyed singing in a number of groups and productions around the state of California, as well as performing in various All-State and National Honor Choirs. Her father's love off music inspired her to pursue her passion, and she has spent time on and off for the past several years providing vocal coaching to both individuals and groups looking to improve their technique. Jenna and her fiancé, Matt Hopper, became the owners of a direct sales distributorship in October of 2012. She will continue to share her love of singing throughout her career.



Kaelynn Korten, *soprano*, is a classical voice major at American River College. She studies privately with Dr. Arthur Lapierre and is happy to be singing in his group, the ARC Advanced Vocal Jazz Ensemble, this year. Kaelynn also enjoys singing opera and musical theatre pieces. She performed in the 1st Annual Concerto and Aria Competition Winners concert with the ARC Orchestra, and she sang in ARC's production of *Sweeney Todd: The Demon Barber of Fleet Street* in Oct, 2012. When not singing, Kaelynn loves to draw and paint. Her work has been shown in ARC student shows at the Crocker Art Museum, the K St. Gallery, and the James Kaneko Gallery. Kaelynn is excited to be singing her first season with Vox Musica.

Rachel Lanyi, *alto*, is a very active actress, singer, and dancer. Since she received her Bachelor of Arts degree in Theatre Performance from the University of Nevada, Las Vegas, she has been performing in theatrical performance as well as numerous short films in California, Nevada, and New Mexico. In 2008 she was nominated for the Kennedy Center's prestigious Irene Ryan Acting Award. As a vocalist, she has been singing for fifteen years in front of audiences as a part of her middle school choir, high school choir, and college choirs. She is thrilled be singing in her debut performance with Vox Musica.





Kathryn DeFay, *soprano*, has been a member of Vox Musica since its inception. Kathryn comes from a very musical family and started singing at a young age. Prior to joining Vox, she sang with Dixon United Methodist Church Adult Choir, Dixon Community Choir, and Dixon High School Choir as well as playing the clarinet throughout High School. Currently she sings in Vox Musica as well as a vocal quartet based in Dixon. Kathryn is also our fashion coordinator, drawing the color choice from the concert theme. Kathryn holds a degree from the University of California at Davis in Costume and Textile Design.

Valerie Simonson, *alto*, began her musical training as a violinist in her childhood, but gave up the instrument to pursue voice full time in college. During her time at American River College, Valerie completed two Associates degrees in both traditional music and jazz studies under the tutelage of Dr. Art Lapierre. She has contributed to two DownBeat Awards as lead soprano of both the American River College and CSU Sacramento Vocal Jazz Ensembles. In February 2012 Valerie took over the position of choir director at Elevation of the Holy Cross Orthodox Church in Sacramento, where she thoroughly enjoys both the challenge of directing and learning more about the rich and diverse musical traditions of Eastern Christianity.



Mary Frank, *alto*, has recently rejoined the Sacramento music community after moving away over 14 years ago. She has sung in various musical groups ranging from vocal jazz, church ensembles and Jewish women's choirs to early music and madrigal ensembles. Mary is very excited to be a member of Vox Musica this year. When she isn't singing, Mary keeps busy running her own educational products company. She is married to her wonderful husband, Adam, and has three beautiful children, Gabriel, Miriam and Gideon.

Jennifer Crawford, *alto*, is honored to be in her sixth season with Vox Musica. Her musical upbringing includes singing in church, school and community choirs, as well as playing flute, oboe, and piano in concert bands, jazz ensembles, and woodwind quartets throughout her school career. When not singing, Jennifer can be found writing computer code, volunteering as a Master Food Preserver for Sacramento County, running from zombies, or knitting.



(For aesthetic purposes, please refrain from clapping until the end of each section)

I.

Psalm 102 (103)

Byzantine Chant

II.

**Let My Prayer Arise
Open to Me the Doors of Repentance**

Carpatho-Russian Chant
Znamenny Chant

III.

**Bridegroom Matins & Great and Holy Thursday
Antiphon 15 of Great and Holy Friday**

Kievan Chant
Byzantine Chant

IV.

**Selected Stichera Verses from Great and Holy Friday
The Noble Joseph**

Kievan Chant
Bulgarian Melody

V.

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INTERMISSION

VI.

Bless the Lord, O My Soul *

Russian "Greek Chant"
arr. Valerie Simonson

VII.

**The Silent Song +
Most Pure Theotokos +**

Victoria Poleva (b1962)

VIII.

Six Choruses

Sergei Rachmaninoff (1873-1943)

- i. Glory To Our People
- ii. Night
- iii. The Pine Tree
- iv. The Waves Are Slumbering
- v. Captivity
- vi. The Angel

+ Area Premiere
* World Premiere



FULL PROGRAM NOTES, TEXT & TRANSLATIONS

are available on our project page:

www.VoxMusica.net/RESOUND

Psalm 102 (103)

Byzantine Chant

Psalm 102 (numbered 103 in the western psalter) is the first of three hymns, known as "the antiphons," that begin the Orthodox Divine Liturgy (Eucharistic service). The antiphons were originally sung as the faithful made their procession throughout their cities to the church where the Divine Liturgy was to be celebrated, and were eventually made a permanent part of the Liturgy proper. Modern Greek practice has generally returned to using a more ancient set of antiphons, but the Russian Liturgy still embraces the 12th century practice of singing Psalm 102 (although with its own unique melodic traditions).

translation:

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 His benefits:

Who forgiveth all thine iniquities; Who healeth all thy diseases;

Who redeemeth thy life from destruction, Who crowneth thee with loving kindness and tender mercies;

Who satisfieth thy mouth with good things, so that thy youth is renewed like the eagle's.

(Visit our project page for full listing of text & translations: www.VoxMusica.net/RESOUND)

Let My Prayer Arise

Carpatho-Russian Chant

This hymn is from the Liturgy of the Presanctified Gifts, a type of Eucharistic celebrated only on weekday evenings during Great Lent. The Presanctified Liturgy combines the daily Vespers service (an evening service) with additional prayers and Communion. The text of this chant comes from Psalm 140 (141) and is an iconic hymn found in any Orthodox Vespers service. Carpatho-Russian chant has its own distinctive melodic tradition among different styles of Russian chant, although it has been heavily influenced by ancient Russian Znamenny chant. The refrain employs the 4-part singing style only found much later in Orthodox liturgical music history.

text:

v1. - Let my prayer arise in Thy sight as incense, and let the lifting up of my hands be an evening sacrifice.

v2. - Lord, I have cried to Thee, hear me! Hear the voice of my prayer when I cry to Thee. [refrain]

v3. - Set a watch, O Lord, before my mouth, and keep the door of my lips. [refrain]

v4. - Incline not my heart to any evil thing, nor to practice wicked deeds. [refrain]

refrain: Let my prayer arise in Thy sight as incense, and let the lifting up of my hands be an evening sacrifice.

Open to Me the Doors of Repentance

Znamenny Chant

Znamenny chant was born out of Byzantine Christian missionary work in Russia in the late 10th century. The traditional melody and style of the Byzantine missionaries was quickly adapted by the Russians to reflect their own cultural aesthetics, particularly peasant folk singing, and Znamenny chant soon

became a distinct style with a unique set of melodies. The unison singing style of Znamenny chant existed as the main type of liturgical singing in Russia until the westernization of liturgical music that began in the 18th century. "Open to Me the Doors of Repentance" is a fundamental Lenten prayer in the Orthodox Church and is first heard on the Sunday of the Publican and the Pharisee, the third Sunday preceding Great Lent. The "doors," or "gates" as it is also translated, almost certainly hearken to the gates of paradise from which mankind was expelled.

translation:

Glory to the Father, and to the Son, and to the Holy Spirit. Open to me the doors of repentance, O Giver of Life, for my spirit rises early to pray towards Thy holy Temple, bearing the temple of my body all defiled; but in Thy compassion, purify me by the loving kindness of Thy mercy. Now, and ever, and unto ages of ages. Amen.

(Visit our project page for full listing of text & translations: www.VoxMusica.net/RESOUND)

Bridegroom Matins & Great and Holy Thursday

Kievan Chant

"Bridegroom of the Church" is one of the most ancient titles attributed to Jesus Christ as a reflection of the intimate relationship between God and His people. This imagery is particularly prevalent in the hymnology of Orthodox Holy Week; that Christ cleaved to his wife (fallen humanity) and joined Himself to her flesh, even unto death and descent into Hades. The text of the Bridegroom troparion draws heavily from the parable of the ten virgins in the Gospel of Matthew. A troparion is a short hymn that establishes the liturgical theme of the day. The Bridegroom Matins occur the first four nights of Holy Week, meaning this particular troparion is sung all four evenings. Hymnography from Great and Holy Thursday naturally focuses on the betrayal of Judas, reflected here in the troparion for that day.

text:

Alleluia, Alleluia, Alleluia.

vr. - Behold, the Bridegroom comes at midnight, and blessed is the servant whom He shall find watching.
And again, unworthy is the servant whom He shall find heedless.
Beware therefore, O my soul, do not be weighed down with sleep,
lest you be given up to death and lest you be shut out of the kingdom.
But rouse yourself crying: Holy, Holy, Holy art Thou, O our God!
Through the Theotokos have mercy on us!

(Visit our project page for full listing of text & translations: www.VoxMusica.net/RESOUND)

Antiphon 15 of Great and Holy Friday

Byzantine Chant

This Orthodox service, held on the eve of Great and Holy Friday, is built around 12 specific Gospel readings that narrate the events from Christ washing His disciples' feet to the closing of His tomb at His burial. The readings are punctuated by the singing of various hymns, litanies, and antiphons. This particular antiphon comes after the fifth Gospel reading, from Matthew 27, which chronicles the crowd's insistence to Pontius Pilate that the well-known criminal Barabbas be freed and that instead Jesus be crucified, when He will endure mockery for claiming kingship by Pilate's soldiers. The text of this hymn utilizes contrasting imagery to great effect, a distinctive practice used at large in Orthodox hymnography and theology. "He Who hung the earth," a reference to Christ being the Creator, "is hung upon the tree" - the Creator of all submits to be nailed to the cross by His creation.

text:

Today he who hung the earth upon the waters is hung upon the tree.
 The King of the angels is decked with a crown of thorns.
 He Who wraps the heavens with clouds is wrapped in the purple of mockery.
 He Who freed Adam in the Jordan is slapped on the face.
 The Bridegroom of the Church is affixed to the cross with nails.
 The Son of the virgin is pierced by a spear.
 We worship Thy passion, O Christ!
 Show us also Thy glorious resurrection!

Selected Stichera Verses from Great and Holy Friday

Kievan Chant

Kievan chants emerged in the 17th century as distant variants or simplifications of the much older Znamenny chants. Although sung here in 4-part harmony, as it often is today, it would have originally been sung as a monophonic melody. "Stichera" are sets of hymns, usually with verses from Psalms or other scriptures chanted in between. The text of these hymns reflect the central theme of Eastern Christianity, which diverges here from much of Western Christianity: that Christ actually descended into Hades, breaking down and eternally destroying its gates so that mankind would no longer be held captive there in death. Hell trembles in fear, meeting Life. Adam is set free from his bonds. Hell sends up its captives (the dead). The idea of Life meeting death is so awesome that the sun itself hides its rays and the foundations of the earth were shaken (references to the earthquake and darkness that fell at Christ's crucifixion).

text:

All creation was changed by fear when it saw Thee hanging on the cross, O Christ! The sun was darkened, and the foundations of the earth were shaken. All things suffered with the creator of all. O Lord, Who didst willingly endure this for us, glory to Thee!

When Thou didst ascend the cross, O Lord, fear and trembling fell upon creation, yet thou didst forbid the earth to swallow up those who crucified thee, and Thou didst command Hell to send up its captives for the regeneration of mortals. O Judge of the living and the dead: Thou hast come to grant life, not death. O Lover of mankind, glory to Thee!

(Visit our project page for full listing of text & translations: www.VoxMusica.net/RESOUND)

The Noble Joseph

Bulgarian Melody

Along with Kievan chant, hymns labeled "Bulgarian Chant" appeared in 17th century Russia. Although original forms of Bulgarian chant have been lost, these so-called Bulgarian chants do have characteristics that some recognize as elements of Bulgarian folk singing. These "Bulgarian" melodies tend to be much more melismatic than traditional Znamenny chant, and melodic lines may be repeated throughout the text, as heard in "The Noble Joseph." This hymn is first sung during the Vespers of Great and Holy Friday as the body of Christ is taken down from the cross during the service, but is also sung as a troparion on the 2nd Sunday after Pascha, the Sunday commemorating the Myrrhbearers, and of course on Joseph of Arimathea's feast day in July. As with all Orthodox chants, this would originally have been sung as a unison melody, but is heard tonight arranged for 4 voices.

text:

The noble Joseph, taking Thine immaculate Body down from the Tree,
 and having wrapped It in pure linen and spices, laid It in a new tomb.
 But on the third day Thou didst arise, O Lord, granting to the world great mercy.



Lamentations

Kievan Chant

The Lamentations, or epitaphios thrēnos in Greek, are sung on the eve of Great and Holy Saturday. Tonight is heard an extremely abbreviated version with only 3 verses from each Stasis; when done in full the first Stasis alone has more than 70 verses. The Lamentations are sung holding lighted candles around an icon in the form of a large embroidered cloth (also known as an Epitaphios), laid on a in the center of the church and adorned with flowers and greenery, representing Christ in the tomb. During the service (but omitted here), a verse from Psalm 118 (119), the longest Psalm in the scriptures, is sung between every verse of the Stasis. Note the triumphant, joyous melody heard in Stasis 3.

translation:

Stasis I

v1. - In a grave they laid Thee, my Life and my Christ, and the armies of the angels stood amazed as they sang the praise of Thy submissive love.

v2. - How, O Life, dost Thou die? How dost Thou dwell entombed, Who hast slashed through all the bonds in the realm of death, and hast raised the dead in Hades from their graves?

v3. - We exalt Thee, O Lord, O Christ Jesus, our King, and we venerate Thy passion and Thy burial through which Thou hast brought redemption from our sins.

(Visit our project page for full listing of text & translations: www.VoxMusica.net/RESOUND)

Paschal Troparion

Byzantine & Znamenny Chant

The Paschal troparion for the Orthodox is the joyous, triumphant culmination of 40 days of intense prayer and fasting. Even if a culture borrows heavily from Russian or Greek or other musical traditions for their hymns, surely it will have its own melody for the "Christ is Risen." This hymn is seen by many as the pinnacle of Eastern Christian spirituality: in dying, Christ has obliterated death and its powers of separation. It is sung extensively until the Feast of the Ascension of Christ on the 40th day after Pascha. Although there are many settings of the Troparion to choose from, tonight two of the most common are heard: the Greek melody, and a Russian melody arranged from Znamenny chant.

translation:

v1. - Let God arise! Let His enemies be scattered! [refrain]

v2. - Let them that hate Him flee from before His face! [refrain]

v3. - As smoke vanishes, so let them vanish as wax melts before the fire! [refrain]

v4. - So the sinners will perish before the face of God, but let the righteous be glad! [refrain]

v5. - This is the day which the Lord has made! Let us rejoice and be glad in it! [refrain]

v6. - Glory to the Father, and to the Son, and to the Holy Spirit, now and ever and unto ages of ages, amen. [refrain]

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

Bless the Lord, O My Soul *

Russian "Greek Chant"

Melodies labeled "Greek Chant" are a peculiar thing that pop up in Russian chant collections around the 17th century. The origins of this "Greek Chant" are debated among scholars, as the melodies certainly do not come from Greece, and are more in line with folk singing heard in the southern Slavic lands of the day. However, these melodies are found alive and well in our time, harmonized into 4-parts in Russian liturgical music. This "traditional" Russian melody has been made familiar to many western ears through Rachmaninoff's use of it in his setting of the Vigil service. The text consists of select verses from Psalm

103 (104), the Psalm either sung in part or read in full at the beginning of every Vespers service in the Orthodox Church (Vespers being included in the first section of the Vigil service).

translation:

Bless the Lord, O my soul.
Blessed art Thou, O Lord.
O Lord my God, Thou hast been magnified exceedingly.
Blessed art Thou, O Lord!
Confession and majesty hast thou put on.
Blessed art Thou, O Lord!
Upon the mountains shall the waters stand.
Wondrous are Thy works, O Lord!
Between the mountains will the waters run.
Wondrous are Thy works, O Lord!
In wisdom hast Thou made them all.
Glory to Thee, O Lord, Who hast made them all!
Alleluia, alleluia, alleluia, Glory to Thee, O God!

The Silent Song ⁺

Victoria Poleva (b1962)

Victoria Poleva (b1962), Kiev (Ukraine), graduated from the Kiev State P.I. Tchaikovsky Conservatoire (now National Music Academy of Ukraine) as a composer with Prof. Ivan Karabyts' and completed post-graduate studies in 1995 under Prof. Levko Kolodub. As an award winning composer, her compositions have been performed at many festivals in the Ukraine, as well as the National Symphony Orchestra of Ukraine, Kieve State Philharmonic Orchestra and the Neue Musik Zurich in Switzerland. ad; Since 1990 she has been a lecturer of music in the Music Information Technologies' Department at the National Music Academy of Ukraine. The Song of Silence (2008) is a setting of text written by Ukrainian composer Elena Chistaya, and dedicated to the memory of the late Ukrainian music critic Galina Mokreeva.

translation:

O God, the Quiet Light,
enlighten my soul with a silence,
sanctify my heart with a silence,
send an Angel to sing the song of a silence ...

Most Pure Theotokos ⁺

Victoria Poleva

Theotokos (Greek: Θεοτόκος, transliterated Theotókos) is the Greek title of Mary, the mother of Jesus used especially in the Orthodox theology. Its literal English translations include "God-bearer" and "the one who gives birth to God." Poleva's Most pure Theotokos is the third movement from her song cycle "Virgin's Canticles" (2002) a setting of the canonical text from the Canon of repentance to our Lord Jesus Christ. The Canon of Repentance to Our Lord Jesus Christ, is an Orthodox hymn whose the text is sung in Church Slavonic and following the tradition of Russian sacred choral music, is sung a cappella.

translation:

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



Six Choruses

Sergei Rachmaninoff (1873-1943)

Sergei Vasilievich Rachmaninoff (1873-1943) is widely considered one of the finest pianists of his day and, as a composer, one of the last great representatives of Romanticism in Russian classical music. His early influences include that of Tchaikovsky, Rimsky-Korsakov, and other Russian composers which gave way to a thoroughly personal idiom that included a pronounced lyricism, expressive breadth, structural ingenuity, and a tonal palette of rich, distinctive orchestral colors. The piano is featured prominently in Rachmaninoff's compositional output. He made a point of using his own skills as a performer to explore fully the expressive possibilities of the instrument. Even in his earliest works he revealed a sure grasp of idiomatic piano writing and a striking gift for melody. Such is the compositional writing of his *Six Choruses* (Op. 15), his first published choral work. Three years after graduating from the Moscow conservatory, Rachmaninoff took post at the Maryinsky Ladies School where he was inspired by his students and wrote these choruses for them. These songs are not a cycle, and use texts by 5 different poets, largely unknown to us (Lermontov, the author of 2, being the sole possible exception). Written in his early youth, the patriotism, morality, and compassion found in his works are echoed at the core of these choruses. Through its exquisite piano accompaniment and melancholy tinge these works vividly express deep emotions and illustrate poetic images of nature.

translation:

i. Glory to our People

Glory to our people, glory!

The fate of the people, their happiness, their peace and freedom come first!

In battles with enemies, peace and freedom are what our fathers have upheld for us.

We all, acting in love as a harmonious family

and strengthening the peace, shall advance the cause of freedom.

Glory to our people, glory! The cause of the people, their happiness,

Their peace and freedom come first!

Glory!

—N. Nekrasov

ii. Night

Softly the dark-winged night wafts above the earth;

Somewhere a mournful song is heard, ringed with a teardrop.

Away with you, melancholy tune!

The dark night shall pass, and, arising,

the triumphant daytime shall bring people happiness!

The tired earth shall be refreshed after being spellbound with sleep,

and a crimson dawn shall glisten in the clear blue sky!

—V. Ladizhensky

iii. The Pine Tree

In the wild north country a solitary pine tree stands upon a barren peak,

and it dreams, as it waves to and fro, clothed with powdery snow as with a robe.

And in its dreams it imagines that somewhere in a faraway desert,

in that land where the sun makes its rising, alone and in sadness,

upon a burning crag a beautiful palm tree grows.

—M. Lermontov

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