

Rachmaninoff *Vespers*

THURSDAY FEBRUARY 21, 2019 | 7:30 PM
ROCKEFELLER CHAPEL



THE UNIVERSITY OF
CHICAGO



Rockefeller
Memorial
Chapel

Rachmaninoff

Vespers

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The concert is approximately 55 minutes long with no intermission.
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All-Night Vigil (“Vespers”), Op. 37

Sergei Rachmaninoff (1873-1943)

- I. Call to Worship
- II. Bless the Lord, O My Soul
- III. Blessed is the One
- IV. O Gladsome Light
- V. Nunc Dimittis
- VI. Ave Maria
- VII. The Short Gloria
- VIII. Introduction to The Six Psalms
- IX. The Story of the Resurrection
- X. Hymn of the Resurrection
- XI. Magnificat
- XII. The Greater Gloria
- XIII. Today Hath Salvation Come
- XIV. When Thou Hadst Arisen
- XV. Hymn to the Mother of God

Rockefeller Chapel Choir
Micah Gleason, alto
Matthew Dean, tenor
Mark Dietrich, basso profundo
Glenn Miller, basso profundo
James Kallembach, conductor

ROCKEFELLER CHAPEL CHOIR

SOPRANO	ALTO	TENOR	BASS
Amber Ace	Kate Carter	Char Daston	Efraim Dahl
Corinna Christman	Nellie Conboy	Matthew Dean	Owen Hubbard
Ikumi Crocoll	Micah Gleason	William Hohnke	Gibson Morris
Genevieve Faber	Leslie Halverson	Andrew Kunze	Will Myers
Kaitlin Foley	Moira Harden	Darren Kusar	Liam Puknys
Natalie Leonard	Tae Kim	Daniel Morrison	Reiny Rolock
Varshini Narayanan	Louisa Richardson-Deppe	Keith Murphy	
Amelia Snoblin	Kenya Senecharles	Benjamin Oye	
Vivian Williams	Yuting Tan		

Matthew Dean, Slavonic diction coach

PROGRAM NOTES

SERGEI RACHMANINOFF'S ALL-NIGHT VIGIL, OP. 37 | By Mari Jo Velasco

Early in 1915, the choristers of the Moscow Synodal Choir received a new work dedicated to their late choir director, Stepan Smolensky. It was Sergei Rachmaninoff's sacred composition *Vsenoshchnoye bdeniye*, the *All-Night Vigil*, that captured their attention during this February rehearsal. The young chorister Alexander Smirnov describes it thus in his memoirs: "The task before us evoked a sense of joy both among the singers, and on the part of our conductor, Nikolai Mikhailovich Danilin, as could be perceived from his uplifted mood. This was due, in no small measure, to the dedication: for the Synodal Choir and School, the name S.V. Smolensky was sacred. We began to rehearse with a sense of emotion...."

Several weeks later at the concert première, the audience and critics raved. Though it was expressly forbidden to applaud after a sacred music concert, Rachmaninoff's piece was met with thunderous applause. Nearly a century later, the *All-Night Vigil* remains one of the most beloved sacred choral pieces in the repertoire.

Rachmaninoff dedicated this work to Smolensky in large part because the choir director had been a significant supporter of a renewed wave of sacred music composition using the treasured repertoire of old church chant. This renaissance of Russian sacred choral music, starting in the 1880s and lasting until the Bolshevik Revolution of 1917, later came to be known as the New Russian Choral School and included composers such as Tchaikovsky, Rimsky-Korsakoff, and Gretchaninoff. Rachmaninoff's *Vigil* is often seen as the culmination of this movement. When composing it, Rachmaninoff had several of these fellow Russian composers' previous settings as models. None, however, had integrated both traditional ecclesiastical chants and newly composed chant-like themes as seamlessly as Rachmaninoff. In fact, it is often difficult to distinguish Rachmaninoff's own chant "counterfeits" (as he named them) from the authentic chant melodies he borrowed and arranged. Moreover, Rachmaninoff's detailed use of certain melodic material provides a subtle thematic unity to the whole work that was unprecedented and remains unique in the Russian sacred choral repertoire.

As musicologist Vladimir Morosan notes, Rachmaninoff had a broad familiarity with Russian Orthodox church music and services, but intimate knowledge of the intricate liturgical meanings and church performance traditions was tougher terrain. This has much to do with the fact that what was sung and read would have been quite difficult to understand, because the modern Russian language had diverged from Church Slavonic since the seventeenth century. What is more, the liturgical and musical terminology of the service books was ambiguous and mystifying. Yet Morosan believes that Rachmaninoff's unfamiliarity with the world of liturgical music had the invaluable benefit of allowing the composer to set texts musically in ways that are highly attentive to the meanings conveyed and that depict nuances that older traditional musical settings had often missed. Naturally, some critics felt that Rachmaninoff had not given tradition its due, relying too much on individual subjective interpretation and not enough on inherited models. Moreover, his personal compositional approach ties into the ongoing debate as to whether the work was intended for performance in a church or as a concert, since this was not indicated by the composer. Several factors point, however, to the piece's fitting place within the sacred concert practice, and it has been almost exclusively performed in this context since its première.

The music of the Russian Orthodox Vigil at the turn of the twentieth century would have been a combination of both unchanging and context-specific hymns, sung on Saturday evenings and on the nights before major feast days. Yet Rachmaninoff's setting portrays more a concern for overall aesthetic unity and balance than a focus on the strict liturgical protocol. For example, Rachmaninoff borrowed melodic material variously from well-known Russian "Greek" chants and chants from Kiev, as well as from rarely-heard Znamenny chant, and worked with it freely (though respectfully) to achieve his artistic vision.

Rachmaninoff's beautiful vocal writing was meant particularly for the Russian choral voices of the renowned Synodal Choir. It is said that Rachmaninoff was met with some skepticism when his score revealed extremely low bass notes, sung by singers called the octavists, reaching even a B flat below the staff! These low male voices add a distinct coloring to the piece that seems to ground the music, providing a rooted profundity in play with the mystical spirituality conveyed at times by the high voices. According to old beliefs on chant, performing the old Znamenny chants should surprise the ear and let the truths contained in the chants penetrate the heart. For generations of listeners, Rachmaninoff has succeeded in reappropriating ancient liturgical chants, symbolizing the roots of Russian Orthodoxy, with his own expressive Romantic musical idiom, in a way that appeals greatly to an old Russian ideal. Furthermore, Rachmaninoff's *All-Night Vigil* also continues to hold a universal, highly spiritual power for singers and audiences alike.

TEXTS AND TRANSLATIONS

All-Night Vigil (“Vespers”), Op. 37

Sergei Rachmaninoff (1873-1943)

Glenn Miller, *Deacon*

Matthew Dean, *Priest*

Deacon: Vostanite. Gospodi, blagoslovi.

Priest: Slava sviatoy, i yedinosushchney
i zhivotvorashchey, i nerazdelney Troitse
fsegda, nine i prisno, i vo veki vekov.

Arise. Bless us, O Lord.

Glory to the holy, consubstantial,
life-creating, and undivided Trinity
always, now and forever, unto ages and ages.

I. CALL TO WORSHIP

The fourfold call to worship: each invocation begins with the marmoreal sound of full loud Russian chorus and dies away to a reverent hush.

Amin’.

Priiditye, poklonimsya Tsarevi nashemu Bogu.

Priiditye, poklonimsya i pripadyom

Khristu Tsarevi nashemu Bogu.

Priiditye, poklonimsya i pripadyom

samomu Khristu Tsarevi i Bogu nashemu.

Priiditye, poklonimsya i pripadyom Yemu.

Amen.

O come, let us worship before the Lord our maker.

O come, let us worship and fall down
before the Lord Christ, our God and maker

O come, let us worship and fall down

and kneel before the very Christ, our God and maker.

O come, let us worship and fall down before him.

II. BLESS THE LORD, O MY SOUL

To the melody of a Greek chant, this movement alternates alto solo (accompanied by low voices) with answering phrases by the upper voices of the chorus.

Amin’.

Blagoslovi, dushe moya, Gospoda.

Blagosloven yesi, Gospodi.

Gospodi Bozhe moy, vozvelichilsya yesi zelo.

Blagosloven yesi, Gospodi.

Vo ispovedaniye i v velelepote obleklsya yesi.

Blagosloven yesi, Gospodi.

Na gorakh stanut vody.

Divna dela Tvoya, Gospodi.

Posrede gor proydut vodi.

Divna dela Tvoya, Gospodi.

Vsya premudrostiyu sotvoril yesi.

Slava ti, Gospodi, sotvorivshemu vsya.

Amen.

Bless thou the Lord, O my soul.

Blessed art thou, O Lord my God.

O Lord my God, thou art become exceedingly glorious.

Blessed art thou, O Lord my God.

Thou art clothed with majesty and honor.

Blessed art thou, O Lord my God.

The waters stood above the mountains.

Marvelous are thy works, O Lord.

Among the hills flow the waters.

Marvelous are thy works, O Lord.

In wisdom hast thou made them all.

Glory to thee O Lord, who has made them all.

III. BLESSED IS THE ONE

The middle voices of the chorus, altos and tenors, have the psalm verses, and the full chorus the Alleluias and the first of the doxologies which are sprinkled throughout the service.

Blazhen muzh, izhe ne ide

na sovet nechestivyykh. *Alliluyia.*

Yako vest’ Gospod’ put’ pravednykh,

i put’ nechestivyykh pogibnet. *Alliluyia.*

Rabotayte Gospodevi so strakhom,

i raduytesya Yemu strepetom. *Alliluyia.*

Blazheni vsi nadeyushchiysya nan’. *Alliluyia.*

Blessed is the man that hath not walked

in the counsel of the ungodly. *Alleluia!*

For the Lord knoweth the way of the righteous,

but the way of the ungodly shall perish. *Alleluia!*

Serve the Lord with fear,

and rejoice unto him with reverence. *Alleluia!*

Blessed are all they that put their trust in him. *Alleluia!*

Voskresni Gospodi, spasi mya, Bozhe moy. *Alliluyia.*

Gospodne yest spaseniye,

i na lyudekh Tvoikh blagosloveniye Tvoye. *Alliluyia.*

Slava Otsu, i Synu, i Svyatomu Dukhu,

i nyne i prisno i vo veki vekov, amin’. *Alliluyia.*

Slava Tebe, Bozhe. *Alliluyia.*

Arise, O Lord; save me, O Lord my God. *Alleluia!*

Salvation belongeth unto the Lord,

and thy blessing is upon thy people. *Alleluia!*

Glory be to the Father, Son and Holy Spirit,

both now and ever and to ages and ages, Amen. *Alleluia!*

Glory be to thee O God. *Alleluia!*

TEXTS AND TRANSLATIONS

Mark Dietrich, *Deacon*

Deacon: Premudrost, prosti.

Wisdom, stand tall.

IV. O GLADSOME LIGHT

One of the oldest hymn-texts of the Christian faith, sung to Kiev melody. The radiant change of harmony just before the tenor solo is perhaps the most radical departure in the Vespers from “traditional” sounds.

Svete tikhi
Svyatyia slavy,
bessmertnago,
Otsa nebesnago,
svyatago blazhennago,
Iisuse Khriste!
Prishedshe
na zapad sontsa,
videvshe svet vecherni,

Gladsome Light
of the holy glorious
Immortal
and Heavenly Father
holy and blessed
Jesus Christ!
Now that we come
to the setting of the sun
we behold the light of evening

Poyem otsa, Syna, i svyatago Dukha, Boga,
Dostoin yesi vo vsya vremena
pet byti glasy prepodobnymi,
Syne Bozhi, zhivot dayay:
Temzhe mir Tya slavit.

We hymn the Father, Son, and Holy Spirit, God.
For meet it is that at all times
thou shouldst be praised by voices undefiled,
O Son of God, who givest life:
All the world doth praise thee.

V. NUNC DIMITTIS

Simeon's song is sung in a Kiev melody by solo tenor, but nonetheless this motet ends with the lowest note in the Rachmaninoff Vespers, a B flat below low C.

Nyne otpushchayeshi raba Tvoyego Vladyko,
po glagolu Tvoyemu s mirom;
Yako videsta ochi moi spaseniye Tvoeye,
yezhe yesi ugotoval
pred litsem vsekh lyudey,
Svet vo otkroveniye yazykov,
i slavu lyudey Tvoikh Izrailya.

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;
To be a light to lighten the Gentiles,
and to be the glory of thy people Israel.

VI. AVE MARIA

The quietest of the five quiet numbers, which form the Vespers section of the vigil service, the Ave Maria nonetheless builds to a momentary blood-red climax at the final line.

Bogoroditse Devo,
raduysya, blagodatnaya Mariye,
Gospod's tobouy:
Blagoslovenna Ty v zhenakh,
i blagosloven plod chreva Tvoyego,
Yako Spasa rodila yesi dush nashikh.

Virgin mother of God,
rejoice, 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 brought forth the Saviour who redeemed our souls.

TEXTS AND TRANSLATIONS

VII. THE SHORT GLORIA

The Gloria appears twice in the Vigil service. Here it is just the words of the angels to the shepherds which are set, rather than the full Gloria of the Western liturgies. The piece starts softly, but pealing Slavos from the chorus (to harmonies which would have seemed suspiciously modern in 1915) brings it to a glowing climax. Following the words of the angels is a short prayer set as simply as a hymnbook response and as beautifully as a major Rachmaninoff work.

Slava v vyshnikh Bogu, i na zemli mir,
v chelovetsekh blagovoleniye.
(Slava!)
Gospodi, ustne moi otverzeshi,
i usta moya vozvestyat khvalu Tvoyu.

Glory be to God on high and on earth peace,
goodwill towards all.
(Glory!)
Open thou my lips, O Lord,
and my mouth shall show forth thy praise.

VIII. INTRODUCTION TO "THE SIX PSALMS"

This is the introduction to the reading of the six psalms proper to the Matins for Easter. (The psalms themselves were not set by Rachmaninoff, but they would have been chanted in the service). Most of the Matins texts focus on the resurrection. Basses and altos have the tune, a Znamenny chant, in bold octaves, while tenors and sopranos accompany.

Khvalite imya, Gospodne. *Alliluyia.*
Khvalite, rabi, Gospoda. *Alliluyia.*
Blagosloven Gospod' ot Siona,
zhivy vo Ierusalime. *Alliluyia.*
Ispovedaytesya Gospodevi yako blag;
yako v vek milost' Yego, *Alliluyia.*
Ispovedaytesya Bogu nebesnomu,
yako v vek milost' Yego. *Alliluyia.*

Laud ye the name of the Lord. *Alleluia!*
O praise it, ye servants of the Lord. *Alleluia!*
Praised be the Lord out of Sion,
who dwelleth at Jerusalem. *Alleluia!*
O give thanks unto the Lord, for he is gracious,
and his mercy endureth forever. *Alleluia!*
O give thanks unto the God of heaven,
for his mercy endureth forever. *Alleluia!*

IX. THE STORY OF THE RESURRECTION

In the telling of the story of the resurrection, the narration, employing varying forces from the full chorus and occasional tenor solo, alternates with a refrain sung by the lower voices. The basis of the movement is a Znamenny chant.

*Blagosloven yesi, Gospodi,
nauchi mya opravdaniyem Tvoim.*

*Blessed be thy name, O Lord;
teach me the way of thy statutes.*

Angel' ski sobor udivisya,
zrya Tebe v mertvykh vmenivshasya;
smertnuyu zhe, Spase, krepost' razorivsha,
i s Soboyu Adama vozdvigsha,
i ot ada vsya svobozhdsha.

All the angel host were amazed
when they beheld thee among the dead;
yet destroying all the might of death, O Saviour,
with thyself thou didst deliver Adam,
and from Hades didst redeem us.

*Blagosloven yesi, Gospodi,
nauchi mya opravdaniyem Tvoim.*

*Blessed be thy name, O Lord;
teach me the way of thy statutes.*

Pochto mira s milostivnymi slezami,
"o uchenitsy, rastvoryayete?"
blistayasya vo grobe Angel
mironositsam veshchashe:
"Vidite vy grob, i urazumeyte,
Spas bo voskrese ot groba."

"Wherefore mingle ye the sweet smelling ointment,
O ye disciples, with your pitying tears?"
shining from the tomb spake the Angel
to the women bearing spices:
"Behold ye the tomb, and be of good cheer,
for he is not here, but is risen."

*Blagosloven yesi, Gospodi,
nauchi mya opravdaniyem Tvoim.*

*Blessed be thy name, O Lord;
teach me the way of thy statutes.*

Zelo rano mironositsy techakhu
ko grobu Tvoyemu rydayushchyya,
no predsta k nim Angel i reche:
"Rydaniya vremya presta,
ne plachite,
voskreseniye zhe Apostolom rtsyte."
*Blagosloven yesi, Gospodi,
nauchi mya opravdaniyem Tvoim.*

Very early came the myrrh-bearing women,
lamenting sorely, to the sepulcher:
but before them stood an Angel and said:
"The time of your mourning is past;
lament no more,
but go and tell the apostles that he is risen."
*Blessed be thy name, O Lord;
teach me the way of thy statutes.*

TEXTS AND TRANSLATIONS

IX. THE STORY OF THE RESURRECTION CONTINUED

Mironositsy zheny, s miry prishedshiya
ko grobu Tvoyemu, Spase, rydakhu,
Angel zhe k nim reche, glagolya:
“Shto s mertvymi zhivago pomyshlyayete?
Yako Bog bo voskrese ot groba.”

Slava Otsu i Synu i Svyatomu Dukhu,
Poklonimsya Otsu, i Yego Synove,
i Svyatomy Dukhu,
Svyatey Troitse vo yedinom sushchestve,
s serafimi zovushche:
Svyat, svyat, svyat, yesi Gospodi.
I nyne, i priso, i vo veki vekov,
Amin’.

Zhiznodavtsa rozhdshi, greka, Devo,
Adama, izbavila yesi,
Radost’ zhe Yeve v pechali mesto podala yesi:
Padshiya zhe ot zhizni, k sei napravi,
iz Tebe voplotiviyasya Bog i chelovek.
Alliluyia! Slava Tebe, Bozhe.

X. HYMN OF THE RESURRECTION

The preceding movement told the story of the resurrection: this movement sings a hymn in its praise. Tenors and basses (often in octaves) and sopranos and altos (in full harmonies) alternate in their praises.

Voskreseniye Khristovo videvshe,
Poklonimsya Svyatomu Gospodu Iisusu,
Yedinomu bezgreshnomu.
Krestu Tvoyemu poklanyayemsa Khriste,
i svyatoye voskreseniye Tvoye
poyem i slavim.

Ty bo yesi Bog nash,
razve Tebe inogo ne znayem
imya Tvoye imenuyem,
Priidite, vsi vernii,
poklonimsya Svyatomu Khristovu voskreseniyu:
Se bo priide Krestom
radost’ vsemu miru.
Vsegda blagoslovyashche Gospoda,
Poyem voskreseniye Yego:
raspyatie bo preterpev,
smertiyu smert’ razrushi.

Glenn Miller, *Deacon*

Deacon: Bogoroditsu i Mater Sveta, v pesneh vozvelichim.

When the myrrh-bearing women
drew nigh thy sepulchre, O Saviour, they mourned:
but an angel spake unto them, saying:
“Why seek ye the living among the dead?
As God he has risen from the grave.”

Glory to the Father, Son, and Holy Spirit.
Let us worship the Father with the Son
and the Holy Spirit,
The Holy Trinity, three in one and one in three;
let us cry with the angels
Holy, Holy, Holy, Lord God of Sabaoth,
as it is and shall be ever, world without end.
Amen.

Thou, O Holy Virgin, bringing forth the Lord,
ransomedst Adam
and gavest joy for sorrow unto Eve:
they whom from life had fallen are restored
by the Saviour incarnate of thee, both God and man.
Alleluia! Glory be to thee, O God.

We have seen thy resurrection, O Christ,
and adore thee, O Holy Lord Jesus,
for thou only art sinless.
We venerate thy cross, O Lord Christ,
and we praise and glorify
thy holy resurrection.

For thou art our God;
we know none other beside thee;
therefore we call upon thy Name.
O come hither, all ye faithful,
let us magnify Christ’s holy resurrection:
For behold, through the tree
joy hath come to all the world;
wherefore we bless the Lord evermore
and we sing his resurrection with joy
who suffered the shame of the cross,
conquering death by his death.

The Theotokos (God-bearer) and Mother of Light let us extol
in song.

TEXTS AND TRANSLATIONS

XI. MAGNIFICAT

The basses have the melody in the Magnificat proper, while the scherzo-like refrains (in italics) are sung by the upper voices. The tune of all the refrains is the same; Rachmaninoff carefully harmonizes each refrain differently.

Velichit dusha moya Gospoda,
i vozradovasya dukh moy o Boze Spase moyem.

*Chestneyshuyu kheruvim
i slavneyshuyu bez sravneniya serafim,
bez istleniya Boga Slova rozhdsheyu,
sushchuyu Bogoroditsu Tya velichayem.*

Yako prizre na smireniye raby Svoeyea,
se bo ot nyne ublazhat mya vsi rodi.

Chestneyshuyu kheruvim...

Yako sotvori mne velichiye Sil'ny,
i svyato imya Yego;
i milost' Yego v rody rodov boyashchymy Yego.

Chestneyshuyu kheruvim...

Nizlozhi sil'nyya so prestol,
i vosnese smirennyya;
Alchushchiya ispolni blag,
i bogatyashchiyasya otpusti tshchi.

Chestneyshuyu kheruvim...

Vospriyat Izrailya otroka svoeyego,
pomyanuti milosti,
Yakozhe glagola ko otsem nashim, Avraamu
i semeni yego, dazhe do veka.

Chestneyshuyu kheruvim...

Matthew Dean, *Priest*

Priest: Slava Tebe pokazavshemu nam svet.

My soul doth magnify the Lord
and my spirit hath rejoiced in God my Saviour.

*O higher than the Cherubim,
more glorious beyond compare than the Seraphim;
thou who undefiled barest God the Word,
Mother of God in very truth, we magnify thee.*

For he hath regarded the low estate of his handmaiden:
for behold, from henceforth all generations shall call me blessed.

O higher than the Cherubim...

For he that is mighty hath done to me great things,
and holy is his name,
And his mercy is on them that fear him from generation to generation.

O higher than the Cherubim...

He hath put down the mighty from their seat,
and hath exalted the humble and meek.
He hath filled the hungry with good things
and the rich he hath sent empty away.

O higher than the Cherubim...

He hath holpen his servant Israel,
remembering his mercy;
As he promised to our forefather Abraham
and his seed forever.

O higher than the Cherubim...

Glory to Thee who showed us light.

XII. THE GREATER GLORIA

This is the longest and most complex movement in the service. The text contains not only the body of the Gloria as known in the Western liturgy but also, at the end, a grab-bag of prayers and petitions, many from the Psalms. The section corresponding to the Western Gloria is fairly straightforward (note that while the melody of the opening is the same as that of the seventh movement of the Vigil, the harmonies are different), but the prayers are set in such a way that the words are difficult to follow even for someone who knows the text intimately: each part goes its own way, like a congregation praying multiple prayers. Everybody comes together for the final burst of Lord have mercy.

Slava v vyshnikh Bogu,
i na zemli mir, v chelovetsekh blagovoleniye.

Khvalim Tya, blagoslovim Tya,
klanyayemtsiya, slavoslovim Tya,
blagodarim Tya velikiya radi slavy Tvoyeya.
Gospodi Tsaryu nebesny,
Bozhe Otche, Vsederzhitel'yu,

Gospodi Syne Yedinorodny, Iisuse Khriste,
i Svyaty Dushhe.

Glory be to God on high,
and on earth be peace, good will towards all.

We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee for thy great glory,
O Lord God, heavenly king,
God the Father Almighty.

O Lord, the only begotten Son, Jesus Christ;
also the Holy Spirit.

TEXTS AND TRANSLATIONS

XII. THE GREATER GLORIA CONTINUED

Gospodi Bozhe, Agnche Bozhi, Syne Otech',
vzemlyai grekh mira,
pomiluy nas;
vzemlyai grekhi mira,
priimi molitvu nashu.
Sedyai odesnuyu Otsa,
pomiluy nas.

Yako Ty yesi, yedin svyat,
Ty yesi yedin Gospod', Iisus Khristos
v slavu Boga Otsa. Amin'.

[Sopranos and Altos]
Na vsyak den' blagoslovlyu Tya,
i voskhvalyu imya Tya,
vo veky i v vek veka.

[Tenors, while Sopranos and Altos repeat previous words]
Spodoby, Gospodi, v den' sey
bez grekha sokhranitsiya nam.

[Basses, while upper voices repeat preceding two lines]
Blagosloven yesi, Gospodi,
Bozhe, Otets nashikh,
i khval'no i proslavleno imya Tvoye
vo veky, amin'.

[Full Choir]
Budi, Gospodi, milost' Tvoya na nas,
Yakozhe upovakhom na Tya.

*[For the next nine lines two texts are being sung simultaneously: the italicized text as the principal line by the altos;
the other text as accompanied by the other voices.]*

Pomiluy mya.
Blagosloven yesi, Gospodi,
nauchi mya opravdaniyem Tvoim.

Istseli dushu moyu.
Blagosloven yesi, Gospodi,
nauchi mya opravdaniyem Tvoim.

K Tebe pribegokh.
Blagosloven yesi, Gospodi,
nauchi mya opravdaniyem Tvoim.

[Full Choir]
Gospodi, pribezhishche byl yesi nam
v rod i v rod.
Az rekh: Gospodi, pomiluy mya,
istseli dushu moyu, yako sogreshikh Tebe,
nauchi mya tvoriti volyu Tvoyu,
yako Ty yesi Bog moy,
yako u Tebe istochnik zhivota,
vo svete Tvoyem uzrim svet:
Probavi milost' Tvoyu vedushchim Tya.
Svyaty Bozhe, svyaty krepki,
svyaty bessmertny, pomiluy nas.

O Lord God, Lamb of God, Son of the Father,
that takest away the sins of the world,
have mercy upon us;
that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand
of the Father, have mercy upon us.

For thou only art holy;
Thou only art the Lord; thou only, Jesus Christ,
in the glory of God the Father.

[Sopranos and Altos]
Every day will I give thanks unto thee, O Lord,
and praise thy Name
for ever and ever.

[Tenors, while Sopranos and Altos repeat previous words]
Vouchsafe, O Lord this day
to keep us without sin.

[Basses, while upper voices repeat preceding two lines]
Blessed art thou, O Lord,
God of our Fathers,
praise and glorified be thy holy Name
for ever. Amen.

[Full Choir]
Let thy merciful kindness, O Lord, be upon us,
even as our trust is in thee.

Have mercy upon me.
Blessed art thou, O Lord;
teach me thy statutes.

Heal my soul.
Blessed art thou, O Lord;
teach me thy statutes.

I flee unto thee.
Blessed art thou, O Lord;
teach me thy statutes.

[Full Choir]
Lord, thou hast been our refuge
from generation to generation.
I said, Lord, be merciful unto me
and heal my soul, for I have sinned against thee.
Teach me to do the thing that pleaseth thee,
for thou art my God,
for with thee is the well of life,
and in thy light shall we see light.
Continue thy loving kindness unto those that know thee.
Holy God, holy, mighty,
holy, immortal, have mercy upon us.

TEXTS AND TRANSLATIONS

Slava Otsu i Synu i Svyatomu Dukhu,
i nyne i prisno, i vo veki vekov. Amin'.
Svyaty bessmertny, pomiluy nas;
Svyaty Bozhe, svyaty krepki,
svyaty bessmertny pomiluy nas.

Glory to the Father and the Son and the Holy Spirit,
as it was, is now, and shall be, world without end. Amen.
Holy, immortal, have mercy upon us.
Holy God, holy, mighty,
holy, immortal, have mercy upon us.

XIII. TODAY HATH SALVATION COME

The Vigil ends with three hymns. The first and shortest is a hymn to the resurrection using, again, a Znamenny chant.

Dnes' spseniye miru byst',
poyem voskresshemu iz groba,
i nachal'niku zhizni nasheya;
razrushiv bo smertiyu smert',
pobedu dade nam i veliyu milost'.

Today hath salvation come to earth;
let us praise our Saviour, risen from the tomb;
for he is the author of our life;
for destroying death by death,
he hath given us the victory and great favor.

XIV. WHEN THOU HADST ARISEN

The second hymn, as direct as the first but somewhat longer, is again set to a Znamenny chant.

Voskres iz groba,
i uzy rasterzal yesi ada:
razrushil yesi osuzhdeniye smerti,
Gospodi, vsya ot setey vraga izbavivy.
Yavivy zhe sebe apostolom Tvoim,
poslal yesi na propoved',
i temi mir Tvoy podal yesi vselenney,
Yedine mnogo milostive.

When thou hadst arisen from the tomb,
and burst the bonds of hell,
thou destroyedst the condemnation of death
O Lord, breaking the bonds of the enemy.
Revealing thyself to thine Apostles,
thou didst send them forth to preach thy Word,
granting thy peace through them to all the world,
O thou only all-merciful one.

XV. HYMN TO THE MOTHER OF GOD

The final hymn is a hymn to the Virgin, rounding off the Vigil service with a suggestion of the continuing adoration of the faithful. The melody is a Greek chant.

Vzbrannoy voyevode pobeditel'naya,
yako izbavl'shesya ot zlykh,
blagodarstvennaya vospisuyem Ti rabi Tvoi,
bogoroditse!
No yako imushchaya derzhavu nepobedimuyu,
ot vsyakikh nas bed svobodii,
da zovyom Ti:
raduysya nevesto nenevestnaya!

Heaven-elected chieftain of triumphant hosts,
since thou hast saved us from evil,
hymns of glad thanksgiving do thy servants offer unto thee,
thou who bearest God!
Do thou, to whom God hath given might invincible,
deliver us from every ill;
then shall we cry:
rejoice, O bride and ever maiden.

Liturgical bell tones and chants researched by Joseph Hubbard, Artistic Advisor, South Dakota Chorale

*Transliteration and translation courtesy of the Choral Arts Society of Washington
Original Russian edition from the Rachmaninoff Archives, Music Division of the Library of Congress*

Transliteration of the Russian text by John Peterson

English version compiled by Leonard Ellinwood and Wayne Shirley

Rockefeller Memorial Chapel thanks the Choral Arts Society of Washington for their generous permission to use this transliteration and translation

MUSICIANS



MICAH GLEASON has been recognized for her diverse performance abilities as a soloist, ensemble member, and conductor locally and abroad. Highlights include alto soloist in the Mozart *Requiem* and Bach *Magnificat*, the role of Polly Peachum in Britten's *The Beggar's*

Opera and Ms. Nolan in Menotti's *The Medium*; and a great variety of art song and chamber music. Recent performances have included SongFest's Celebration of Leonard Bernstein concert in Los Angeles, and Janacek's *The Diary of One Who Disappeared* with the Chicago Vocal Arts Consortium, as well as conducting choral works both in Chicago and abroad in Oxford. She currently serves as the alto section leader with the Rockefeller Chapel Choir at the University of Chicago.



MATTHEW DEAN is a versatile tenor well-regarded for his "ringing sound, cantorial fluency, and elegance" in ensembles and oratorios nationwide. As longtime artist in residence at Chicago's Rockefeller Chapel, the *Tribune's* John von Rhein has praised his "firm

vocalism and beautiful timbre" for Bach. Dean is founding managing director of both Schola Antiqua and The Rookery, and appears with The Rose Ensemble, Bella Voce, and The Newberry Consort in roles from cantors and peasants to scholars and kings. He has undergraduate and graduate training as a medievalist from the University of Chicago, and recently served as a Slavonic diction coach and soloist for the Rachmaninoff *Vespers* with South Dakota Chorale.



MARK DIETRICH received his Master of Music degree from the University of Cincinnati. While he will, if pressed, work in the world of opera, his first love has always been ensemble singing. He has performed and toured with more choirs and a cappella

groups than he could easily count, and spent twenty-one seasons with The Rose Ensemble, wherein he had the good fortune to meet Matthew Dean. He is delighted to be making his debut with the Rockefeller Chapel Choir.



GLENN MILLER is well-known for his unique basso profundo voice, specializing in Russian liturgical choral repertoire, which began with singing and recording the Rachmaninoff *Vespers* as a member of the Robert Shaw Festival Singers. He has performed and

recorded regularly with Conspirare (Austin), and was the featured soloist on this ensemble's recording, "The Sacred Spirit of Russia," which was awarded a Grammy in 2015 for Best Choral Performance. Other projects include two other recordings of the Rachmaninoff *Vespers*, one with the Choir of Men and Boys of St. Thomas Church Fifth Avenue under the direction of John Scott, and the recording by Gloria Dei Cantores, the St. Romanos Cappella, the Patriarch Tikhon Choir and the Washington Master Chorale under the direction of Peter Jermihov. As a member of Clarion Music Society in New York City, he performed in the New York premières of Maxmillian Steinberg's *Passion Week* and Alexander Kastalsky's *Memory Eternal* which were subsequently recorded and were Grammy-nominated in 2017 and 2019 for Best Choral Performance. Most recently he and two other internationally regarded oktavists, Adrian Peacock (UK) and Vladimir Miller (Russia) were featured soloists with the Princeton University Glee Club, the first time these three artists had performed together. Other engagements and recordings include AudiVi (Detroit), the Yale Choral Artists, and Schola Cantorum, the Santa Fe Desert Chorale, the Oregon Bach Festival, the Choir of St. Thomas Church Fifth Avenue, and the Choir of St. Paul's Cathedral, London. He is also director of music and organist at Kirk in the Hills in Bloomfield Hills, Michigan.

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