

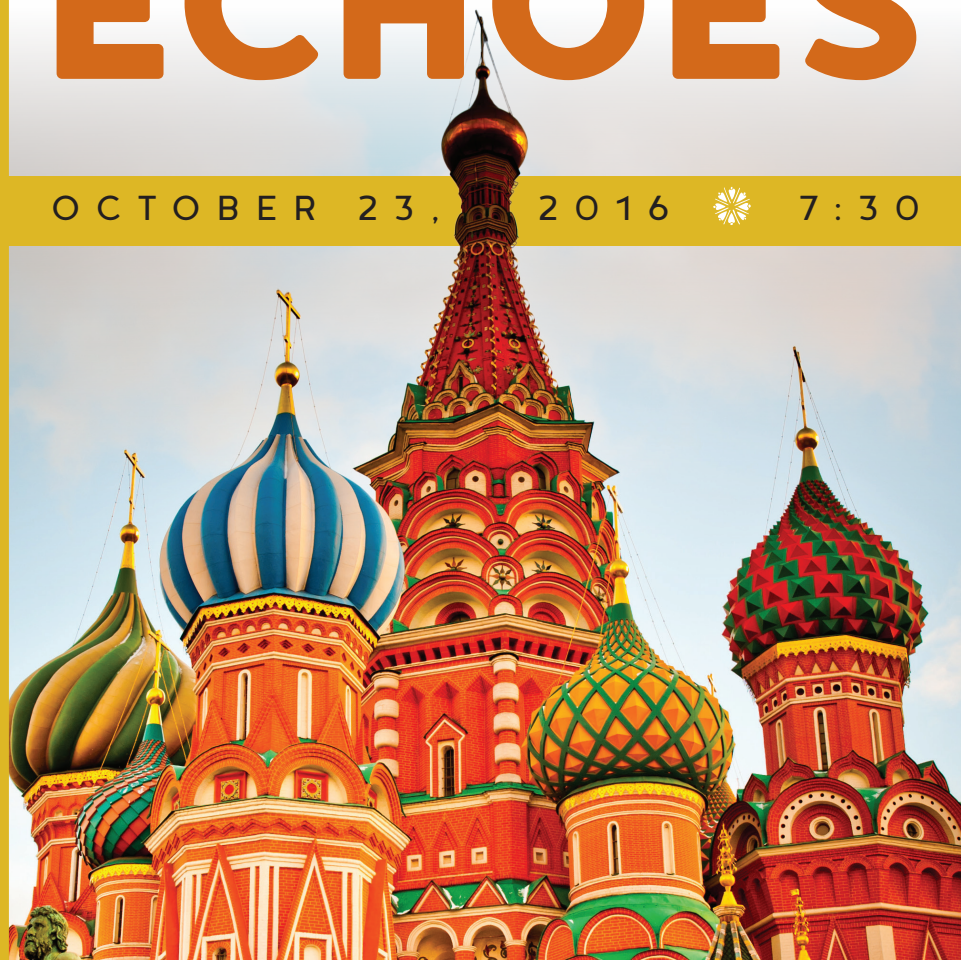
2016-2017 SEASON

Bach
SOCIETY of DAYTON
John Barry, Music Director
& Alan Crisbrough, Administrator

from Russia *to* Love

RUSSIAN ECHOES

OCTOBER 23, 2016  7:30



WE ARE SPONSORED BY:

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John Neely, Music Director
R. Alan Kimbrough, Accompanist

Thank you so much for joining us for this first concert of a marvelous Bach Society season! Beginning with tonight's "Russian Echoes" concert, there is still time to sign up for reduced-price season tickets for our entire four-concert 2016-2017 series. But don't delay—this evening is the final time you can get special subscription prices for all three remaining concerts of the "From Russia to Love" season.

Tonight will be magical—with selections from the haunting Rachmaninoff *All-Night Vigil*, Russian folk songs, a favorite from the music of Tschesnokoff, as well as the artistry of the amazing Russian Duo, Oleg Kruglyakov and Terry Boyarsky. But what else is in store this season?

On December 4, join us for our traditional and much-beloved "Sweet Sounds of the Holidays" concert, as we add a true Dayton gem, guitarist Jim McCutcheon, to our renowned collaboration with the Kettering Children's Choir Chorale and the Kettering Advent Ringers. Many say this concert is the definitive start to the holiday season—might that be true for you?

Mark March 5, 2017, on your calendar now, as J.S. Bach's *St. John Passion* is a must-see experience for all music lovers. Plan to invite friends and family members to join us as the Bach Society chorus, orchestra, soloists, and the Kettering Children's Choir Cappella offer one of the most compelling pieces of sacred music ever written. You won't want to miss it!

On May 14, 2017, love is in bloom all over Dayton as the Bach Society closes its season with a concert devoted to simply lovely music. Vaughan Williams' *Serenade to Music*, Daniel Pinkham's *Wedding Cantata*, Brahms' enchanting *Liebeslieder Waltzes* with chorus and soloists, and works by Franz Schubert and others will make your spring markedly more delightful and refreshing.

None of this happens without your energetic and faithful support. When you purchase tickets to individual concerts, when you subscribe for an entire season, and when you offer a generous donation to the Bach Society, you help ensure that great choral music will be part of Dayton's cultural scene not only now but also for the future. Please go to www.bachsocietyofdayton.org to buy tickets and donate tax-deductible dollars to help the Bach Society's music continue to resonate throughout the Miami Valley. We are deeply grateful that you are a companion with us on this journey.

Enjoy tonight's concert, and thank you all!

Proud member of





Bach Society of Dayton Chorus

Sopranos

Carla Ballou
 Jodi Blacklidge
 Joy Carter
 Kay Cherry
 Barbara Colaner
 Joan Crafton
 Susan Cromer
 Sharon Kohnle
 Rachel Spry Lammi
 Karen Linaberry
 Elaine Morris Roberts
 Connie Palmus
 Amy Potter
 Donna Reece
 Cathy Renfrow
 Shirley Richardson-
 McCourt
 Faye Seifrit
 Elizabeth Weibel
 Mary Ann Woods

Altos

Cynthia Bertleff
 Kim Bostic
 Madelyn Callender

Willow Cliffswallow
 Pamela Cooper-
 Servaites
 Helen Cripe
 Beverly Dean
 Carla J. H. Drye
 Peg Holland
 Ann Holzer
 Cynthia Karns
 Sharon Norton
 Barbara Piatt
 Pam Rauch
 Mary Beth Rodes
 Barbara Schramm
 Loraine Simard
 Andrea Smith
 Mary Tymeson
 Sara Vice

Tenors

Todd Berry
 Fred Bartenstein
 Joe Codispoti
 Mack Everly
 Marc Georgin
 Thom Meyer

William Miller
 Christopher Oldstone-
 Moore
 Kevin Samblanet
 Jerome Servaites
 William Spohn

Basses

Mike Bates
 Erick Beaven
 Gary Blacklidge
 Cullen Bower
 Marc Fleischauer
 David Grupe
 John Gummel
 Lew Hann
 Dick Hattershire
 Larry Hollar
 R. Alan Kimbrough
 Steve Makovec
 Dan Minneman
 David Jon Priebe
 Dave Roderick
 Mark Spencer
 John Stengel
 Marshall Wareham

The Bach Society of Dayton's mission is to perform and promote appreciation of choral music, both sacred and secular, including the music of Johann Sebastian Bach, and to nurture the next generation of choral singers. Through an annual concert series that features diverse repertoire and innovative collaborations and educational elements, the Bach Society provides musical excellence across the range of classical music. Generous funding support from foundations, government arts entities, underwriters, donors, and subscribers makes this possible. See more about us at www.bachsocietyofdayton.org.



John Neely is one of the most renowned musicians in the greater Dayton region. He has been Music Director of the Bach Society of Dayton since its inception in 2002. His engaging personality, abundant musical skills, and ability to nurture musicians of varied ages make him the ideal musical leader of the Bach Society. For 35 years John Neely has been Associate Pastor for Music at Westminster Presbyterian Church in downtown Dayton. A superb organist and choral director, he leads an active music program for all ages at Westminster Church, with five singing choirs and

three handbell choirs. Westminster offers musical programs that nourish the entire region.

Neely holds degrees from Duquesne University, Union Theological Seminary School of Sacred Music, and Pittsburgh Theological Seminary. He is an ordained Presbyterian minister. Prior to coming to Dayton he taught at Washington and Jefferson College in Washington, Pennsylvania, and at Mt. Union College in Alliance, Ohio. He has held leadership roles in the American Guild of Organists and the Presbyterian Association of Musicians. Neely is active in the tri-state area as an organ recitalist and choral clinician.



R. Alan Kimbrough, a professor of English at the University of Dayton, is well known within the Dayton arts community as an outstanding organist-accompanist. Dr. Kimbrough was the accompanist for the former Dayton Bach Society from 1974 to 2002. He is a long-time member of the American Guild of Organists and is currently a co-organist at the First Baptist Church of Dayton.

Concert Preview

Russian Duo is an international project, born out of a love of traditional music and classical elegance. **Oleg Kruglyakov** is a balalaika virtuoso from Siberia and **Terry Boyarsky** is an American concert pianist. Together they have joined forces to perform vibrant, magical concerts. Their program combines the diverse flavors of traditional Russian music, lilting voices, chamber music classics, and unique transcriptions of favorites from around the world. Russian Duo presents a remarkable genre of compositions originally written for this three-stringed, triangular instrument, stemming from the 1800s. In addition, their classical repertoire includes chamber music by such composers as Handel, Dvořák, Schubert, Mozart, Liszt, Boccherini, Bach, Rimsky-Korsakov, and de Falla. Russian Duo is a celebration of cross-cultural creativity, exploring the range of possibilities offered by the combination of balalaika, voice, and piano. The Duo takes audiences across the span of Russian culture, ranging from humorous pieces, elaborate sets of variations, pulsating dance music, rhythmic folk songs, gypsy melodies, and lyrical romances. The range of repertoire encompasses their arrangement of the 1918 American “Russian Rag” based on Rachmaninoff’s C# minor Prelude to a taste of Soviet culture with Trostyansky’s “Grotesque & Reflection.” Examples of favorites from other countries include *Tico Tico* (Brazil), Oginski’s *Polonez*, *Sky Tango* (France), and *Czárdás* (Hungary). On the right occasion, they even get into bluegrass with “Old Banjo” and enjoy presenting some tantalizing movie music with “Amphibian Man.” While it is unusual for conservatory-trained musicians to have the freedom and spontaneity of folk musicians, it is just as rare for folk musicians to play with the precision and ensemble of Russian Duo. For the first time, they are joining with the Bach Society of Dayton to help bring an exceptional collaboration of folk, traditional, and classical music to life.



Guest Artists



Tony Burdette, tenor, has performed as a concert soloist with the Hartnell Chorus (CA), Asheville Choral Society (NC), Jefferson Choral Society (VA), The Chorus of the Blue Ridge (VA), Bach Society of Dayton, Hamilton-Fairfield Symphony Orchestra, Lebanon Symphony Orchestra, Bach Association of Cincinnati, CCM Philharmonia Orchestra, Northern Kentucky Community Chorus and Orchestra, Marietta College, and Alderson-Broaddus College in such works as J.S. Bach's *Christmas Oratorio* and *St. John Passion*, Handel's *Messiah* and *Israel in Egypt*, Mendelssohn's *St. Paul*, Orff's *Carmina Burana*, C.P.E. Bach's *Magnificat*, and many others. He regularly appears with Cincinnati Opera and as a recitalist. In January 2016, Tony made his solo debut in Carnegie Hall in New York City as the tenor soloist in Dan Forrest's *Requiem for the Living*.

Tony earned a Master's Degree in Vocal Performance from the University of Cincinnati College-Conservatory of Music (CCM). He also has Bachelor of Arts degrees in Vocal Performance, Church Music, and Music Education from Alderson-Broaddus College (Philippi, West Virginia). At CCM, Tony was a tenor soloist in J.S. Bach's *Christmas Oratorio*. In addition, he performed the following roles in the opera program: Journalist in Poulenc's *Les Mamelles de Tirésias*, Gelsomino in Rossini's *Il Viaggio à Reims*, and Tamino in scenes from Mozart's *Die Zauberflöte*. Of his performance as the Journalist, *Opera* magazine wrote, "...it was delicately sung and hilariously acted." As an undergraduate, Tony won a statewide competition in West Virginia earning the opportunity to participate in a masterclass with opera legend, Marilyn Horne.

Also an accomplished conductor, Tony is the Founding Artistic Director and Conductor of Voices of the Commonwealth, a 75-member adult chorus in the Cincinnati/Northern Kentucky metro area with a reputation of presenting high quality and innovative choral programs. Formerly, he served as the Associate Conductor and Chorus Director for the Lebanon Symphony Orchestra, student conductor of the Alderson-Broaddus College choirs, and has served as the conductor of adult and children's church choirs for nearly 20 years.

Tony has led choirs and orchestras in major works such as Handel's *Messiah*, Orff's *Carmina Burana*, Vaughan Williams' *Dona Nobis Pacem*, Fauré's *Requiem*, Schubert's *Mass in G*, Robert Ray's *Gospel Mass*, Mozart's *Solemn Vespers*, and the Cincinnati regional premier of Dan Forrest's *Requiem for the Living*. In addition, he has produced innovative choral programs and collaborations with area high school and church choirs, community and civic groups, and professional instrumentalists and soloists. He has directed honor choirs and is sought out as an adjudicator for choral festivals and solo and ensemble festivals.

Oleg Kruglyakov, balalaika, was born in Omsk City, Siberia, Russia in 1966. Many of his early experiences growing up centered around singing together with family members. He has a keen ear for musical styles and a deep respect for cultural tradition. He is fascinated by the history of the Russian people and well-versed in the etymology of the Russian language. Oleg began playing the balalaika at age 7 and later was educated in the classical style at the renowned Ekaterinburg Conservatory, studying conducting as well as teaching balalaika. He is a protégé of Yevgeny Grigorovich Blinov, the foremost balalaika virtuoso of the Soviet Union, who has performed the world over and added many beautiful pieces of music to the balalaika-piano duo repertoire. While in conservatory Oleg had the opportunity to perform with many types of ensembles, including an ethnic music singing group. He taught at the Irkutsk School of Music, Perm College of Music, and the Perm Institute of Culture. Oleg moved to the United States in 1998 to become part of "Moscow Nights" touring extensively in Canada, Alaska and 45 states in the Continental United States and had the honor to perform at the United Nations. In addition to his many talents, Oleg has also participated in theatre productions. He took the role of a cello-playing prisoner in the State Tumen Drama Theatre. He had a cameo appearance performing in Chekhov's "Three Sisters" with the Chagrin Falls Performing Arts Academy, coaching the cast in Russian folk songs and choreography. In 2007 he formed the "Russian Duo" with Terry Boyarsky. They have given workshops as part of their mission to share Russian culture and demonstrate the art of collaboration. Oleg has performed as balalaika soloist with many Folk Russian groups. From 1989 to 1991 he toured Moscow, St. Petersburg, Siberia, and Ukraine with the Urals State Folk Choir. For three years Oleg played with the band "Siberian Mosaic" touring the Irkutsk region of Siberia and with the Urals Folk Ensemble "Prikamie" performing in France, Belgium, Denmark, Germany, Malta, and Turkmenistan. He has participated in many International Festivals, among them the Folklore du Monde Festival de Bray-Dunes and has been commissioned to create arrangements and compose music for other groups.

Terry Boyarsky, pianist, is a movement specialist, singer and ethnomusicologist who believes that every person is musical. Her search for musical collaboration led her into chamber music, choral singing, folk dance, coaching, accompanying dance, and creating ceremony. She has collaborated with singers and dancers across the four continents. Terry holds a BA in psychology from Reed College, a BM in Eurhythmics from Cleveland Institute of Music, and an MA in Ethnomusicology from Kent State University. Her piano teachers include Fred Rothchild, Rebecca Penneys, Jeanean Dowis, James Tannenbaum, and coaching with Vitya Vronsky Babin. She has training from the Dalcroze School in New York City, two levels of Orff Schulwerk, and was one of sixteen Ohio artists selected to participate in the Kennedy Center for the Arts Seminars "Artists as Educators" from 2004 to 2007. She has been in "Who's Who" since 2000. Terry has taught and created events for institutions such as the Dalcroze Society of America, American Orff-Schulwerk Society, Society for Ethnomusicology, Cleveland Institute of Music, University of Hawaii, Rowe Center (Massachusetts), Kasetsat University in Bangkok, Thailand, Bard

College Conservatory of Music, and Atlanta Symphony Orchestra. Terry is a Teaching Artist for Center for Arts-Inspired Learning, Kennedy Center's Ohio State-Based Initiatives, and Ohio Arts Council. She has published articles in the Orff Echo, American Dalcroze Journal, Seminars in Neurology, and Teaching Artist Journal. She presents workshops on arts integration and Dalcroze Eurhythmics nationally. She has taught children, disadvantaged youth, amateur adults, learning disabled, educators, and conservatory students around the world. She sings with the Cleveland Orchestra Blossom Festival Chorus and Choral Arts Cleveland. In November 2014, Terry collaborated with Taipei puppeteer Mi-Chen Chiu and Cleveland-based dancer Tom Evert, to create "Young Dreams - Life in 3 Parts," an intimate work of puppetry, dance, and music, sponsored by Cleveland Foundation Creative Fusion Program. She has been performing with Oleg Kruglyakov as "Russian Duo" since 2007.

Christi Wilson has been active in Dayton's classical music arena for many years as organist, chorister, accompanist, and handbell ringer. She received a music degree from Miami University where she studied organ performance with Dr. Eugene Hill and accompanied the Choraliers, a premier women's choir. After college, Christi was the organist at the Second Church of Christ Scientist and was a founding member of Coventry Green, a professional *a cappella* vocal ensemble that performed in southern Ohio for nearly 30 years. She has been deeply involved in the music programs at both Westminster Presbyterian Church and the Kettering Seventh-Day Adventist Church, accompanying and singing in the choirs, ringing handbells, and playing the organ. Christi has just retired after 33 years at LexisNexis, most recently as a data entity steward.

Program Notes

Pavel Tschesnokoff (1877-1944) wrote some 500 choral works, 80% of them to sacred texts used for the Russian Orthodox liturgy. "Salvation Is Created" (1912) is probably his best-known composition, a communion hymn based on a Ukrainian chant melody. Tschesnokoff also worked as a conductor and taught choral conducting in Moscow. After the Bolshevik Revolution and the subsequent banning of sacred music, Tschesnokoff composed exclusively with secular texts. He became the choirmaster at Christ the Savior Cathedral in Moscow and conducted the choirs of the Bolshoi Theater and the Moscow Academy. But when the cathedral was demolished in 1933, on orders from Stalin, Tschesnokoff became so distraught that he stopped composing altogether. (Information based on an artist biography by Robert Cummings.)

Sergei Rachmaninoff (1873-1943), a contemporary of Tschesnokoff, composed and premiered the *All-Night Vigil*, Op. 37, in 1915. The first performance was a benefit for the Russian war effort in World War I, and it was so successful that it was performed five more times within a month. But following the 1917 Bolshevik Revolution, religious music was condemned.

Sometimes referred to as Rachmaninoff's *Vespers*, the set of fifteen a cappella pieces actually set text associated with the Russian Orthodox offices of Vespers (the first six), Matins (the next eight), and Prime (the last). The combination of these night-time offices was typical for the vigils of major feasts and often used for Saturdays as well; the completion of the entire three offices could take up to three hours, but not all night from dusk to dawn.

Today's performance includes seven of the fifteen compositions (Numbers 1, 3, 4, 5, 7, 8, and 15). Not only does this selection cover material from all three offices, it provides a representative sampling of Rachmaninoff's compositional styles. The scores identify the chant sources Rachmaninoff used—two Greek chants (for Nos. 2 and 15), two Kiev chants (Nos. 4 and 5), and five of the oldest Orthodox monophonic chants, sometimes called Znamenny chants (Nos. 8, 9, 12, 13, and 14). For the remaining numbers, Rachmaninoff invented the chant elements, but made them sufficiently imitative to call them "conscious counterfeits." The language throughout is Church Slavonic, the language of the Russian Orthodox Church.

The various selections also demonstrate the range of tempi that Rachmaninoff stipulated for the collection, from the sprightly poco allegros to the more stately adagios. Sometimes Rachmaninoff uses regular rhythms in traditional meters; at other times, as in the very first number, the rhythms are completely free and the only measure bars in the entire piece after the initial "Amin" come at the end of each complete sentence. The dynamics are similarly varied, from hushed pianissimos to fortissimos.

Rachmaninoff achieves a remarkable variety of textures as well. The entire set is scored for four-part a cappella choir, SATB. But sometimes voices double each other; sometimes Rachmaninoff uses only two or three of the four vocal sections; and frequently he employs divisi writing, sometimes splitting a section into three voices. The densest configuration may come at

the end of No. 7, the verses before the psalms, which reaches a pianissimo climax with sopranos, tenors, and basses all divided into three parts each and the altos into two, for a total of eleven parts.

Writing for the San Francisco Choral Society, Nina Anne Greeley has provided commentary on the individual numbers included in today's performance (<http://www.sfchoral.org/site/night-vigil/>):

"The Vigil begins with the traditional call and response between the Deacon and Priest . . . The choir then breaks into the invitation to prayer, No. 1: 'Come, let us worship.' . . . 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.' 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.

"The text of No. 5, 'Lord, Now Lettest Thou,' is taken from the story of Simeon in the Gospel of Luke . . . 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!'

"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.'

"No. 8, 'Praise the Name of the Lord,' features 'two musical layers . . . the muscular anamenny chant sung by the altos and basses, while above it, the sopranos and tenors hover and swirl like choirs of cherubim and seraphim.' 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."

Among the various recordings, including several by Russian singers, the 1999 recording by Stephen Cleobury and the Choir of King's College Cambridge has received particularly enthusiastic reviews. Although titled "Vespers," it actually contains Rachmaninoff's Op. 37 in its entirety.

Alexander Borodin (1833-1887) was one of a group of five prominent composers active in Saint Petersburg in the nineteenth century and known as "The Mighty Handful," "The Five," "The Balakirev Circle," and "The New Russian School." The group—Mily Balakirev, César Cui, Modest Mussorgsky, Nikolai Rimsky-Korsakov, and Alexander Borodin—met from 1856 to 1870, in an effort to produce a specifically Russian kind of classical music, freed from the domination of European influences.

Borodin became preoccupied with his opera *Prince Igor* in 1868 but left the opera still unfinished when he died. It was completed by Rimsky-Korsakov and Alexander Glazunov. "The Polovtsian Dances" is probably not only the best-known part of the opera but Borodin's best-known composition. Audiences may find the music familiar because it, along with music from his string quartets, was later adapted for the 1953 American musical *Kismet*, notably in the songs "Stranger in Paradise" and "And This Is My Beloved." (In 1954, Borodin was posthumously awarded a Tony Award for his contributions to this show.) Borodin's opera recounts the attempts by the Russian Prince Igor and his army to conquer the barbarous Polovtsians. Prince Igor and his son are captured by the Polovtsian leader Khan Konchak, who calls on his slaves to help in the lavish entertainment of the Russian prisoners by performing these dances, the climax to the opera's second act.

"Kalinka"

"Kalinka Malinka" is probably the most known Russian folk song ever. I doubt anything we ever created can compare to "Kalinka" in popularity! By the way, it's not folk. Some historians claim the song was written by Russian composer Ivan Petrovich Larionov in 1860 for a theater performance. A pity he didn't live to see his creation becoming an international hit! "Kalinka" means "Viburnum". . . . I guess it could be an official anthem of "Greenpeace" - the song is totally about nature! As I said, "kalinka" is a Snowball Tree, or Viburnum, while "-ka" means "small". You do the math.

"Kalinka Malinka" doesn't make much sense if you listen to the words, but the song is about nature, not meaning. It always brings the pictures of quiet Russian summer somewhere far, far away from Moscow. The birds are singing, the sun is shining and the trees are rustling quietly under the wind. Such bliss! No wonder our ancestors worshipped nature...although he does ask a girl to love him at the end!

(<http://www.moscow-russia-insiders-guide.com/kalinka-malinka.html>)

Russian Echoes

“Salvation is Created” Pavel Tschesnokoff (1877-1944)
Salvation is created in midst of the earth, O God, O our God. Alleluia.
(English adaptation by N. Lindsay Norton)

Excerpts from *The All-Night Vigil, Op. 37*
Sergei Rachmaninoff (1873-1943)

No. 1
Priidite, poklonimsya

Amin’.

Priidite, poklonimsya Tsarevi nashème Bogu.

Priidite, poklonimsya i pripadem Khristu Tsarevi nashèmu Bogu.

Priidite, poklonimsya i pripadem Samomu Khristu Tsarevi i Bogu nashèmu.

Priidite, poklonimsya i pripadem Yemu.

Amen.

O come, let us worship God our King.

O come, let us worship and fall down before Christ, our King and God.

O come, let us worship and fall down before the very Christ, our King and our God.

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

No. 3
Blazhèn muzh

Blazhèn muzh, izhè ne ide na sovet nechestivikh.

Alliluiya, alliluiya, alliluiya.

Yako vest’ Gospot’ put’ pravednikh, I put’ nechestivikh pogibnet.

Alliluiya, alliluiya, alliluiya.

Rabotayte Gospodevi so strakhom, i raduytesya Yemu s trepetom.

Blazhèni fsi nadeyushchiisya nan’. Alliluiya, alliluiya, alliluiya.

Voskresni, Gospodi, spasi mya, Bozhè moy. Alliluiya, alliluiya, alliluiya.

Gospodne yest’ spaseniye, I na lyudekh Tvoikh blagosloveniye Tvoye.

Alliluiya, alliluiya, alliluiya.

Slava Ottsu, i Sinu, I Svyatomu Dukhu, i nine i prisno i vo veki vekov. Amin’.

Alliluiya, alliluiya, alliluiya, slave Tebe, Bozhè.

Blessed is the man that walketh not in the counsel of the ungodly. Alleluia (x3)
For the Lord knoweth the way of the righteous, and the way of the ungodly shall perish. Alleluia.

Serve the Lord with fear, and rejoice unto Him with trembling. Alleluia.

Blessed are all they that put their trust in Him. Alleluia.

Arise, O Lord: Save me, O my God. Alleluia.

Salvation belongeth unto 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, alleluia. Glory to Thee, O Lord. (x3)

No. 4**Svete tikhiiy**

*Svete tikhiiy svyatiya slavi, Bessmertnago, Ottsa Nebesnago,
Svyatago, Blazhennago, isuse Khriste.
Prishetshe na zapad solntsa, videfshe svet vecherniy, poyem Ottsa,
Sina I Svyatago Dukha, Boga.
Dostoin yesi vo fsya vremena pet biti glasi prepodobnimi, Sine
Bozhiiy, zhivot dayay, temzhe mir Tya slavit.*

O gladsome radiance of the holy glory of the Father immortal, heavenly, holy, blessed, Jesus Christ!
In that we now are come unto the setting of the sun, and behold the light of even, we hymn Thee,
Father, Son, and the Holy Spirit, God.
For meet is it that at all times Thou shouldest be magnified by voices propitious, O Son of God, who bestowed life. For which cause all the world doth glorify Thee.

No. 5**Nine otopushchayeshi**

*Nine otopushchayeshi raba Tvoyego, Vladiko, po glagolu
Tvoyemu s mirom,
Yako videsta ochi moi spaseniye Tvoye, yezhe yesi ugotoval pred litsem vsekh
lyudye,
Svet vo otkroveniye yazikov, I slavu lyudye Tvoikh Izrailiya.*

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.

No. 7**Shestopsalmiye**

*Slava v vishnikh Bogu, I na zemli mir, f chelovetsekh blagovoleniye. (x3)
Gospodi, ustne moi otverzeshi, I usta moya vozvestyat khvalu Tvoyu.*

Verses before the Six Psalms
Glory to God in the highest, and on earth peace, good will toward men. (x3)
O Lord, open Thou my lips and my mouth shall show forth Thy praise.

No. 8**Khvalite imya Gospodne**

*Khvalite imya Gospodne. Alliluiya.
Khvalite, rabi Gospoda. Alliluiya.
Blagosloven Gospod' ot Siona, zhiviy vo Iyerusalime. Alliluiya.
Ispovedaytesya Gospodevi, yako blag. Alliluiya.
Yako v vek milost' Yego. Alliluiya.
Ispovedaytesya Bogu nebesnomu. Alliluiya.
Yako v vek milost' Yego. Alliluiya.*

Praise the name of the Lord. Alleluia.
Praise the Lord, O ye servants of the Lord. Alleluia.
Blessed be the Lord out of Zion, who dwelleth at Jerusalem. Alleluia.

O confess ye unto the Lord, for He is gracious. Alleluia.
For His mercy endureth forever. Alleluia.
O confess ye unto the God of heaven. Alleluia.
For his mercy endureth forever. Alleluia.

No. 15

Vzbrannoy Voyevode

*Vzbrannoy Voyevode pobeditel'naya, yako izbavl'shèsyà ot zlíkh,
Blagodarstvennaya vospisuyem Tí rabi Tvoi, Bogorodítsè:
No yako imushchyaya derzhavu nepobedimuyu, ot fsyakikh nas bet
Svobodi, da zovem Tí: raduysya, Nevesto Nenevestnaya.*

To thee, the victorious Leader, defender of our souls! In that we are delivered from evil, as thy servants, O Mother of God, we offer unto thee the songs of thanks and victory. But inasmuch as thou hast power invincible, from all calamity deliver us, that we may cry unto thee: Hail, O ever-virgin bride!

Polovtsian Dances (from *Prince Igor*)

Alexander Borodin (1833-1887)

R. Alan Kimbrough and Christi Wilson, Pianists

Fly away on gentle breezes; fly swiftly, songs of love, to greet our homeland, where once we lived in hope and knew no sorrow, where once we sang, rejoicing in our freedom.

There beneath the burning sky languid breezes cooled us, there the cloud-capp'd mountains dream above the silver sea; there our days were long and carefree amid the sunlit hills and shady meadows, and there the scent of roses in the valleys once filled the sultry air with sweetest perfume, there roses blossomed and fertile vineyards yield sweet wine. There skylarks sing. Fly away, our songs of freedom!

Glory, honour, praises to our Khan! Fearless, mighty, ruthless warrior, hail! Sing his praise! Great Konchak, praise him! Fiercer than the scorching midday sun! None can equal him in splendour, none! Slaves and captives, all acclaim him, all acclaim his glorious name.

Glory, honour, praises to our Khan! . . . Braver far than all before you! Great Khan Konchak! Praise our Khan, Khan Konchak!

Dance and sing for Konchak's pleasure, let all people praise him singing! Let all people please him dancing! Offer songs of homage to our glorious Khan Konchak! Praise Khan Konchak!

Text by the composer. David Lloyd-Jones, translator.

* * * * *

INTERMISSION

* * * * *

Russian Duo - Oleg Kruglyakov & Terry Boyarsky

Blooming Flowers/Volinka - Traditional, arr. Boris Troyanovsky

Polonaise - Vasily Andreyev

Volga Tunes - Nicolai Rizol'

By the Sky, By the Blue - Traditional, arr. Shalov

Vanyusha - Traditional

Mail Troika - Nicolai Budashkin

Russian Rag - George Cobb, arr. Boyarsky/Kruglyakov

Amphibian Man - Andrei Petrov

Kalinka Concert Variations - Vera Gorodovskaya

Bach Society of Dayton

Tony Burdette, Tenor

“Kalinka” (Russian folk song)

arr. Stan Engebretson

*Kalinka, Kalinka, Kalinka maya!
Fsadu yagada malinka,
Malinka, maya! Eh!
Pod sosno yu,
Pod, zel yenoynu,
Spat' polozhitye vi menya, Ah!
Ay, liuly, liuly.
Sosyonushka,
Tizel yekaya,
Nye shu miti nada mnoy, Ah!
Kalinka, Kalinka, Kalinka maya!
Fsadu yagada malinka,
Malinka maya!*

Little red berry, red berry, red berry of mine!
In the garden (there is) a berry - little raspberry, raspberry of mine!
Ah, under the pine, the green one,
Lay me down to sleep,
Oh-swing, sway, Oh-swing, sway,
Lay me down to sleep.

Please join us for a reception in the Fellowship Hall following the concert. The Bach Society of Dayton extends appreciation to the Friends of the Bach Society for providing this opportunity for refreshment and conversation.

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The Bach Society is deeply grateful to Charles Berry for generously sponsoring the recording our all our concerts this year and for later broadcast on Discover 88.1 and 88.9.



This program is funded in part by a grant from the Ohio Arts Council fund supporting Ohio artists on tour.

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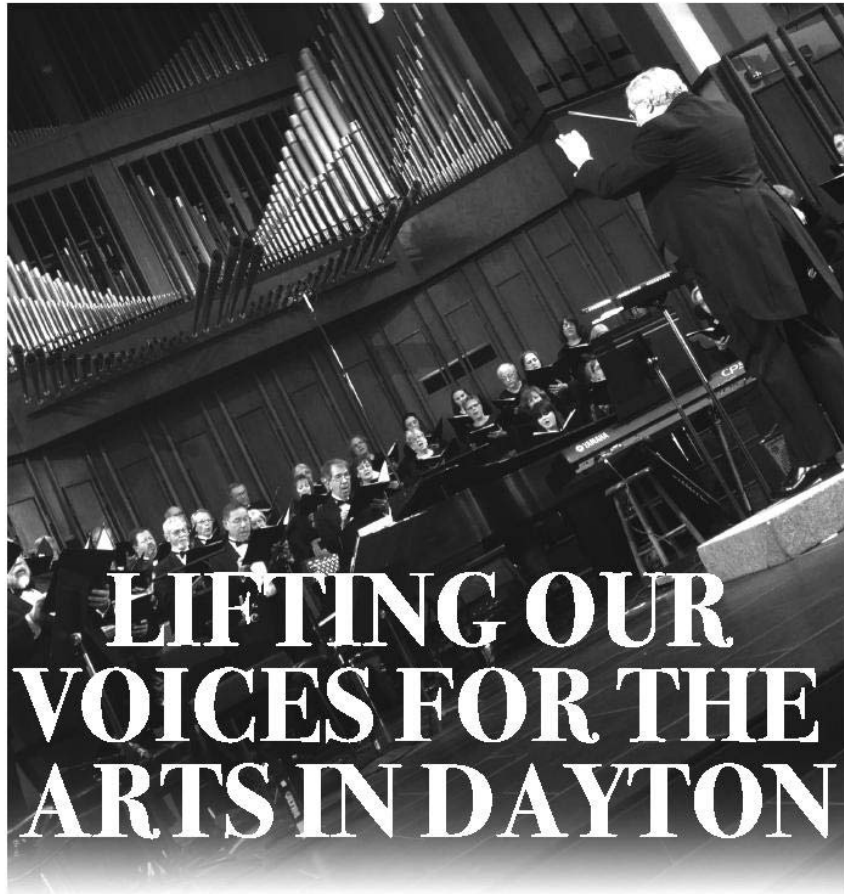
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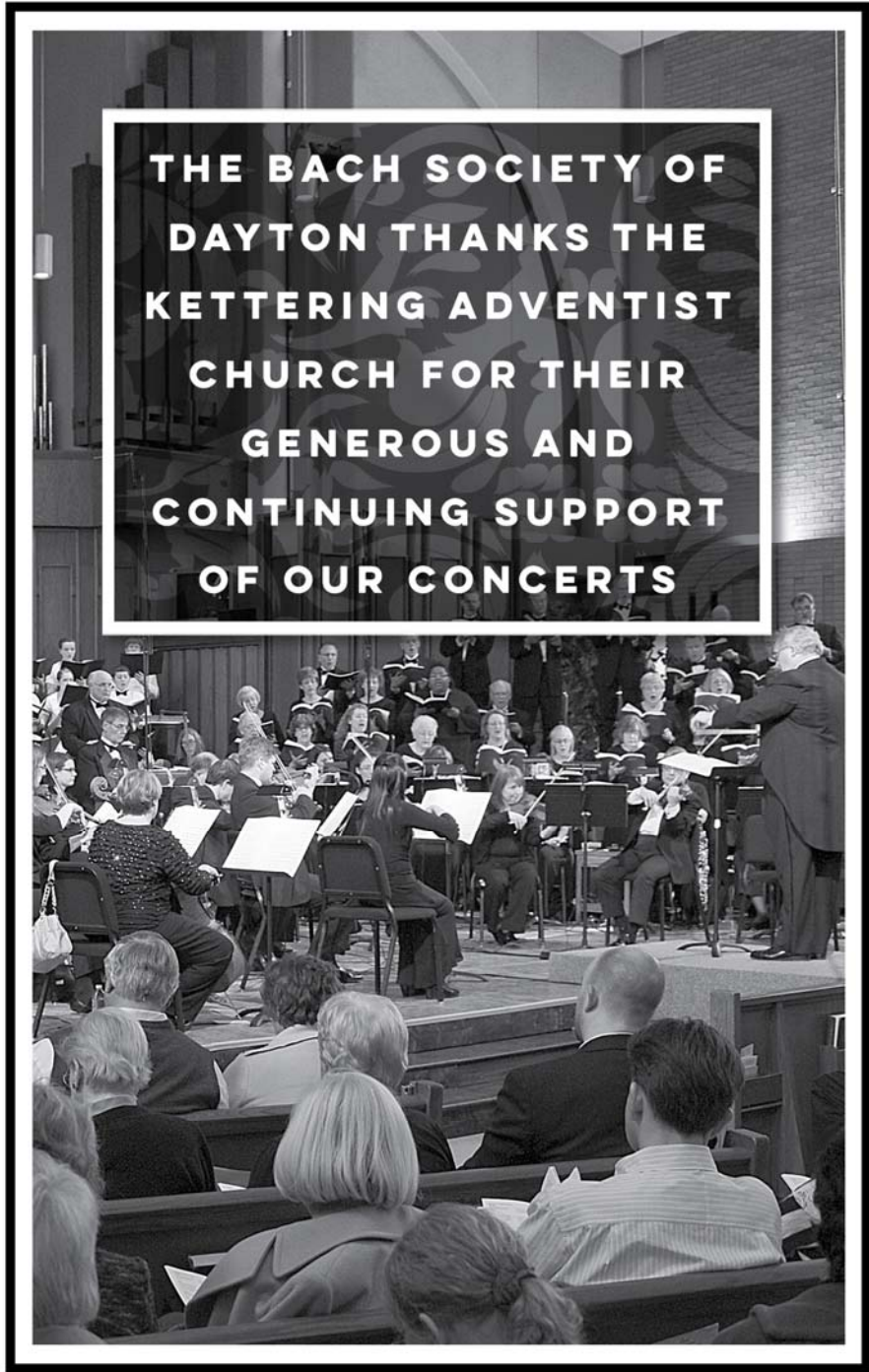


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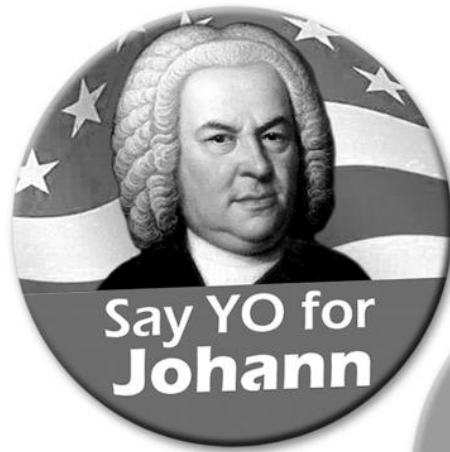
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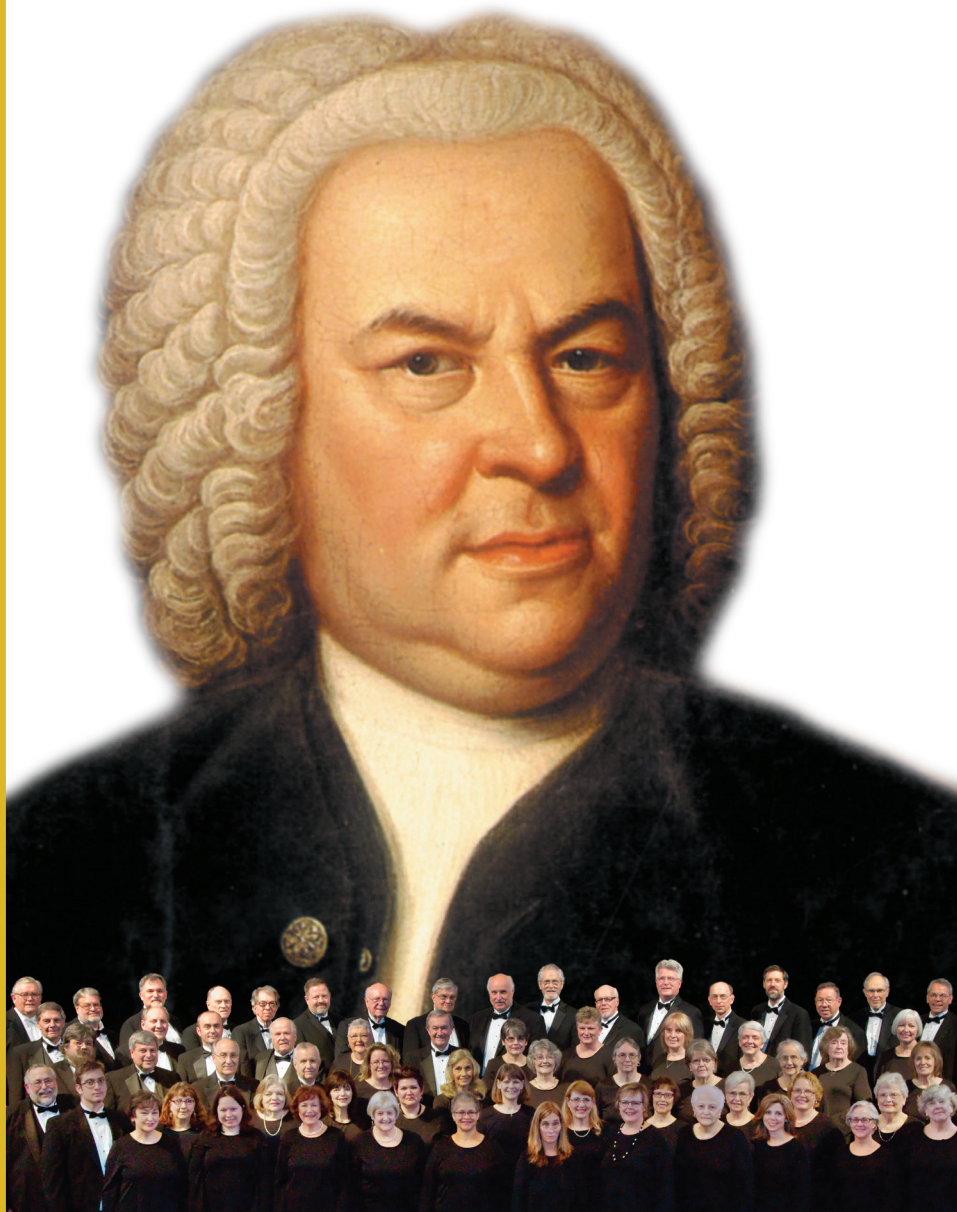
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