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Rebecca Petra Naomi Seeman, *Conductor*

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A SPECIAL REQUEST FOR SUPPORT!

Sacred and Profane will present an exciting program of music for choir and wind ensemble in May 2015, featuring the music of Igor Stravinsky, Anton Bruckner, and Karin Rehnqvist. We are currently seeking funds to help make this concert a reality. Please consider making an extra donation. \$450 will cover the cost of one wind player and donations of any amount are greatly appreciated.

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PROGRAM

Eastern European Holiday Music

Glas Ch'et vertyi

Greek Chant
S.Trubachiov, harmonization
Archimandrid Mathew, arr.
Anton Krukowsky, Tenor

“Bogoroditse D’evo”
from *All Night Vigil*

Sergei Rachmaninoff, Op. 37, No. 6
(1873–1943)

Zimóy

Pavel Chesnokov, Op. 32, No. 2
(1877–1944)

Armenia

Aïsor dsäinen

Sghomon Sghomonian
(1869–1935)

Khorurd Metz


Moses Khorentatsi (5th c)
Vahram Sargsyan, arr.

Poland

Totus Tuus

Henryk Górecki
(1933–2010)

Intermission

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Russia/Bulgaria

Dostojno jest' Tatiana Sarbinska and Kitka, arr.
Gretchen M. Wallacker, Mezzo Soprano

Romania

Domnulet si domn din cer Bucharest Madrigal Choir and
Romanian Radio Children's Choir,
arr.

Hungary

Veni, veni Emmanuel Zoltán Kodály
(1882–1967)

Arany szárnyú angyal Lajos Bárdos
(1899–1986)

Ukraine

Slava Lesia Dychko
(b. 1939)

Traditional Ukrainian Carols

Oy, v Yerusalimi Yakiv M. Yatsyneyvich, arr.
(1869–1945)

Shcho to za predivo Vasıl Bravinskıy, arr.
(1888–1963)

Jennifer Ying, Soprano

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Love Songs for Valentine's Day

Featuring music of Barber, Whitacre, Lauridsen, and others

Saturday, February 14, 8 PM

St. Mark's Episcopal Church, Berkeley

Sunday, February 15, 4 PM

St. Francis Lutheran Church, San Francisco

May 2015 — Wind

Music for Choir and Wind Ensemble

Featuring Stravinsky's *Mass*, Bruckner's *Mass in E Minor*, and
Rehnqvist's *The Angel with the Firey Hands*

Saturday, May 10, 8 PM

St Mark's Lutheran Church, San Francisco

Sunday, May 11, 4 PM

St John's Presbyterian Church, Berkeley



CONDUCTOR



Artistic director and conductor **Rebecca Petra Naomi Seeman** is a Bay Area native. She is a member of the faculty in the Music Division of the Department of Performing Arts at the University of San Francisco, where she founded the classical ensembles program. At USF she conducts the University Choir and teaches

courses in music history and music theory. Rebecca also holds an active voice studio at USF and in the San Francisco area. She has served as the director of the Chancel Choir at Saint Ignatius Church in San Francisco and has been a member of the faculty at the University of California, Santa Cruz, in addition to previous academic and church positions in Santa Cruz, Mountain View, and Iowa City, IA.

A strong proponent of Swedish choral music, Rebecca has written extensively on Swedish music for women's choir and the music of contemporary Swedish composer Karin Rehnqvist. She has also received a grant to study choral conducting under renowned Swedish conductor Eric Ericson. Her conducting teachers have included Nicole Paiement, Timothy Stalter, and William Hatcher. She holds bachelors and masters degrees from the University of California, Santa Cruz, and a Doctor of Musical Arts in choral conducting from the University of Iowa.



*“From the first moment,
we were catapulted
into ecstasy.”*

— Ariel, painter, designer

PROGRAM NOTES

Glas Ch'et vertyi is a Greek Orthodox Christmas chant harmonized by Deacon **Sergiy Trubachov** (1919–1995) and arranged for men's choir by Archimandrid Mathew. Trubachov studied composition and conducting at the Gnesin Institute and the Moscow Conservatory. In 1961, he joined the faculty of the Gnesin Institute, where he taught orchestral conducting and published in the field of conducting pedagogy.

Trubachov's father, a prominent deacon in the Orthodox Church, had been assassinated by the Communist Party in 1938 for being an “enemy of the people.” Like his father, Trubachov was a practicing Christian, and Trubachov was declared a “son of an enemy of the state.” As a result, his career advancement was limited, and he left Gnesin in 1980. Following his retirement from the academy, he focused on composing sacred choral works and chant arrangements, which became staples of the church choir repertoire in Russia. He was ordained as a deacon in the Russian Orthodox Church on 20 August 1995, shortly before his death. In 2007, the Moscow publishing house “Life-Bearing Spring” published Deacon Sergiy Trubachov's Complete Collected Liturgical Hymns.

A *troparion* is a short hymn of one stanza, or one of a series of stanzas in the religious music of Eastern Orthodox Christianity. Most troparia are chanted to one of the Eight Tones, standard melodies used in the Eastern liturgical tradition, though some have unique melodies to which they are chanted. Sometimes, troparia will be interpolated between verses of a psalm or other reading from Scripture. The troparion for the Nativity, the season of *Glas ch'et v'ertyj*, is tone four. The stichera, or verses, are also chanted to the tone of the troparion for the given feast day.

Glas ch'et v'ertyj

Intonation:

Glas ch'et v'ertyj In the fourth tone

Canonarch/ Refrain: (Psalm 117:26-27)

Bog Gospod' i javis'a nam, God is the Lord and hath revealed
Blagoslov'en gr'adyj vo I-m'a himself unto us. Blessed is he that
Gospodn'e. cometh in the name of the Lord.

Refrain

Verse 1:

I-spov'edajt'es'a Gospod'evi jako blag, O give thanks unto the Lord, for
Jako v v'ek mi-lost' Je-go. He is good, for His mercy endureth
forever.

Refrain

Verse 2: (Ps. 117:11)

O-byshedshe obyodosha m'a, Surrounding me they compassed
I I-m'en'em Gospodnim protiv'ax'a im me, and by the name of the Lord I
warded them off.

Refrain

Verse 3: (Ps. 117:17)

N'e umru; No ziv bu-d'u, I shall not die but live, and I shall tell
I pov'em d'ela Gospod-n'a of the works of the Lord.

Refrain

Verse 4: (Ps. 117:22)

Kam'en', jegoze n'eb'egosha zizdushi, The stone that the builders rejected,
S'ej byst' vo glavu ugla, the same is become the cornerstone.
Ot Gospoda byst' s'ej, i jest' d'iv'en This is the Lord's doing, and it is
vo oches'ech nashich marvelous in our eyes.

Troparion of the Feast of Nativity of

Jesus Christ:

Rozd'estvo Tvoje, Christ'e Boze nash, Your Nativity, O Christ our God,
Vossija mirovi sv'et razuma. Has shone to the world the light of wisdom!
V n'em bo zv'ezdam slezaschii For by it, those who worshipped the stars,
zv'ezdoju uchaxus' Were taught by a star to adore You,

T'eb'e klan'atis'a solntsu pravdy The Sun of Righteousness,
I T'eb'e ved'eti And to know You,
S vysoty vostoka. the Orient from on high.
Gospodi, slava T'eb'e! O Lord, glory to You!



Sergei Rachmaninoff (1873–1943) was born to a musical aristocratic family. His early success as a composer and pianist led to several international tours, including a tour of the United States in 1909, for which

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he composed his 3rd Piano Concerto. In 1917, Rachmaninoff and his family immigrated to Sweden and, one year later, to the U.S., where he lived until his death in 1943. Although a contemporary of the forward-thinking Stravinsky, Rachmaninoff continued to compose in the rich, romantic style of the nineteenth-century Russian composers.

The *All Night Vigil* is a service in the Eastern Orthodox liturgy, consisting of Vespers, Matins, and the First Hour. The text for the service has been set for choir by a number of Russian composers, but it is Rachmaninoff's 1915 setting, often referred to as the finest, that is considered among his greatest compositions. Indeed, it was among the composer's favorites of his own works. *Bogoroditse Djevo* (Mother of God and Virgin) is frequently performed alone due to its moving romantic tone. Although Rachmaninoff gives the work a chant-like melody, it is distinct from the other movements of the work in that it is not based on a pre-existing Eastern Orthodox chant.

Bogoroditse Djevo (Church Slavonic)

Bogoroditse Djevo raduysia,	Rejoice, O Virgin Theotokos,
Blagodatnaya Mariye, Ghospod s Toboyu	Mary full of grace, the Lord is with You.
Blagoslovenna Ti v zhenah	Blessed are You among women,
I blagosloven Plod chreva Tvoyego	And blessed is the fruit of Your womb,
Yako spasa rodila yesi dush nashi.	For You have borne the savior of our souls.



Pavel Grigorievich Chesnokov (1877–1944) was a prolific composer of choral music, completing 400 sacred and 100 secular works. A native of the Moscow region, his studies and professional life were centered in that city. After his studies at the Moscow Conservatory, he returned as Professor of Church Music, and also conducted several choirs throughout Moscow. He stopped composing music at the age of 30, when, in the wake of the Russian Revolution, the new Communist Party forbade the composition of sacred music. Chesnokov's anthem *O Lord God* has served as the signature benedictory of the Nordic Choir at Luther College in Iowa.

Zimóy (In Winter) is a setting of a secular poem by Grand Duke Konstantin Romanov, the grandson of Tsar Nicholas I. It is characteristic of Chesnokov's freely composed part songs, written in the Romantic musical language of the nineteenth century, and the work uses images of winter as metaphors for the purity of the soul. The composer used this piece in his choral conducting treatise, *The Choir and How to Direct It*, as an example of dynamic nuance and stylistic interpretation.

Zimóy
(*In Winter*)

Text: Grand Duke Konstantin Romanov (1858–1915)

O tishina gllushi bezmollvnoy, bezmiatezhnoy!	Oh the quiet of the hinterlands, silent, tranquil!
O belizna, llugof pod pelenoyu snezhnoy!	Oh, the whiteness of meadows covered with un-trodden snow!
O chistota prozrachnih struy obledenelih!	Oh, the purity of transparent ice-covered streams!
O krasota roshch I lesof zaindevellih.	Oh, the beauty of the groves and woods covered with hoarfrost!
Kak horosha zini charuyushchaya griozal!	How beautiful are winter's enchanted dreams!
Usni, dusha, kak spiat sugrobi, prud, berioza...	Sleep, my soul, as the snowdrifts, ponds, and birch trees sleep...
Surney poniat prirodi strogoye besstrastye	Strive to comprehend nature's austere serenity,
V niom bllagodat, zemnoye, istinnoye shchastye.	To be blessed by winter's true joy.
Svetley snegof tvoi da budut snovidenya,	May your dreams be brighter than shining snows,
I chishche Idof porivi sertsa I stremlenya!	And your heart's movements and aspirations purer than ice.
U ney uchiis, u zimney skudosti prelesnoy,	Learn from her; learn from winter's enchanted barrenness,
I oblekis krasoyu duha bestelesnoy.	And wrap yourself in the beauty of her incorporeal spirit.



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Soghomon Soghomonian (1869–1935) was an Armenian priest, composer, conductor, and ethnomusicologist, commonly known as Komitas. He is considered by many to be the founder of modern Armenian classical music. Born to a family of musicians, Soghomonian was orphaned at the age of 10, when he was admitted to the seminary. According to church tradition, newly ordained priests receive new names, and because of his gift for music Soghomonian was assigned the name Komitas, in honor of a seventh-century Armenian saint and composer of hymns. He was active internationally, and was largely responsible for preserving much of Armenia's folk music heritage and for introducing Armenian music to Western European musicians and scholars. Komitas suffered a psychological breakdown as a result of the Armenian genocide of 1915, however, and died in a psychiatric clinic in Paris. The school of music in Yerevan, the capital city of Armenia, is named for him, and monuments in his honor stand in several cities throughout the world.

Aïsor dsäinen is a hymn for the blessing of the baptismal water, a ritual that refers to the first baptism of Jesus by John the Baptist in the Jordan River. The hymn is sung on January 6th, the day on which Armenians celebrate both Epiphany and Christmas. Its melismatic melodic writing captures both the Eastern chant origins of Armenian sacred music, and the flowing of the baptismal river.

Aïsor dsäinen *(This Day)*

Translation: Artin Der Minassians

Aïsor dsäinen haïrakan hêrkniṭs	This day the well-pleased voice of the
	Father
idjyal hadjoyakan sirétsélo	came down from heaven as witness to
vordvo vegaïn.	the Beloved Son.
Aï! Hordoré, guèd hordoré	Exhort O river, exhort O river Jordan.
guèd Hordanan.	
Hordoragan dsäiniv yèrguèr meds	With exuberant voice sang John the
karapétén Hovhanès.	Great Forerunner.



Vahram Sargsyan (b. 1981) is an Armenian conductor and composer of mostly chamber and choral works. He has conducted several choral ensembles in Yerevan, Armenia, but currently lives in Montreal, Canada. He has received numerous honors and awards for his works, and his music has been performed throughout Europe and North America. His Christmas work *Khorurd Metz*, an arrangement of the Armenian Communion hymn, was included in the Oxford University Press anthology *World Carols for Choirs*, and has been recorded by the BBC Singers.

Khorurd Metz
(Profound Mystery)

Text: Armenian

Translation: Beverly Nalbandian

Orhnestsukez Ter, Praise the Lord
 Zi parok e paravoryal. For in praise He is glorified


Khorurd Metz yevskancheli Profound mystery and awe-inspiring
 Vor haysm avur haytnetsav, That this day is revealed
 Hovivk yerken end hreshtaks The shepherds sing with the angels,
 Tanave tis ashkhari. Who bring good tidings to the world.

Tsenav nor Arka Born is the new King
 I Betghehem kaghaki In Bethlehem town
 Vordik mardkan orhnetsek Sons of men, sing praises because for us
 Zi vasen mer marmnatsav He has become incarnate.
 Amen. Amen.



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Henryk Górecki (1933–2010) found early musical inspiration in the neoclassical music of Bartók and Stravinsky, and in the serial 12-tone music of Schönberg, Webern, and Boulez. In the late 1960s and early 1970s, however, his music began to take on a Romantic tonal color, as he began to utilize a more traditional harmonic language. This led to a simpler compositional palette of a narrow collection of pitches and the repetition of small motives—the compositional style known as minimalism. A Roman Catholic, Górecki also began to refer to emotional and religious subjects in his music. His style, along with that of Arvo Pärt and John Tavener, is often called “spiritual minimalism.” Górecki’s Third Symphony, subtitled the *Symphony of Sorrowful Songs* and dedicated to the victims of the Holocaust, secured fame and success for the composer. A recording of the work featuring the American soprano Dawn Upshaw has sold more than one million copies; it reached the top of classical record sales lists in the United States and the United Kingdom and stayed there for several months.

Górecki wrote *Totus Tuus* in 1987 for Pope John Paul II’s third pilgrimage to his native Poland. (His *Beatus Vir* was written for the Pope’s first return to Poland in 1979.) The phrase *totus tuus* (wholly yours) was John Paul’s apostolic motto, reflecting his deep devotion to the Virgin Mary. John Paul II wrote in his *Crossing the Threshold of Hope* (1994):

Totus tuus. This phrase is not only an expression of piety, or simply an expression of devotion. It is more. During the Second World War, while I was employed as a factory worker, I came to be attracted to Marian devotion. At first, it had seemed to me that I should distance myself a bit from the Marian devotion of my childhood, in order to focus more on Christ. Thanks to Saint Louis of Montfort, I came to understand that true devotion to the Mother of God is actually Christocentric, indeed, it is very profoundly rooted in the Mystery of the Blessed Trinity, and the mysteries of the Incarnation and Redemption.

Górecki sets the text, a short Latin prayer by poet Maria Boguslawska, in long phrases that are drawn from Polish chant. The harmonic structure is homophonic and deceptively simple, with subtle modulations built on enharmonic pitches. There is a constant repetition of short musical phrases, with each successive phrase becoming softer and slower.

Text: Maria Boguslawska



Dostojno jest'



We invite you to visit Sacred and Profane's website, where you can read about the choir, listen to recordings, purchase tickets, and more. You can also register for our e-mail list, which will provide you with special announcements and updates about concerts and more:

www.sacredprofane.org

Although the first version was composed in 1904, *Shchedrivka* was first performed in 1916 in Kiev, at the Academy of Music under the direction of Professor Oleksander Koshetz. Its first American performance was given at Carnegie Hall in October, 1921 by a Ukrainian choir under Koshetz's direction. The melody was later given an English Christmas text by Peter Wilhousky, an American teacher, and made famous in the 1940s by the prominent American choral conductor Fred Waring.

Wilhousky's English text bears no resemblance to the original Ukrainian New Year's poem, which makes no mention of the Nativity or Christianity. The original poem tells the tale of a swallow flying into a household to proclaim the plentiful and bountiful year that the family will have. The title is derived from the Ukrainian word for "bountiful," and the song would typically have been sung in April, the month of the traditional Ukrainian New Year, to mark the birth of animals and the return of swallows.

Shchedrivka
(Bountiful)

Text: Ukrainian

Щедрик щедрик, щедрівочка,
прилетіла ластівочка,
стала собі щебетати,
господаря викликати:
“Вийди, вийди, господарю,
подивися на кошару,
там овечки покотились,
а ягнички народились.
В тебе товар весь хороший,
будеш мати мірку грошей,
В тебе товар весь хороший,
будеш мати мірку грошей,
хоч не грошей, то полова:
в тебе жінка чорноброва.”
Щедрик щедрик, щедрівочка,
прилетіла ластівочка.

Domnulet si domn din cer is a colindă, or a Romanian folk carol. In Romanian, the verb colinda means “to wander.”

Domnulet si domn din cer

Mare-i seara de-astă seară, This night is a great night,
Domnuleț și domn din cer; Sweet little Lord and Lord in Heaven:
Si nu-i seara de-astă seară. And this night is no ordinary night,
Domnuleț și domn din cer; Sweet little Lord and Lord in Heaven;
Ci-e seara lui Crăciun, For it is Christmas night,
Lui Crăciun celui bătrân. The night of the ancient Christmas,
Când s-a născut fiul sfânt, When the Holy Child was born,
Fjul sfânt pe-acest pământ. The Holy Child here on Earth.

Fjul plânge, stare n-are, The Child is crying, he is restless,
Domnuleț și domn din cer; Sweet little Lord and Lord in Heaven;
Pe brațele mamei sale. In His mother's arms,
Domnuleț și domn din cer; Sweet little Lord and Lord in Heaven;
Ne-nchinăm cu sănătate, We wish you good health,
Toț de bine s-aveți parte, May you all partake of well-being,
Hristos să vă dea de toate, May Christ give you everything,
Viață lungă, sănătate. A long life, and health.

Noi umblăm si colindăm, We walk along and sing *colinde*,
Domnuleț și domn din cer; Sweet little Lord and Lord in Heaven;
‘Cestor fe-țe ne-nchinăm. We wish these people all the best,
Domnuleț și domn din cer, Sweet little Lord and Lord in Heaven;
Domn din cer. Lord in Heaven.



Zoltán Kodály (1882–1967) was a composer, a music teacher, and a significant pioneer in the field of ethnomusicology, a field that was only beginning to emerge in the early part of the 20th century. As a student of modern languages and music in Budapest, Kodály studied Hungarian folk tales, which in turn sparked his curiosity about the folk music of the various ethnic groups in and around Hungary. Along with his friend and colleague Belá Bartók, he was among the first to travel into remote regions to meet with villagers and transcribe their folksongs. Kodály also worked in music pedagogy, focusing mostly on sight-singing methods. Throughout his life, Kodály was a prolific composer of chamber music,

orchestral music, and, particularly, choral music. While much of his choral repertoire shows the influence of Hungarian folk music, his style was surprisingly diverse, encompassing early music and the impressionist style of Debussy.

Kodály's *Adventi ének* or *Veni, veni Emmanuel* is a perfect example of the composer's technique of combining Western European and Hungarian music traditions. The ecclesiastical Latin text "Veni, veni, Emmanuel" is a metrical version of the *O Antiphons* from the final week of Advent vespers, and has now become a popular hymn. Its origins are unclear: it is thought that the antiphons date back to at least the eighth century, but "Veni, veni Emmanuel" may well be twelfth-century in origin. The text is based on the biblical prophecy from Isaiah 7:14 that God will give Israel a sign in the form of a virgin who will bear a child named Immanuel (literally, "God with us."). Matthew 1:23 announces the fulfillment of this prophecy in the birth of Jesus of Nazareth. The first verse of "Veni, veni Emmanuel" also appears to be based on Psalm 137, in which the people of Judah bemoan their captivity in Babylon. In the psalm, their captors command them to sing some of their songs from their glory days, and their reply in verse 4 is, "How shall we sing the Lord's song in a foreign land?"

Adventi ének

Veni, veni Emmanuel!	O come, o come Emmanuel
Captivum solve Israel!	And ransom captive Israel
Qui gemit in exilio,	Who waits in lonely exile here
Privatus Dei Filio,	Until the son of God appear.
Gaude, gaude, Emmanuel	Rejoice, rejoice, Emmanuel
Nascetur pro te, Israel.	Shall come to thee, o Israel.
Veni o Jesse virgula!	O come, thou Rod of Jesse's stem,
Ex hostis tuos ungula,	from every foe deliver them
De specu tuos tartari	that trust Thy mighty power to save,
Educ, et antro barathri.	and give them victory over the grave.
Gaude, gaude, Emmanuel	Rejoice, rejoice, Emmanuel
Nascetur pro te, Israel.	Shall come to thee, o Israel.

Shcho to za predivo

Shcho ro za predivo,	Oh, what a wonder!
V sviti novina,	The news has gone forth
Shcho Mariya Diva	that the Virgin Mary
Sina rodila.	Has borne a Son.
A yak Vona porodila,	And when she bore Him,
Todi Vona Povidala:	She exclaimed:
"Suse, Sinu Miy!"	"Jesus, my Son!"
A Yosip starushok	Old man Joseph
V zholibi stoyit	Stands in the cavern
Ta na Susa Hrista	And prepares swaddling clothes
Pelenki stroyit.	For Jesus, the Christ;
A Mariya spovivaye,	Then Mary wraps Him
Do serdeńka prighortaye;	And presses Him close to her heart.
Prechista Diva.	Virgin most pure!



Mykola Dmytrovych Leontovych (1877–1921) was a Ukrainian composer, choral conductor, and teacher of international renown. Leontovych specialized in a cappella choral music, including church music and polyphonic arrangements of ancient folk music. He is best known for composing "Shchedryk" in 1916, familiar to the English-speaking world as *Carol of the Bells* or *Ring Christmas Bells*. Performances of his works in Western Europe and North America earned him enough recognition to earn the nickname "Ukrainian Bach" in France.

Carol of the Bells is characterized by the use of a four-note motif as an ostinato (a repeated melodic fragment) throughout the work. This particular ostinato is an ancient pagan Ukrainian New Year's chant known in Ukrainian as "Shchedryk" (The Generous One), which Leontovych heard being sung by peasants in 1910. The original Ukrainian version has internal linguistic accents within the text that employ a rhythmic device known as hemiola (a change of rhythmic stress that turns a two-beat pattern into a longer three beat pattern), although non-Ukrainian and instrumental recordings do not incorporate this change of meter into their performances.

and early 20th centuries. We are pleased to sing a few of these carols, at least one of which may be very familiar.

Yakiv Yatsyneyvich (1869–1945) was a prominent Ukrainian composer, conductor, and folklorist, known for his eclectic works. He studied with Mykola Lysenko in Kiev. From 1903 to 1906, he conducted the men's choir at Kiev University, and from 1925–30 a mixed choir at Odessa. His output includes orchestral works, sacred and secular choral works, and about 200 songs. His arrangement of the carol *Oy, v Yerusalimi* is typical of many Ukraininan carols in its use of repeated melodic ostinatos.

Oy, v Yerusalimi

Oy, v Yerusalimi ráno zadzvonili. Oh, the bells rang early in Jerusalem.
Shchédrýy vechir, dóbrýy vechir, A bountiful evening, a good evening,
Dóbrim liudam na zdoróvyá. To the health of all good people!

Oy, Diva Mariya po sadu hodila. Oh the Maiden Mary walked in the garden.
Shchédrýy vechir... A bountiful evening...

Po sadu hodila, Sína porodila. She walked in the garden and gave
Shchédrýy vechir... birth to a Son.
A bountiful evening...

Sína porodila, na rukáh nosila She gave birth to a Son and carried
Shchédrýy vechir... Him in her arms.
A bountiful evening...



Vasyl Oleksandrovych Barvinsky (1888–1963) was a Ukrainian composer, pianist, conductor, teacher, and musicologist. Barvinsky was one of the first Ukrainian composers to gain worldwide recognition; his pieces were published not only in the Soviet Union, but also in Vienna, Leipzig, New York, and Japan. He directed a post-secondary musical institution in the city of Lviv, and was considered to be the head of musical life there. Barvinsky composed some 30 works in most genres, except ballet and opera. His style, late Romantic with impressionistic features, was strongly influenced by Ukrainian folklore. This style is evident in his arrangement of the popular Ukrainian carol, *Shcho to za predivo*.

Veni, veni o oriens! O come, Thou Dayspring from on high,
Solare nos adveniens, and cheer us by thy drawing nigh;
Noctis depelle nebulas, disperse the gloomy clouds of night
Dirasque noctis tenebras. and death's dark shadow put to flight.
Gaude, gaude, Emmanuel Rejoice, rejoice, Emmanuel
Nascetur pro te, Israel. Shall come to thee, o Israel.

Veni clavis Davidica! O come, Thou Key of David, come,
Regna reclude coelica, and open wide our heavenly home,
Fac iter tutum superum, make safe the way that leads on high,
Et claude vias inferum. that we no more have cause to sigh.
Gaude, gaude, Emmanuel Rejoice, rejoice, Emmanuel
Nascetur pro te, Israel. Shall come to thee, o Israel.

Veni, veni Adonai! O come, o come, Thou Lord of might,
Qui populo in Sinai who to thy tribes on Sinai's height
Legem dedisti vertice, in ancient times did give the law,
In majestate gloriae. in cloud, and majesty, and awe.
Gaude, gaude, Emmanuel Rejoice, rejoice, Emmanuel
Nascetur pro te, Israel. Amen. Shall come to thee, o Israel.



Lajos Bárdos (1899–1986) was a composer, conductor, music theorist, and professor of music at the Franz Liszt Academy of Music in Budapest, Hungary, where as a student he had studied under Zoltán Kodály. Together with Kodály, Bárdos laid the foundations of 20th-century Hungarian choral music. In 1931, along with György Kerényi and Gyula Kertész, he founded the publishing company *Magyar Kórus* (Hungarian Chorus), which published 2,000 works and supported the growth of a strong school choral movement before being shut down by the Communist regime in 1950. He achieved great success as a choral conductor, redefining the standard of excellence for performance of vocal music from Josquin to Stravinsky. “Lajos Bárdos Music Week” has been an annual festival in Hungary since 1977.

As a scholar, Bárdos wrote extensively on numerous musical topics, from music theory to studies of Hungarian folk traditions. His pedagogical methods have been highly successful internationally; the teaching methods that he developed contributed to what has since come to be known

as the Kodály Method of musical training. This method, a curriculum of sol feggio sight-singing using hand signs, is taught extensively at Holy Names University in Oakland.

Bárdos' own compositions draw on Renaissance polyphony and Hungarian folk music, following the tradition of Bartók and Kodály. In all, Bárdos composed some 800 pieces, including folk song arrangements, choral masses, motets, secular pieces based on poems, theatrical accompaniments, songs, and instrumental music. His *Aranyszárnyú angyal* is based on the French Noël, "Noël nouvelet."

Aranyszárnyú angyal

Text: Kerény György

Verse 1:

Aranyszárnyú angyal száll a földre le, Golden winged angel, fly down to Earth
Ragyog, mint a hajnal, Isten hírnöke. Shine like the dawn, messenger of God.

Refrain:

Alleluja, hoszána glória, Alleluia, Hosanna, Gloria
Üdvözlégy, kis Jézus, Isten egy fia! Hail, little Jesus, God's only son!

Verse 2:

Hirdeti az angyal: Jézus született, The angel proclaimed: Jesus is born,
Világ megváltója értünk ember lett The savior of the world became man
for us.

Verse 3:

Tiszta szűztől nekünk gyermek születék, A pure virgin gave birth to a child,
Jeszze termő ága kivirágozék. The growing branch of Jesse flowered.

Verse 4:

Csodafényű csillag jő az égre fel A wondrous shining star lit up the heavens
Napkeleti bölcsek, nektek ez a jel. Wise men of the East, this is a sign for you.

Verse 5:

Jézus, jászolodnál folder borulunk, Jesus, by your crib we fall to the earth
Néked hálás szívvel mi is hódolunk. To you our grateful hearts pay homage.



Lesia Dychko (b. 1939) is a Ukrainian music educator and composer. She was born in Kiev and studied composition and music theory at the National Musical Academy of Ukraine. Dychko has worked as a composer and music teacher at the Kiev Pedagogical Institute, the Kiev Arts Academy, the Studio of the Honored Ukrainian State Bandura Players Choir, and the National Musical Academy of Ukraine. She also lectures as a visiting professor at other universities. *Slava Otsu I Synu I Sviatomu Dukhu* is a sacred piece that, like much of Dychko's music, draws on the folk idioms of Ukrainian music. In her description of the piece, conductor Marika Kuzma writes: "While it praises God, "Slava" affirms of the generative and regenerative power of human song."

Slava Otsu I Synu I Sviatomu Dukhu

Translation: Marika Kuzma and Michelle Viise

Slava Otsu i Synu	Glory to the Father and the Son
i Sviatomu Dukhu.	And the Holy Spirit.
Khvaly dushe moya Hospoda.	Bless the Lord, O my soul.
Budu khvalysy Hospoda	I will praise the Lord
poky zhyttua moho.	as long as I can.
Spivatymu Bohovi moyomu	I will sing to my God
poky zhyvu.	as long as I live.
Ne nadiytesia na kňaziv	Do not place your faith in kings,
Ne na nyniv liudskykh.	not in the sons of man.
Ne priyde vid nykh spasinńa	Salvation will not come from them.
Vyde dukh yoho i znovu	His soul will emerge
Vernetsia vin do zemli svoeyi,	and will return again to the land,
Tohozh samoho dńa	On that same day,
znyknut vsi zamiry yoho.	all of his intentions will disappear.



The Ukrainian people have an extraordinarily rich heritage of carols that includes hundreds of tunes and texts, mostly devoted to Christmas, but also intended for feasts of the Eastern Orthodox festal cycle. Some carols were preserved in collections of devotional songs, while others were collected and notated in villages by musical ethnographers in the late 19th