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RACHMANINOFF ALL-NIGHT VIGIL

Saturday March 7th @ 8pm

Christ Church Oyster Bay
61 East Main St., Oyster Bay, NY

Sunday March 8th @ 4pm

St. Peter's by-the-Sea
500 S. Country Road, Bay Shore, NY



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All-Night Vigil

Sergei V. Rachmaninoff (1873–1943)

VESPERS

1) PRIIDITE POKLONIMSAYA - Come, Let Us Worship

Jared Berry, Bass

Matthew Georgetti, Tenor

2) BLAGOSLOVI DUSHE MOYA - Praise The Lord, O My Soul

Jane Park, mezzo soprano (Saturday)

Chelsea Laggan, mezzo soprano (Sunday)

3) BLAZHEN MUZH - Blessed Is The Man

4) SVETE TIKHYI - Hail, Gladdening Light

Christopher Remkus, tenor

5) NYNE OTPUSHCHAYESHI - Now Lettest Thy Servant Depart

Christopher Remkus, tenor

6) BOGORODITSE, DEVO, RADUISYA - Rejoice, O Virgin Mother Of God

MATINS

7) SLAVA V VYSHNIKH BOGU - Glory Be To God On High

8) KHVALITE IMYA GOSPODNE - O Praise The Name Of The Lord

9) BLAGOSLOVEN ESI, GOSPODI - Blessed Art Thou, O Lord

Matthew Georgetti, tenor

10) VOSKRESENIYE KHRISTOVO - The Resurrection Of Christ

11) VELICHIT DUSHA MOYA GOSPODA - My Soul Doth Magnify The Lord

12) SLAVA V VYSHNIKH BOGU - Glory Be To God On High

13) DNES SPASENIYE MIRU - Today Is Salvation Come Unto The World

14) VOSKRES IZ GROBA - Thou Didst Rise From The Tomb

PRIME

15) VZBRANNOY VOYEVODE - To Thee, Our Leader In Battle

NOTES AND TRANSLATIONS

1) The work begins with the word Amin (amen), responding to the Great Litany, which would have been chanted by the priest. Then there is a fourfold call to prayer, in six and then eight parts.

Amen. COME, LET US WORSHIP God, our King. Come let us worship and fall down before Christ, our King and our God. Come, let us worship and fall down before the very Christ, our King and our God. Come, let us worship and fall down before him.

2) This movement consists of a truncated version of Psalm 103 (104), in which an alto solo sings a melody based on Greek chant against a background of tenor and bass, alternating with soft passages for soprano and alto. During this psalm the whole church is censed.

BLESS THE LORD, O MY SOUL, blessed art thou, O Lord. O Lord my God, thou art very great. Thou art clothed with honour and majesty. Blessed art thou, O Lord. The waters stand upon the mountains. Marvellous are thy works, O Lord. In wisdom hast thou made all things. Glory to thee, O Lord, who hast created all.

3) The text of this movement comes from Psalm 1, the verses alternating with Alliluya (alleluia). The verses are mainly sung by middle voices (alto and tenor) and the refrain by the full choir.

BLESSED IS THE MAN who walks not in the counsel of the wicked. Alleluia. For the Lord knows the way of the righteous but the way of the wicked will perish. Alleluia. Serve the Lord with fear and rejoice in him with trembling. Alleluia. Blessed are all who take refuge in him. Arise, O Lord! Save me, O my God! Alleluia. Salvation is of the Lord; and thy blessing is upon thy people. Alleluia. Glory to the Father and to the Son and to the Holy Spirit, both now and ever and unto ages of ages. Amen. Alleluia. Glory to thee, O God.

4) This is the Evening Hymn of Light (phos hilaron), which is one of the most ancient hymns of the Orthodox Church. The text is from Psalm 140 (141). During the singing of this psalm all the lights of the church are gradually illuminated and the priest and deacon enter the Holy of Holies. Here, the melody is a Kiev chant using only four notes, sung by the tenors.

Evening Hymn

GLADSOME LIGHT of the holy glory of the Immortal One, the Heavenly Father, holy and blessed, O Jesus Christ. Now that we have come to the setting of the sun and behold the light of evening, we praise the Father, Son and Holy Spirit, God. Thou art worthy at every moment to be praised in hymns by reverent voices. O Son of God, thou art the giver of life; therefore all the world glorifies thee.

5) Perhaps the most famous and certainly the most extraordinary of the Vigil movements, this setting of the Song of Simeon (Luke 2: 29–32) is the high point of Vespers. The text is said by the priest whenever a child is received into the church. Rachmaninoff was particularly fond of this movement and wanted it at his funeral, but this wish was not granted because no place could be found for it in the funeral service. Against a gently rocking background, the tenor solo sings a Kiev chant. At the end of the movement the basses descend step by step to a low B flat in what is one of the most impressive passages in the whole work.

LORD, NOW LETTEST THOU thy servant depart in peace, according to thy Word. For mine eyes have seen thy salvation which thou hast prepared before the face of all people. A light to lighten the Gentiles and the glory of thy people, Israel.

6) The last movement of Vespers is a Hymn to the Mother of God: it occurs in many places in Orthodox worship and here the threefold setting is very solemn but full of rejoicing and gladness. After this all the lights are dimmed and the doors to the Holy of Holies are closed.

Troparion

REJOICE O VIRGIN Theotokos, Mary full of grace, the Lord is with thee. Blessed art thou among women, and blessed is the fruit of thy womb, for thou has borne the Saviour of our souls.

MATINS

7) The start of Matins is a chorus in praise of God, which precedes the reading of the Six Psalms expressing man's sense of loss and separation from God. This setting is full of the sound of bells as the word Slava ('praise') is reiterated. The silence that follows this chorus in the service is deeply moving.

GLORY TO GOD IN THE HIGHEST, and on earth peace, goodwill among men. O Lord, open thou my lips and my mouth shall proclaim thy praise.

8) This section, 'Praise ye the name of the Lord', with words from Psalm 135 (136), is called Polyeleos. This term means both 'much mercy' and 'much oil' – the latter because the lamps are lit once again. This is a moment of reconciliation with God and the priest again censures the whole church. Rachmaninoff uses a znamenny chant in octaves for altos and basses, marking the music *spiritoso*.

PRAISE THE NAME OF THE LORD. Alleluia. Praise the Lord, O you his servants. Alleluia. Blessed be the Lord from Zion, he who dwells in Jerusalem. Alleluia. O give thanks to the Lord for he is good. Alleluia. For his mercy endureth for ever. Alleluia. O give thanks unto the God of heaven. Alleluia. For his mercy endureth for ever. Alleluia.

9) The Evlogitaria is a series of stanzas in praise of the resurrection and one of the longest sections of the Vigil (around 7 minutes). The refrain (Slava otsu i sinu – ‘Blessed art thou O Lord’) was used by Rachmaninoff at the end of his life in his Symphonic Dances.

Evlogitaria

BLESSED ART THOU O LORD; teach me thy statutes. The angelic host was filled with awe when it saw thee among the dead. By destroying the power of death, O Saviour, thou didst raise Adam and save all men from hell. Blessed art thou ... ‘Why do you mingle myrrh with your tears of compassion, O ye women disciples?’ cried the radiant angel in the tomb to the myrrh-bearers. ‘Behold the tomb and understand: the Saviour is risen from the dead.’ Blessed art thou ... Very early in the morning the myrrh-bearers ran with sorrow to thy tomb, but an angel came to them and said: ‘The time for sorrow has come to an end. Do not weep, but announce the resurrection to the apostles.’ Blessed art thou ... The myrrh-bearers were sorrowful as they neared the tomb but the angel said to them: ‘Why do you number the living amongst the dead? Since he is God, He is risen from the tomb.’ Glory to the Father and to the Son and to the Holy Spirit. We worship the Father, and his Son, and the Holy Spirit. The Holy Trinity, one in essence. We cry with the seraphim: ‘Holy, holy, holy art thou, O Lord.’ Both now and ever and unto ages of ages. Amen. Since thou didst give birth to the Giver of Life, O Virgin, thou didst deliver Adam from his sin. Thou gavest joy to Eve instead of sadness. The God-man who was born of thee has restored to life those who had fallen from it. Alleluia. Glory to thee, O God.

10) There follows a Gospel reading and this movement is sung immediately afterwards as the book is brought out for the people to kiss. This is Rachmaninoff’s own chant, using wide contrasts of register and dynamics.

HAVING BEHELD THE RESURRECTION OF CHRIST, let us worship the holy Lord Jesus, the only sinless one. We venerate thy cross, O Christ, and we hymn and glorify thy holy resurrection, for thou art our God and we know none other than Thee. We call on thy name. Come, all you faithful, let us venerate Christ’s holy resurrection. For behold, through the cross joy has come into all the world. Ever blessing the Lord, let us praise his resurrection, for by enduring the cross for us he has destroyed death by death.

11) This is the Magnificat, the text from Luke 1 46–55. Mary’s words (strangely enough given to the bass at first) alternate with an antiphon ‘More honourable than the cherubim ...’, which begins in various different keys but always cadences in B flat.

MY SOUL MAGNIFIES THE LORD and my spirit rejoices in God my Saviour. More honourable than the cherubim and more glorious beyond compare than the seraphim, without defilement thou gavest birth to God the Word, true Theotokos, we magnify thee. For he has regarded the lowliness of his handmaiden. For behold, from henceforth all generations shall call me blessed. More honourable ... For he that is mighty hath done great things for me and holy is his name, and his mercy is on them that fear him from generation to generation. More honourable ... He has put down the mighty from their thrones and has exalted those of low degree; he has filled the hungry with good things and

the rich he has sent empty away. More honourable ... He has helped his servant Israel, in remembrance of his mercy, as he promised to our forefathers, to Abraham and his seed for ever.

12) The climax of Matins, and in a true all-night Vigil this would coincide with the sunrise – the priest starts with the exclamation, ‘Glory to Thee who has shown us the light’. Rachmaninoff’s setting of the words of the Gloria begins with znamenny chant. There is then a sequence of contrasted sections containing some of the most rhythmically and harmonically complex music of the Vigil.

THE GREAT DOXOLOGY *Glory to God in the highest and on earth peace, goodwill toward men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory. O Lord, Heavenly King, God the Father Almighty, O Lord, the only begotten Son, Jesus Christ and the Holy Spirit. O Lord God, Lamb of God, Son of the Father, who takest away the sins of the world, have mercy on us. Thou who takest away the sins of the world, receive our prayer. Thou who sittest at the right hand of the Father, have mercy on us. For thou alone art holy, thou alone art the Lord, Jesus Christ, to the glory of God the Father. Amen. Every day I will bless thee and praise thy name for ever and ever. Vouchsafe, O Lord, to keep us this day without sin. Blessed art thou, O Lord, God of our fathers, and praised and glorified is thy name forever. Amen. Let thy mercy O Lord, be upon us, as we have set our hope on thee. Blessed art thou, O Lord, teach me thy statutes. Lord, thou hast been our refuge from generation to generation. I said: ‘Lord have mercy on me, heal my soul, for I have sinned against thee. Lord I flee to thee, teach me to do thy will, for thou art my God, for with thee is the fountain of life and in thy light we shall see light. Continue thy mercy on those who know thee. Holy God, Holy Mighty One, Holy Immortal, have mercy on us. Glory to the Father, and to the Son, and to the Holy Spirit, both now and ever and unto ages of ages. Amen. Holy Immortal, have mercy on us. Holy God, Holy Mighty One, Holy Immortal, have mercy on us.*

13) and **14)** These two Resurrection hymns would not be both sung in one service: they alternate according to the prevailing tone of the chant for that week. Both are based on znamenny chants, the second slightly longer and richer harmonically.

Resurrection Troparion 1

TODAY SALVATION HAS COME to the world. Let us sing to him who rose from the dead, the author of our life. Having destroyed death by death he has given us the victory and great mercy.

Resurrection Troparion 2

THOU DIDST RISE FROM THE TOMB and burst the bonds of Hades. Thou didst destroy the condemnation of death, O Lord, releasing all mankind from the snares of the enemy. Thou didst show thyself to thine apostles, and didst send them forth to proclaim thee; and through them thou hast granted thy peace to the world, O thou who art plenteous in mercy.

PRIME

15) The Vigil ends with another hymn to the Virgin, called the Akathist Hymn because the people stand throughout (akathistos means 'without sitting'). This is part of Prime (the 'first hour'). The priest chants the liturgy on one note and the choir joins with the kontakion – in Rachmaninoff's setting a brilliantly scored and lively movement which ends the All-Night Vigil in a suitably splendid fashion.

Kontakion

TO THEE, THE VICTORIOUS LEADER of triumphant hosts, we thy servants, delivered from evil, offer hymns of thanksgiving, O Theotokos. Since thou dost possess invincible might, set us free from all calamities, so that we may cry to thee, 'Rejoice, O unwedded Bride!'

WE PRAISE THEE, we bless and praise thy name. Humbly, we thank thee. Lord our God, hear us, hear our prayer. We praise thee. Hear our prayer, O Lord our God.

Program notes by John Scott, LVO. Used by permission.



UPCOMING EVENTS

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*April 18th - 7:00 p.m. @ Faust Harrison Pianos
277 Walt Whitman Rd
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All Tickets \$10 at the door*

Inaugural Concert: eVoco Women's Ensemble

*May 9th - 8:00 p.m. @ Christ Church, Oyster Bay, NY
May 10th - 4:00 p.m. @ St. Peter's by-the-Sea, Bayshore, NY*

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ACKNOWLEDGEMENTS

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ABOUT THE ARTISTS

Our Conductor



David Fryling (www.DavidFryling.org) is Director of Choral Activities at Hofstra University, where he conducts both the select Hofstra Chorale and Hofstra Chamber Choir and teaches beginning and advanced studies in choral conducting, as well as graduate-level workshops in choral conducting and choral literature. In addition, he serves as an adjunct professor for the Hofstra School of Education, where he supervises choral music education student teachers during their field placements. In the fall of 2014, David was inducted into the Long Island Music Hall of Fame as the “Educator of Note” in recognition for his years of leadership in the Long Island music education community.

An energetic and engaging conductor, clinician, and adjudicator of professional, community, and high school choirs, David’s recent invitations include various all-state and regional honor choirs, master classes, workshops, and adjudications throughout New York and in

New Jersey (All-State), Vermont (New England Music Festival), Connecticut, Rhode Island, Pennsylvania, Virginia, North Carolina, Michigan, Louisiana, Texas, Utah and Alaska (All-State). He has also been music director and conductor of Hofstra Opera Theater productions of Purcell’s *Dido and Aeneas*, Chaikovsky’s *Iolanta*, and Poulenc’s *Dialogues Des Carmelites*, and has served on the conducting faculty of the New York State Summer School of the Arts (NYSSSA) School of Choral Studies in Fredonia, NY as Director of the Men’s Chorus.

For seven summers, Dr. Fryling served as Coordinator of the Vocal Artists program at the Interlochen Center for the Arts in Michigan, where he was conductor and music director of the World Youth Honors Choir and Festival Choir & Orchestra. These two choirs formed the core of the high school choral experience at this intensive six-week arts camp, and under his direction they performed such large-scale works as Brahms’ *Nänie*, Pärt’s *Credo*, Vaughan Williams’ *Dona Nobis Pacem*, Örf’s *Carmina Burana*, Gershwin’s *An American in Paris*, Brahms’ *Ein Deutsches Requiem*, Duruffé’s *Requiem*, Poulenc’s *Gloria*, and Mozart’s *Mass in C* (“Coronation”).

Before his appointment at Hofstra, Dr. Fryling served as music director and conductor of the University of Michigan Arts Chorale and assistant conductor of the Michigan Chamber Singers, University Choir, and the internationally acclaimed Michigan Men’s Glee Club. While in Ann Arbor, he was also the music director and conductor of the Michigan Youth Women’s Chorus, a year-round all-state honors choir composed of select high school sopranos and altos from across Michigan.

In addition to his professional teaching and conducting responsibilities, David has served the American Choral Directors Association for many years, and is currently president of the Eastern Division. When not on the podium, he enjoys freelancing as a professional choral tenor in the greater New York metropolitan area.

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**From the Latin evocare [ex- (“out”) vocare (“to call”)]: to lure, to summon; to evoke*

Soprano 1

Mary Beth Finger
Doreen Fryling
Shoshana Hershkowitz
Taryn Sandkuhl
Amanda Smith
Vanessa Valentin

Alto 1

Donna Balson
Devon Brady
Lauren Drinkwater
Michelle Emeric
Krista Masino
Meg Messina

Tenor 1

Ignacio Angulo-Pizarro
Brad Drinkwater
Chris Remkus
David Watson

Bass 1

Thomas Carroll
Andrew DiMartino
Malcolm Gilbert
Benjamin Pesenti
Alex Schirling

Soprano 2

Josephine Delledera
Jen DeStio
Kristin Howell
Chelsea Laggan
Johanna Land
Kaitlyn Schneekloth

Alto 2

Andrea Galeno
Melody Hall
Deborah Jenks
Quinn McClure
Jane Park
Annie Pasqua
Elisa Trigg

Tenor 2

Steven Altinel
Matt Georgetti
Timothy Jenks
Thomas Riley

Bass 2

David Bernstein
Jared Berry
Paul Ceglie
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Rehearsal Piano

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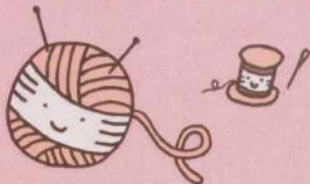
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