



Moscow Oratorio Society

CHRISTMAS
CONCERT
RAKHMANINOV HALL
MOSCOW CONSERVATORY
9 DECEMBER 2001

"WHETHER I WAS IN MY BODY
OR OUT OF MY BODY
AS I WROTE IT I KNOW NOT.
GOD KNOWS."

Handel. on composing the Hallelujah Chorus

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PROGRAM

AVE MARIA

-1830-

FELIX MENDELSSOHN

THE MESSIAH

-1741-

GEORGE FRIDERIC HANDEL

PART THE FIRST

1. OVERTURE
ORCHESTRA
2. COMFORT YE MY PEOPLE ...
RECITATIVE FOR TENOR
3. EVERY VALLEY SHALL BE EXALTED...
AIR FOR TENOR
4. AND THE GLORY OF THE LORD...
CHORUS
5. THUS SAITH THE LORD...
RECITATIVE FOR TENOR
6. BUT WHO MAY
ABIDE THE DAY OF HIS COMING...
AIR FOR BASS
7. AND HE SHALL PURIFY...
CHORUS
8. BEHOLD! A VIRGIN SHALL CONCEIVE...
RECITATIVE FOR ALTO
9. O THOU THAT
TELLEST GOOD TIDINGS TO ZION...
AIR FOR ALTO
10. FOR BEHOLD DARKNESS SHALL
COVER THE EARTH...
RECITATIVE FOR BASS
11. THE PEOPLE THAT WALKED
IN DARKNESS...
AIR FOR BASS
12. FOR UNTO US A CHILD IS BORN...
CHORUS
13. PASTORAL SYMPHONY
ORCHESTRA

14. THERE WERE
SHEPHERDS ABIDING IN THE FIELD...
RECITATIVE FOR SOPRANO
15. AND THE ANGEL SAID UNTO THEM...
RECITATIVE FOR SOPRANO
16. AND SUDDENLY
THERE WAS WITH THE ANGEL...
RECITATIVE FOR SOPRANO
17. GLORY TO GOD...
CHORUS
18. REJOICE GREATLY,
O DAUGHTER OF ZION!...
AIR FOR SOPRANO
19. THEN SHALL BE
THE EYES OF THE BLIND BE OPENED...
RECITATIVE
20. HE SHALL FEED
HIS FLOCK LIKE A SHEPHERD...
AIR FOR ALTO
21. HIS YOKE IS EASY,
AND HIS BURTHEN IS LIGHT...
CHORUS

INTERMISSION

PART THE SECOND

29. THY REBUKE
HATH BROKEN HIS HEART...
RECITATIVE FOR TENOR
30. BEHOLD, AND SEE
IF THERE BE ANY SORROW...
AIR FOR TENOR
31. HE WAS CUT OFF OUT
OF THE LAND OF THE LIVING...
RECITATIVE FOR TENOR
32. BUT THOU DIDST NOT
LEAVE HIS SOUL IN HELL...
AIR FOR TENOR

33. LIFT UP YOUR HEADS,
O YE GATES...
CHORUS
38. HOW BEAUTIFUL
ARE THE FEET OF THEM...
Air for Soprano
39. THEIR SOUND
IS GONE OUT INTO ALL LANDS...
Chorus
42. HE THAT DWELLETH IN HEAVEN...
Recitative for Tenor
43. THOU SHALT BREAK THEM...
Air for Tenor
44. HALLELUJAH...
Chorus

PART THE THIRD

45. I KNOW THAT MY REDEEMER LIVETH...
Air for Soprano
46. SINCE BY MAN CAME DEATH...
Chorus
47. BEHOLD I TELL YOU A MYSTERY...
RECITATIVE FOR BASS
48. THE TRUMPET SHALL SOUND...
Air for Bass
49. THEN SHALL BE BROUGHT TO PASS...
Recitative for Alto
50. O DEATH, WHERE IS THY STING?...
Duet for Alto and Tenor
51. BUT THANKS BE TO GOD...
Chorus
52. IF GOD BE FOR US,
WHO CAN BE AGAINST US?...
Air for Soprano
53. WORTHY IS THE LAMB...
Chorus

PERFORMED BY

MOSCOW ORATORIO SOCIETY

Conductor ALEXANDER TSALIUK

ACADEMIC CHAMBER ORCHESTRA "MUSICA VIVA"

Artistic Director ALEXANDER RUDIN

Accompanist ZOYA ABOLITS

Soprano OLGA SEMYONOVA

Alto MARIA RYADCHIKOVA

Tenor HUGH WINN

Bass VLADIMIR KRAITMAN

Choir

Timur Abrasulov, Valentina Angarkhaeva, Vladimir Baranovsky, Ekaterina Basylo, Michele Berdy, Brian Brennan, Valeria Demchenko, Irina Dymova, Tom Fennell, Jerome Fennis, Regina von Flemming, Thuy Froment, Olga Fyodorova, David Galetta, Christiane Golz, Anna Guseva, Neil Harding, Marlena Hurley, Tina Jennings, Alexander Kandzoba, Alexander Kierdorf, Olga Kharitonova, Anastasia Kirilova, Irina Kirilova, Sergey Korolev, Elena Krikunova, Ksusha Kvashnina, Jenny Larsson, Anna Lavretskaya, Roman Lavretsky, Yevgeniy Lieberman, Natalya Lysikova, Sophia Malinovskaya, Elena Manuilova, Marina Markova, Pauline McGonagle, Courtenay McMillan, Darin Menlove, Anastasia Metelyova, Christine Meyer, Sandy Moon, Glen Moorhead, Heike Müller-Deku, Christopher Ohan, Polina Orlova, Siglinde Palmisano, Carol Pierstorff, Rachel Polonsky, Kira Proskurina, Estelle Roos, Raila Sakari-Reponen, Sergey Salnikov, Lyudmila Saricheva, Dmitri Shapovalov, Zara Sarkisian, Maria Smirnova, Carol Sorrenti, Marie Struthers, Yulia Timofeeva, Alina Traiger, Susan Usher, Ekaterina Usilova, Mieke van Breukelen, Andrew Walker, Carol Wasylo, Virginia Wheaton, Olga Zhilyaeva, Alla Zvanskaya.

INFORMATION

MOSCOW ORATORIO SOCIETY

The choir began life in 1993 when two English journalists in conversation at a Moscow party decided that it would be a good idea to fulfill a native tradition of long standing by singing Handel's 'Messiah' at Christmastime. Since that time, the Oratorio has kept up the tradition of singing 'The Messiah' every year. In the years since, however, under the direction of Alexander Tsaliuk, the Oratorio Society has grown and changed, undertaking new and exciting musical projects, and drawing strength and financial support from many sources. The choir has sung a wide repertoire ranging from Bach and Handel to Mussorgsky, Poulenc and Bernstein.

Today the Moscow Oratorio Society is a non-profit choral art society composed of members of the foreign diplomatic and business communities as well as students and graduates of Russian music schools. The choir welcomes new members at the beginning of each season. Spring season starts mid January 2002. For inquiries please contact Marlena Hurley, the managing director of the choir, at 999-1829 or Alexander Tsaliuk at 163 3314.

Email: moscoworatorio@hotmail.com

Website: www.moscoworatorio.nm.ru

ALEXANDER TSALIUK

is a graduate of the Moscow Conservatory, where he received a PhD in choral conducting under Professor Kulikov, Director of the Conservatory. He also has a PhD in symphonic opera conducting from the Jewish State Academy. As well as directing the Moscow Oratorio Society, Tsaliuk is conductor of the Moscow Male Jewish Choir, the "Hasidic Cappella", which he co-founded in 1989. Under his direction, this award-winning choir -- whose repertoire includes Jewish liturgical, classical, and Jewish and Russian folk music -- has given hundreds of acclaimed performances in distinguished venues in the CIS, Western Europe, and Israel.

In 1994, when Alexander Tsaliuk was invited to take on the role of conductor and artistic director of the choir, he gave the Moscow Oratorio Society its name. Since then, Tsaliuk's unfailing commitment, energy, and artistic vision have provided a unique and vital source of continuity for a group that is, by its nature, always changing

ACADEMIC CHAMBER ORCHESTRA "MUSICA VIVA"

The "Musica Viva" Chamber Orchestra was founded in Vladimir in 1978 by the violinist and conductor Victor Kornachev. Alexander Rudin took over as conductor in 1988.

The Orchester performs a wide repertoire of music, from west-european and Russian music of the XVII - XVIII centuries ("Passions" of J.S.Bach, "Requiem" of Mozart, symphonies of Haydn, Mozart, Beethoven) and pieces composed at the end of the XX century.

Since 1989 A.Rudin and "Musica Viva" held a yearly summer International Chamber Music Festival "Music Assemblies". "Musica Viva" has participated in international festivals such as Kammermusikpodium (Germany), "Oleg Kagan - Musikfest (Germany), Festival "Pablo Casals" (France), Chamber Music Festival in Cannes (France), "Il Delfino" (Italy), Bemud (Yugoslaviya) , Ohridsko Summer (Macedonia).

Alexander Rudin graduated from the Gnessins Institute of Music Pedagogy in the class of cello (under Lev Yevgrafov, 1983) and piano (under Yury Ponizovkin, 1983), and also the Moscow Conservatory in the conducting class (under Dmitry Kitaenko, 1989).

He was a prize-winner of the "Concertino Prague" Competition (1972), Bach Competition in Leipzig (1975), Gaspar Cassado Competition in Florene (1979), and the Tchaikovsky Competition in Moscow (1978, 1982).

At present A. Rudin is Professor of the Moscow State Tchaikovsky Conservatory. He has been President of the charity foundation "Musical Assemblies" since 1993.

GEORGE FRIDERIC HANDEL

1685 - 1759



G.F. Handel was the consummate 18th-century traveler, artiste, and entrepreneur. He was an independent and strong-willed individual, and although he was approached several times by royal patrons to become their court composer, Handel was hesitant to "settle down" professionally until he was offered a position commensurate with the status he felt he deserved.

Born in Halle, Germany, Handel grew up under the watchful eyes of his parents; while his mother nurtured his musical gifts, Handel's father tried to dissuade him from pursuing a dubious occupation. Following brief, unsuccessful studies at the local university, Handel traveled to Hamburg and then onto Italy where he met important individuals who greatly influenced his musical future, such as the composers/musicians, Arcangelo Corelli and Domenico Scarlatti and numerous royalty (both religious and secular).

Following his fruitful Italian tour, he returned north of the Alps accepting the appointment of court composer to the Elector of Hanover. He quickly followed this up with two extended visits to London, England, where he finally settled and which he eventually considered home (becoming a British subject). Ironically, the same Elector of Hanover became King George I of England, following the death of Queen Anne

Handel lived a full and productive life. Yet, life wasn't easy for him. At various times, he was severely criticized by the English social establishment for his artistic output -- some considered it profane. For example, Handel's most famous work, *Messiah*, was enthusiastically received following its première in Dublin while it became the subject of great controversy following its London début. Furthermore, he suffered bouts of anxiety and depression and possibly strokes -- some have theorized that he suffered central nervous system lead poisoning associated with his imbibing of cheap port! During the later years of his life, he experienced progressively debilitating cataracts -- the ensuing operations to restore his vision left him completely blind. (Of interest, the last English oculist to treat Handel, John Taylor, also unsuccessfully cared for J.S. Bach).

FELIX MENDELSSOHN- BARTHOLDY

1809-1847



Mendelssohn was undeniably one of the most successful musicians of the 19th century. Born in Hamburg into a distinguished intellectual, artistic family he grew up in a privileged environment. The family converted to Christianity in 1816, adopting the additional surname Bartholdy. His first composition in 1820 was followed by a profusion of sonatas, concertos, string symphonies, piano quartets and Singspiels. In 1829 he directed a pioneering performance of Bach's *St. Matthew Passion* at the Berlin Singakademie, which resulted in a revival of interest in the music of his illustrious predecessor.

Mendelssohn traveled to England, Scotland, Italy and France before taking up a conducting post at Düsseldorf where he concentrated on Handel's oratorios. Mendelssohn's own compositions at the time include *The Hebrides*, the g-Minor Piano Concerto, *Die erste Walpurgisnacht*, the Italian Symphony and *St. Paul*. His most significant

Achievement as a conductor and music organizer was achieved in Leipzig, where he led the Gewandhaus Orchestra. He was founder and director of the Leipzig Conservatory (1843).

Composing was restricted mostly to the summer breaks. In 1841 he was employed as director of the Music Section of the Academy of arts, newly instituted by King Frederick of Prussia.

Mendelssohn was highly sought after as a festival organizer, including the Lower Rhine and Birmingham Music Festivals. Exhaustion due to overwork - there was a constant demand for new compositions, personal performances and appearances - contributed to his untimely death at the age of 38, following a series of strokes.

Mendelssohn's music shows the influences of Bach (fugal technique), Handel (rhythms, harmonic progressions), Mozart (dramatic characterization, forms, textures) and Beethoven (instrumental technique). However, from 1825 a characteristic style his own entire can be clearly distinguished. Literary, artistic historical, geographical or emotional influences can be detected in many of his compositions, including the *Ruy Blas* overture and his incidental music to *Antigone* and the all-enduring *Midsummer Night's Dream*.

THE MESSIAH

Oratorio in three parts

„The Messiah” was first performed on 13 April 1742. Handel distributed the proceeds -- about £400 -- among three charities: The Society for relieving prisoners; The Charitable Infirmary, and Mercers's Hospital .

Following the first London Performance of "The Messiah", a member of the aristocracy congratulated Handel on a "noble entertainment," whereupon the composer replied: "... I should be sorry if I only entertained them, I wished to make them better." He would undoubtedly have been more pleased with one of the reviews of the work's original performance in Dublin (preceding the London performance by almost a year): "Words are wanting to express the exquisite delight it afforded to the admiring, crowded audience."

Handel was 56 years old when he composed "The Messiah". Unlike his other oratorios based on the Old Testament (among them *Judas Maccabaeus*, *Samson*, *Jephta* and *Saul*), there are no named characters in "The Messiah"

The three parts deal with the Birth, Passion and Resurrection as told in the Gospels, also including texts from the Old Testament, Corinthians, Romans and Revelation. The musical genre of the oratorio is not intended to induce contemplation or solemn piety. Unlike masses, sacred cantatas, or Passions, oratorios do not form part of a church service.

"The Messiah", on the whole, shows a transcendent sense of dramatic pacing and force and the ability to invest familiar imagery with new vigor. With its directness of expression and feeling of awesome power, the work has justifiably ingrained itself world-wide as a permanent fixture on the annual calendar of regularly performed master-pieces.

AVE MARIA

op 23 no 2

Hail Mary, full of grace, the Lord is with you, Blessed are you among women. Holy Mary, mother of God, pray for us sinners, now and at the hour of our death.

Mendelssohn was not prevented by his Protestant orientation from composing one of the most beautiful settings of this well-known Latin text. He composed the *Three Sacred Choruses*, Op 23 shortly after his arrival in Rome in November 1830, inspired directly by one of his first visits to the Vatican City. The first and third part, sharing the same basic musical material, is filled with devotional simplicity and are in effective contrast with the second, central, movement which contains exhilarating contrapunctal textures.

*MOSCOW ORATORIO
SOCIETY*

CHRISTMAS CONCERT

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**IWC ALLIANCE AND
CHARITIES**

The Moscow Oratorio Society is one of the interest groups of the International Women's Club in Moscow. Proceeds from the choir's performances are donated to the IWC's charities to ensure that the money is properly monitored and used for worthy projects.

Proceeds from this concert will be donated to the following charities:

THE FOSTER FAMILY PROJECT

This project was launched by the IWC in 1999. It supports 10 families who are fostering approximately 50 children. The IWC helps these families, all of whom struggle in the face of administrative obstacles, poor funding, health problems, and lack of support from local authorities. Many of the fostered children are mentally handicapped and have problems at school. Some are street-children abandoned by their own parents. The Foster Family Project offers these families the assistance of 12 tutors (in mathematics, Russian and foreign languages, music, chemistry, biology) as well as two psychologists, a family doctor, and a family lawyer.

**THE STREET CHILDREN PROJECT
IN ST PETERSBURG**

This project provides food and other necessities on a regular basis to street children in St Petersburg.