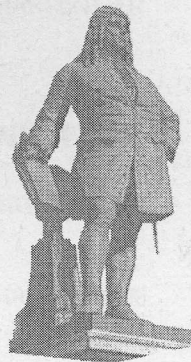


Moscow Oratorio Society

+ 11th Season + Christmas Charity Concert 2004 + 11th Season+ Christmas Charity Concert 2004



SONY



murray **o**laoire architects

PART ONE

NUIT

(NIGHT)

FROM "IN NATIVITATEM DOMINI
CANTICUM" (CANTICLE FOR THE
NATIVITY OF THE LORD) H 416

MARC-ANTOINE CHARPENTIER

MESSE DE MINUIT POUR NOËL

(CHRISTMAS MIDNIGHT MASS)
H 9

MARC-ANTOINE CHARPENTIER

1. KYRIE
2. GLORIA
3. CREDO
4. OFFERTORIUM
5. SANCTUS
6. BENEDICTUS
7. AGNUS DEI

VENITE PASTORES

(COME, O YE SHEPHERDS)
MOTETTO PASTORALE

JOHANN-ADOLF HASSE

INTERMISSION

PART TWO

THE MESSIAH

HWV 56

GEORGE FRIDERIC HANDEL

1. Overture (Orchestra)
2. Comfort Ye (Tenor)
3. Ev'ry Valley (Tenor)
4. And the Glory of the Lord (Chorus)
6. But who may Abide (Alto)
7. And He shall Purify (Chorus)
8. Behold, a virgin shall conceive (Alto)
9. O Thou, that tellest (Alto-Chorus)
12. For unto us a Child is Born (Chorus)
- 14-16. There were shepherds (Soprano)
17. Glory to God (Chorus)
18. Rejoice! (Soprano)
19. Then shall the eyes (Alto)
20. He shall feed (Alto-Soprano)
21. His Yoke is Easy (Chorus)
42. He that dwelleth (Tenor)
43. Thou shalt break them (Tenor)
44. Hallelujah! (Chorus)

MOSCOW SOCIETY

ORATORIO

Conductor ALEXANDER TSALIUK

Accompanist ZOYA ABOLITS

MUSICA VIVA ACADEMIC CHAMBER ORCHESTRA

Artistic Director ALEXANDER RUDIN

Soprano I OLGA POVSTYANAYA

Soprano II ANASTASIA BOKASTOVA

Alto IRINA AGANESOVA

Tenor GEORGY FARADZHEV

Bass IVAN STOLYAR

Choir:

Rissala Ali, Mikhail Andzelevich, Valentina Angarkhaeva, Jennifer Arko, Isabelle Barajuan, Karl Bauer, Elena Belousova, Yulia Berestneva, Svetlana Berezenko, Bruno Bisson, Ekaterina Bogdanova, Irina Bubukina, Hilary Bungarten, Svetlana Bykova, Maria Chibisova, Elise de Laharpe, Eric Debenath, Cécile Delpal, Marina Dergacheva, Julia Drew-Watt, Oksana Dulina, Cornelia Dyrlic, Tom Fennell, Natalia Fomicheva, Valentin Gutov, Véronique Habipi, Edmund Harris, Kirsten Hernig-Gode, Silke Högner-Erofeeva, Yuka Ikeda, Hans-Ulrich Jutz, Irina Karchevskaya, Dmitry Karmalinsky, Ekaterina Kiryushina, Michiko Kitamura, Anna Koloskova, Tatiana Koloskova, Varvara Kruchkova, Maria Kuchumova, Oleg Kuzmin, Diana Kuznetsova, Ksenia Kvashnina, Rachel Lavender, Maria Lvova, Marina Markova, Tatiana Mashanova, Roman Maslennikov, Antje Meesmann, Naira Meliksetiyan, Evan Moore, Heike Mueller-Deku, Tamara Mukmanova, Larisa Nikishina, Vladimir Poleyev, Mikhail Ratmansky, Tonia Romanyugo, Inga Roshchina, Irina Safonova, Zaruhi Sargsyan, Ludmila Sarycheva, Maria Saulus, Olga Sazonova, Marina Selina, Carol Sorrenti, Camilla Szymanowska, Julia Timofeeva, Olesya Titarenko, Ekaterina Usilova, Anton Vasiliev, Mari Vidgren, Svetlana Voevodina, Alexei Volkov, Andrew Walker, Christine Watson, Angelika Winkler, Natalia Zamyshlyayeva, Bénédicte Zweguintzow, Stéphane Zweguintzow

MOSCOW ORATORIO SOCIETY

Founded in 1993, the choir has established an annual tradition of performing Handel's 'Messiah' during Advent. Under the direction of Alexander Tsaliuk, the Oratorio Society has grown and changed, undertaking new and exciting musical projects. The choir has sung a wide repertoire ranging from Bach and Handel to Mussorgsky, Mozart, Mendelssohn, Poulenc and Bernstein. It aims at presenting to Moscow's Russian and expatriate audience a balanced choice of well-known and little-known musical compositions.

Today the Moscow Oratorio Society is a non-profit choral society composed of members of the foreign diplomatic and business communities and of many Russian nationals. All of them are amateur singers, whatever their level of musical competence, united by a love of music and a desire to sing beautiful compositions. The choir welcomes new members at the beginning of each season.

Next spring season will start in mid January 2005. For inquiries please contact:

Carol Sorrenti: 722 5172
Stéphane Zweguintzow: 8 903 771 6553
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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. In addition to directing the Moscow Oratorio Society, Alexander 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 and classical music, as well as Jewish and Russian folk music -- has given hundreds of acclaimed performances in the CIS, Western Europe, and Israel. In 1994, Alexander Tsaliuk took on the role of conductor and artistic director of the Oratorio Society. Since then, his 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.



MUSICA VIVA ACADEMIC CHAMBER ORCHESTRA

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.

Alexander Rudin studied the cello under Lev Yevgrafov and piano under Yuri Ponizovkin at the Gnesin Institute of Music, graduating in 1983, and conducting under Dmitry Kitaenko at the Moscow Conservatory, graduating in 1989. At present Mr. Rudin is a professor at the Moscow State Tchaikovsky Conservatory. He has been president of the charitable foundation "Musical Assemblies" since 1993.

The Orchestra performs a wide repertoire of music, from West European and Russian music of the XVII - XVIII centuries to pieces composed at the end of the XX century. Since 1989, Alexander Rudin and Musica Viva have held a yearly summer international chamber music festival called "Music Assemblies". Musica Viva has participated in several international festivals.

MARC-ANTOINE CHARPENTIER

1643-1704

Little is known about the early years of Charpentier, considered by many musicologists to be the leading French composer of the baroque era. Charpentier spent several years in Rome around 1665, where he studied with Carissimi. Charpentier's fame grew when he started to write incidental music for dramas and plays staged in the Paris Comédie Française theatre, a place where he collaborated with many of the leading playwrights of that time, such as Molière. Soon afterwards, Charpentier was appointed *maître de chapelle* (director of music) at the court of the Dauphin (the heir to the throne of France). Although Charpentier was one of the favorite composers of King Louis XIV, he never obtained the most prized posting that every composer sought at that time: *maître de chapelle* at the Royal Chapel of Versailles: the selection process was very much biased by non-musical considerations, such as good connections. From 1683 onwards, Charpentier worked as director of music for Mademoiselle de Guise, a noblewoman from one of France's most famous families. He taught music to the Duke of Orléans (one of the sons of Louis XIV) and finally was appointed music director at the Sainte-Chapelle in Paris in 1698.

Charpentier wrote many *sacred histories*, many of which are devoted to Christmas and called "Canticle for the Nativity of the Lord". Opus 314 is rightly the most famous, in particular because of a splendid orchestral page called "Night", where strings paint an evocative landscape of nature expecting the Nativity of the Lord.



Charpentier's Christmas Midnight Mass is based on the music of eleven French Christmas carols, which serve as a setting for the catholic mass. Charpentier added his own music to link the various tunes, and also to underline the most important dogmas of the Christian faith. The result is a fascinating piece of music, with ever changing mood, rhythm and atmosphere, structured as follows:

Kyrie:

1st Kyrie: Joseph est bien marié
(Truly, Joseph is married)

Christe: Or nous dites Marie
(You tell us that Mary)

2nd Kyrie: Une jeune pucelle
(A young maiden)

Gloria:

Gloria in excelsis Deo: Charpentier
Laudamus Te: Les bourgeois de Chastre
(The burghers of Chastre)

Domine Deus: Charpentier
Quoniam: Où s'en vont ces guays bergers
(Wherefore hurry those merry shepherds)
Amen: Charpentier

Credo:

Credo in unum Deum: Charpentier
Deum de Deo: Vous qui désirez sans fin
(O ye, who eternally desire)

Et incarnatus est: Charpentier
Crucifixus: Voicy le jour solomnel de Noël
(This solemn Christmas day)

Et ascendit in coelum: Charpentier
Et in Spiritum Sanctum: A la venue de Noël
(Christmas come)

Et unam sanctam catholicam: Charpentier

Offertorium:

Laissez paitre vos bestes (Let your flock graze)

Sanctus/ Benedictus/ Agnus Dei:

Sanctus: O Dieu, que n'estois-je en vie
(O Lord, if I were alive)

Pleni sunt coeli/ Hosanna: Charpentier
Benedictus: Charpentier

Agnus Dei: A minuit fut fait un resveil
(A sound woke up people at midnight)

Although most of these carols date from the Middle Ages, some of them are still well known today in the French-speaking world. A striking example is that of "Une jeune pucelle", which was set in Canada to words in the Huron Indian language and became the famous "Huron Christmas Carol".



JOHANN-ADOLF HASSE

1699-1783

For about thirty years, from 1734 until the early 1760s, the musical life of the Court of Dresden was dominated by a man who was one of the most important composers of his time and who enjoyed the highest reputation throughout Europe: Johann-Adolf Hasse. Born in Bergendorf near Hamburg, Hasse began his career as an operatic tenor in Hamburg and Brunswick, and then went to Italy for further training in composition; he was one of the last pupils of Alessandro Scarlatti in Naples. He made his name in Naples and Venice, and then returned to Dresden in 1731, where he was appointed director of music at the court of Saxony. Under his direction, Dresden became one of the leading centres of musical life in Europe. But the Seven Years' war brought an end to this successful period. Hasse had to move to Vienna, and later to Venice, where he died. Hasse left behind an impressive musical heritage: operas (in particular "Cleofide"), masses, oratorios, cantatas and instrumental works.

The Christmas motet "Venite pastores" belongs to the composer's Dresden period. Described as *motetto pastorale*, it is indeed marked with typical Christmas stylistic features. The rhythm is a gentle, swaying 6/8 time based on the Siciliana dance rhythm. Although the work falls into three sections (each introduced by the soprano, tenor and alto soloists respectively), the musical motifs give a strong sense of overall unity. The words of this motet describe the scene of the shepherds around Bethlehem.



GEORGE FRIDERIC HANDEL

1685 – 1759

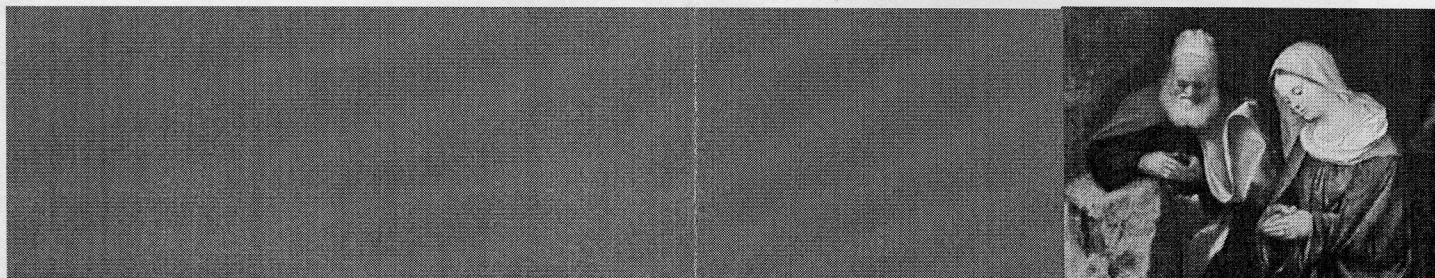
G.F. Handel was the consummate 18th- century traveller, artist and entrepreneur. He was an independent and strong-willed individual, and although he was approached several times by royal patrons with offers of the post of court composer, Handel was hesitant about *settling down* professionally until 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 travelled to Hamburg and then on to Italy where he met important individuals who greatly influenced his musical future, such as the composers/musicians, Arcangelo Corelli and Domenico Scarlatti, and numerous members of royalty. Following his fruitful Italian tour, he returned north of the Alps after accepting the appointment of court composer to the Elector of Hanover. He quickly followed this up with two extended visits to London, where he finally settled and which he eventually considered home (becoming a British subject). Coincidentally, the same Elector of Hanover subsequently became King George I of England, following the death of Queen Anne. Handel lived a full and productive life. Yet, life was not easy for him. At various times, he was severely criticized by the English social establishment for his artistic output -- some considered his religious works 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 lead poisoning of the central nervous system because of his imbibing of cheap port! During the later years of his life he experienced progressively debilitating cataracts and the ensuing operations to restore his vision left him completely blind. (It is of interest that the last English oculist to treat Handel, John Taylor, also unsuccessfully cared for J.S. Bach).

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

George Frideric Handel
on composing the Hallelujah Chorus



MESSE DE MINUIT POUR NOEL

Marc-Antoine Charpentier

1. Kyrie

Kyrie eleison.
Christe Eleison.
Kyrie eleison.

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

2. Gloria

Gloria in excelsis Deo et in terra pax
hominibus bonae voluntatis.

Laudamus te. Benedicimus te. Adoramus
te. Glorificamus te. Gratias agimus tibi
propter magnam gloriam tuam.

Domine Deus, Rex coelestis, Deus Pater
omnipotens. Domine Fili unigenite, Jesu
Christe. Domine Deus, Agnus Dei, Filius
Patris, qui tollis peccata mundi, miserere
nobis. Qui tollis peccata mundi, suscipe
deprecationem nostram. Qui sedes ad
dexteram Patris, miserere nobis.

Quoniam tu solus Sanctus. Tu solus
Dominus. Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris.
Amen.

*Glory to God in the highest and on earth
peace to men of goodwill.*

*We praise Thee. We bless Thee. We
worship Thee. We glorify Thee. We give
Thee thanks for Thy great glory. Lord God,
heavenly King, God the Father Almighty.*

*Lord Jesus Christ, the Only-begotten Son.
Lord God, Lamb of God, Son of the Father.
You who take away the sins of the world,
have mercy on us. Who takest away the
sins of the world, receive our prayer. Who
sittest at the right hand of the Father, have
mercy upon us.*

*For Thou alone art holy. Thou alone art
Lord. Thou alone art the Most High,
Jesus Christ, with the Holy Ghost, in the
Glory of God the Father. Amen.*

3. Credo

Credo in unum Deum, Patrem
omnipotentem, factorem coeli et terrae,
visibilium omnium et invisibilium. Et in
unum Dominum Jesum Christum, Filium
Dei unigenitum. Et ex Patre natum ante
omnia saecula.

Deum de Deo, lumen de lumine, Deum
verum de Deo vero. Genitum, not
factum, consubstantiali Patri: per
quem omnia facta sunt. Qui propter nos
homines, et propter nostram salutem
descendit de coelis.

Et incarnatus est de Spiritu Sancto ex
Maria Virgine: et homo factus est.

Crucifixus etiam pro nobis; sub Pontio
Pilato passus, et sepultus est. Et
resurrexit tertia die, secundum
Scripturas.

Et ascendit in coelum: sedet ad
dexteram Patris. Et iterum venturus est
cum gloria judicare vivos et mortuos.
Cujus regni non erit finis.

Et in Spiritum Sanctum, Dominum et
vivificantem: qui ex Patre Filioque
procedit. Qui cum Patre, et Filio simul
adoratur et conglorificatur: qui locutus
est per Prophetas.

Et unam, sanctam, catholicam et
apostolicam Ecclesiam. Confiteor unum
baptisma in remissionem peccatorum. Et
expecto resurrectionem mortuorum. Et
vitam venturi saeculi. Amen.



I believe in one God, The Father Almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord, Jesus Christ, the Only-begotten Son of God. Born of the Father before all ages.

God of God, Light of Light, true God of true God. Begotten, not made, consubstantial with the Father. By whom all things were made. Who for us men and for our salvation came down from Heaven.

And was incarnate by the Holy Ghost of the Virgin Mary: and was made man.

He was crucified also for us, suffered under Pontius Pilate, and was buried. And on the third day He rose again according to the Scriptures.

He ascended into heaven and He sitteth at the right hand of the Father. He will come again in glory to judge the living and the dead and His kingdom will have no end.

And in the Holy Ghost, the Lord and Giver of life, Who proceedeth from the Father and the Son. Who together with the Father and the Son is adored and glorified, and who spoke through the prophets.

And in one holy, Catholic and Apostolic Church. I confess one baptism for the forgiveness of sins and I await the resurrection of the dead and the life of the world to come. Amen.

4. Offertorium

(Orchestra)

5. Sanctus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria Tua. Hosanna in excelsis.

Holy, Holy, Holy, Lord God of Hosts. Heaven and earth are full of Thy glory. Hosanna in the highest.

6. Benedictus

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Blessed is He that cometh in the Name of the Lord. Hosanna in the highest.

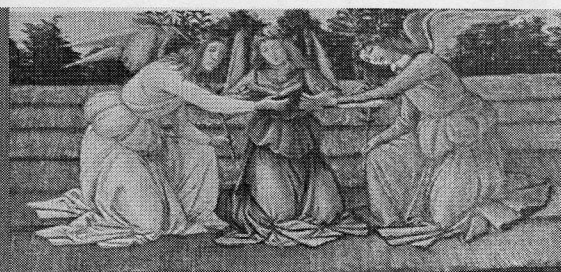
7. Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who takest away the sins of the world, have mercy on us.

Lamb of God, who takest away the sins of the world, grant us peace.



VENITE PASTORES

Johann-Adolf Hasse

Venite, pastores,
 Venite, exsultemus,
 Venite, adoremus:
 Redemptor est natus.
 Quid statis? Venite!
 Timere nolite!
 En Agnus promissus jam nobis est
 datus.
 En Agnus divinus qui tollit peccata,
 En salus beata, quae delet reata.
 Pastores, venite:
 Redemptor est natus.
 Hic Agnus humani fert pondera fructus,
 Ad victimam ductus,
 Pro nobis oblatus.
 Pastores, quid statis?
 Venite, pastores,
 Venite, exsultemus,
 Venite, adoremus:
 Redemptor est natus.

*Come, o ye shepherds, rejoice and
 worship, for the Redeemer is born. Why
 are you standing still? Do not be afraid!
 The promised lamb has been given to
 us. A lamb divine who takes away the
 sins, a blessed salvation who removes
 all guilt. Come, shepherds, the
 Redeemer is born. This lamb bears the
 burden of the human fruit, led to
 sacrifice, offered to us. Shepherds, why
 are you standing still? Come, o ye
 shepherds, rejoice and worship, for the
 Redeemer is born.*

THE MESSIAH

George Frideric Handel

1. Symphony**2. Recitative for Tenor**

Comfort ye, comfort ye, My people,
 saith your God. Speak ye comfortably to
 Jerusalem, and cry unto her, that her
 warfare is accomplished, that her
 iniquity is pardoned. The voice of him
 that crieth in the wilderness; prepare ye
 the way of the Lord; make straight in
 the desert a highway for our God.
(Isaiah 40 : 1-3)

3. Air for Tenor

Ev'ry valley shall be exalted, and ev'ry
 mountain and hill made low; the
 crooked straight and the rough places
 plain. *(Isaiah 40 : 4)*

4. Chorus

And the glory of the Lord shall be
 revealed, and all flesh shall see
 together: for the mouth of the Lord hath
 spoken it. *(Isaiah 40 : 5)*

6. Air for Alto

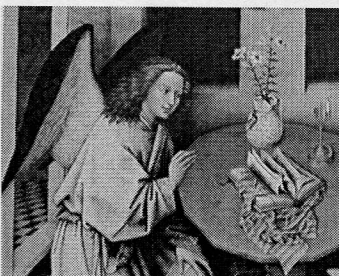
But who may abide the day of His
 coming, and who shall stand when He
 appeareth? For He is like a refiner's fire.
(Malachi 3 : 2)

7. Chorus

And He shall purify the sons of Levi, that
 they may offer unto the Lord an offering
 in righteousness. *(Malachi 3 : 3)*

8. Recitative for Alto

Behold, a virgin shall conceive and bear
 a Son, and shall call His name
 "Emmanuel", God with us. *(Isaiah 7 :
 14; Matthew 1 : 23)*



9. Air for Alto and Chorus

O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, behold your God! Arise, shine, for thy Light is come, and the glory of the Lord is risen upon thee. (*Isaiah 40 : 9; Isaiah 60 : 1*)

12. Chorus

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace. (*Isaiah 9 : 6*)

14. Recitative for Soprano

There were shepherds abiding in the field, keeping watch over their flocks by night. (*Luke 2 : 8*)

15. Recitative for Soprano

And the angel said unto them: Fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. (*Luke 2 : 10-11*)

16. Recitative for Soprano

And suddenly there was with the angel, a multitude of the heavenly host, praising God, and saying: (*Luke 2 : 13*)

17. Chorus

Glory to God in the highest, and peace on earth, good will towards men. (*Luke 2 : 14*)

18. Air for Soprano

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem! Behold, thy King cometh unto thee; He is the righteous Saviour, and He shall speak peace unto the heathen. (*Zechariah 9 : 9-10*)

19. Recitative for Alto

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as a deer, and the tongue of the dumb shall sing. (*Isaiah 35 : 5-6*)

20. Duet for Alto and Soprano

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. (*Isaiah 40 : 11*) Come unto Him, all ye that labour, come unto Him that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls. (*Matthew 11 : 28-29*)

21. Chorus

His yoke is easy, and his burden is light. (*Matthew 11 : 30*)

42. Recitative for Tenor

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision. (*Psalms 2 : 4*)

43. Air for Tenor

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel. (*Psalms 2 : 9*)

44. Chorus

Hallelujah: for the Lord God Omnipotent reigneth. (*Revelation 19 : 6*) The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever. (*Revelation 11 : 15*) King of Kings, and Lord of Lords. (*Revelation 19 : 16*)



IWC ALLIANCE AND CHARITY

Throughout the ten years of its history the Moscow Oratorio Society has maintained close ties with the International Women's Club of Moscow. The IWC has designated the choir an interest group, and has been extremely helpful with publicity, ticket sales and the recruitment of new members. The choir in turn donates the proceeds from its performances to IWC charities, thus ensuring that the funds are properly monitored and used for worthy projects.

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

THE STREET CHILDREN PROJECT

The IWC supports a non-profit organization that provides food, vitamins, clothing and toiletries to approximately 40 children on a daily basis and, on weekends, to over 200 children living in a Moscow railway station. These children frequently suffer from health problems, and many have been abandoned by their own parents. In addition to material and medical help, the IWC also helps these children to find more permanent living arrangements, and supports the foster families that take them into care.

ELDERLY IN NEED PROJECT

This project is a combined walk-in medical clinic, soup kitchen and bathing/laundry facility for the elderly. The facility serves as a temporary shelter for the homeless elderly in Moscow, and also provides much needed medical services and sustenance to those who are struggling to get by on miserly pensions.



DO NOT MISS!!!

NEXT SEASON'S CONCERTS

BY THE

MOSCOW ORATORIO SOCIETY



**A MUSICAL TRIP TO
NAPLES**



**CLASSICAL MUSIC BY
NEAPOLITAN COMPOSERS OF THE
17TH AND 18TH CENTURIES**

**MOSCOW
LATE MAY - EARLY JUNE 2005**