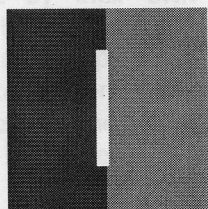


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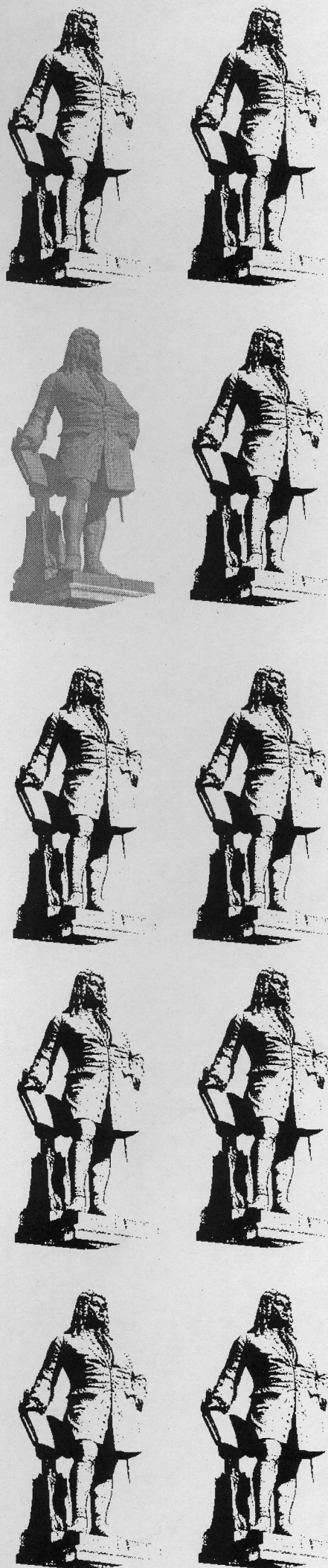
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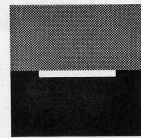
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CREDO

RV 591

ANTONIO VIVALDI

1. CREDO IN UNUM DEUM
2. ET INCARNATUS EST
3. CRUCIFIXUS
4. ET RESURREXIT

VERLEIH UNS FRIEDEN (GRANT US PEACE)

FELIX MENDELSSOHN-BARTHOLDY

STABAT MATER

D 175

FRANZ SCHUBERT

JOSHUA

OPUS POSTHUMUS

MODEST MUSSORGSKY

INTERMISSION

LES SEPT PAROLES DU CHRIST SUR LA CROIX

(THE SEVEN LAST WORDS OF
CHRIST ON THE CROSS)

CESAR FRANCK

FIRST RUSSIAN PERFORMANCE

1. PROLOGUE
"O vos omnes"
Solo Soprano
2. FIRST WORD
"Pater, dimitte illis"
Chorus
3. SECOND WORD
"Hodie mecum eris"
Solo Tenor I and Tenor II
4. THIRD WORD
"Mulier, ecce filius tuus"
Solo Bass Tenor II, Soprano, Chorus
5. FOURTH WORD
"Deus meus"
Chorus
6. FIFTH WORD
"Sitio"
Solo Bass, Chorus
7. SIXTH WORD
"Consummatum est"
Chorus
8. SEVENTH WORD
"Pater, in manus tuas"
Solo Tenor I, Chorus

MOSCOW ORATORIO SOCIETY

Conductor ALEXANDER TSALIUK

BROWN UNIVERSITY CHOIR (PROVIDENCE, RHODE ISLAND, USA)

Conductor LOUIS FREDERICK IV JODRY

ACADEMIC CHAMBER ORCHESTRA "MUSICA VIVA"

Artistic Director ALEXANDER RUDIN

Soprano OLGA POVSTYANAYA

Tenor I GEORGY FARADZHEV

Tenor II GIYA BESHITAISHVILI

Bass OLEG ROMASHIN

Choir:

Nicholas Albertson, Valentina Angarkhaeva, Elizabeth Aune, Galina Babikova, Samuel Baltimore, Isabelle Barajuan, Karl Bauer, Ronald Beimel, Chloe Bellows, Yulia Berestneva, Svetlana Berezenko, Pascale Berger-Longuet, Christopher Bernard, George Bernard, Aylin Bilgutay, Bruno Bisson, Servane Bordenave, Isabelle Bourges, Lydia Brotherton, Irina Bubukina, Anne-Claire Buxtorf, Irina Cavaliere, Robert Cayne, Ja-Yun Cho, Lynne Debenedette, Britt Doran, Julia Drew-Watt, Oksana Dulina, Irina Dymova, Alexander Ebin, Marianna Evteeva, Virginie Fambon, Tom Fennell, Natalia Fomicheva, Nadia Fomina, Maria Galkina, Anna Gamayunova, Hedvig Gardes, Lada Goryacheva, Véronique Habipi, Neil Harding, Sevane Haroutiounian, Edmund Harris, Kirsten Hernig, Andrew Hnatiw, Laure Janneck, Rosa Maria Jimenez, Katherine Jovin, Wiert Kalkwijk, Ilia Karpov, Scott Karpowicz, Jesse Kass, Denis Katonov, Alexander Kierdorf, Michiko Kitamura, Matthew Knuti, Elena Kosacheva, Sarah Kroesser, Marina Kranina, Varvara Kriutchkova, Maria Kuchumova, Roman Kurovtsev, Oleg Kuzmin, Diana Kuznetsova, Roman Lavretsky, Peter Lawson, Erin Lewis, Katrina Ligett, Yevgenia Liuban, Maria Lvova, Ekaterina Lysova, Lena Manuilova, Marina Markova, Tatiana Mashanova, Pauline McGonagle, Ivo Mijnsen, Heike Mueller-Deku, Polina Orlova, Vladimir Poleyev, Sarah Portner, Patrick Ramsey, Ekaterina Rumina, Raila Sakari-Reponen, Yuri Ryschenkow, Zaruhi Sargsyan, Ludmila Sarycheva, Maria Saulus, Sonja Schmitt, Clara Schuhmacher, Stephen Schwartz, Elizabeth Sczudlo, Marina Selina, Martin Siobhan, Lydia Sizer, Joy Snodgrass, Carol Sorrenti, Roman Testroet, Katja Tichomirowa, Olesya Titorenko, Susan Tolwinski, Ekaterina Usilova, Mari Vidgrén, Alexei Volkov, Michael Wasserman, Jeremy Williams, Jill Wilsh, Angelika Winkler, Olga Zhilyaeva, Bénédicte Zweguintzow, Stéphane Zweguintzow



MOSCOW ORATORIO SOCIETY

Founded in 1993, the choir has established an annual tradition of performing Handel's 'Messiah' during Advent time. 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 the Russian and expat audience of Moscow 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. The winter season will start in mid September 2004. For inquiries please contact Carol Sorrenti on 722 5172 or Alexander Tsaliuk on 163 3314.

Email: moscoworatorio@hotmail.com

Web: www.moscoworatorio.webzone.ru

BROWN UNIVERSITY CHORUS

This choir consists of 55 dedicated singers from practically all concentrations within the University, one of the oldest groups on the Ivy League campus. As well as performing regularly in Providence and New England, it has also earned an international reputation over the past twenty years for the quality of its performances. Previous tours include a 2002 tour of Costa Rica, a 1999 tour of Italy, a 1996 journey through Iberia, a 1993 concert tour of Greece, Israel and Egypt, and a three-week concert tour of the USSR and Scandanavia in 1990.

It has also performed throughout continental Europe and enjoyed a four-week concert tour of the Pacific Rim, featuring concerts in Japan, Taiwan, Hong Kong, and Singapore. In 1979, at the invitation of the People's Republic of China, the Chorus was the first American collegiate performing group to tour China, with concerts that won praise from professional musicians in that country, while in 1976 the group spent one month in India at the invitation of the Indian Government, presenting concerts for Prime Minister Indira Gandhi and Mother Teresa, and in concert-halls in major cities. The Chorus made its Lincoln Center debut in 1980, debuted at Carnegie Hall in 1987, and returned to Carnegie Hall in February 1990 to perform with the Dave Brubeck Quartet. They have performed under the baton of Aaron Copland and made numerous radio and network television appearances.

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, classical, 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 and gave the choir its name. 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.



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.

Alexander Rudin studied the cello under Lev Yevgrafov and piano under Yury Ponizovkin at the Gnesin Institute of Music Teaching, graduating in 1983, and also graduated from the Moscow Conservatory 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.

ANTONIO VIVALDI

1678-1741

Antonio Vivaldi was originally destined for priesthood and took orders the age of fifteen. Over the next seven years, he first entered minor orders and then priestly orders, being finally ordained in 1703. Vivaldi spent barely six months as a parish priest, and by the autumn of 1703 had already been appointed *maestro di violino* at Venice's *Ospedale della Pietà* (Piety Hospital). Never again was he to say Mass, a state of affairs that he himself attributed to poor health, although there is little doubt that his extensive musical activities at the Pietà and various local opera houses would in any case have left him little time for anything else. In consequence, he became one of many passive clerics in Venice of that time, the only remaining evidence of his priesthood being his nickname of "*il prete rosso*" – the Red Priest – that he owed to his flame-colored hair.

As a composer, Vivaldi remained closely associated with the world of sacred music. His Credo RV 591 in E minor for choir and orchestra was probably heard for the first time at the Pietà. It is divided into four sections. Two beautiful slow sections with complex harmonies ("Et incarnatus est" and "Crucifixus") are framed by two fast sections in which the choir proclaims the Catholic creed.



FELIX MENDELSSOHN

1809-1847

Grandson of the noted German philosopher Moses Mendelssohn, Felix Mendelssohn-Bartholdy studied piano with L. Berger and composition with C. Fr. Zelter. In the 1820's, Mendelssohn worked with the *Berliner Singakademie* (Berlin Vocal Academy), where he studied the work of J.S. Bach. In 1826, Mendelssohn conducted the first performance of Bach's St Matthew Passion to be staged after the composer's death. In 1833, Mendelssohn became musical director in Düsseldorf, and in 1835 he was appointed *Kappellmeister* at the Leipzig *Gewandhauskonzerte*.

Mendelssohn composed the choral "Verleih uns Frieden" (Grant us peace) in the period following his first successes as composer of the noted String Octet and of the overture to "A Midsummer Night's Dream". The piece was composed in Rome on February 10th, 1831, and is a setting of a hymn written exactly three centuries previously by Martin Luther. Verleih uns Frieden is widely used in the German Protestant church tradition.

The short text is repeated three times. The theme is introduced by the cellos and is first sung by the basses alone. The text is then repeated by the altos and the basses. Only the last repetition uses the full chorus with generous warmth of expression which aims at creating an atmosphere of coming peace. Robert Schumann witnessed the first performance of this work and was so moved that he later wrote: "a uniquely beautiful composition ... this small piece deserves to be world famous and so it will in the future; the Madonnas of Raphael and Murillo cannot remain hidden for long."

FRANZ SCHUBERT

1797-1828

From 1808, Schubert sang treble in the Wiener Hofkapelle (Vienna Court Chapel Choir and Orchestra) and studied with many masters, with Antonio Salieri in particular and starting in 1818, he established himself as a composer in Vienna, without any specific employment. Schubert is especially famous for his many Lieder (songs), which became the focus of his work after 1815 and for his orchestral music (9 symphonies, the last remaining unfinished). Schubert's major sacred works – the A Major and E Major masses – were composed towards the end of his professional life, after 1822.

The *Stabat Mater* (The Mother Stood) is a medieval prayer composed in the late 13th / early 14th century, which is nowadays used only optionally in the Catholic Mass. The *Stabat Mater* in G minor (D175) for choir and orchestra was completed in April 1815. The circumstances of its composition remain unknown. Schubert uses only the first four verses of the medieval text telling of the Mother of Christ mourning at the Cross. The work is dominated by a touching, sorrowful mood and grows from veiled grief in the opening into genuine tragedy.

MODEST MUSSORGSKY

1839-1881

Modest Petrovich Mussorgsky was born in 1839 in Karevo. He was privately educated at a military academy in St. Petersburg. At the age of 18, Mussorgsky met the composer

Alexander Dargomyzhsky, who helped Mussorgsky join the Mighty Handful group of composers (Borodin, Cui, Balakirev, Rimsky-Korsakov and Mussorgsky). In 1858, Mussorgsky quit the military and devoted the rest of his life to music. He was able to support himself financially through a job in the civil service. Mussorgsky left many works unfinished. Some of them, including *Joshua*, were published after his death in 1883, only after his long-time friend Rimsky-Korsakov had completed their orchestration.

In the 1860s – 1870s, Mussorgsky composed two choral pieces which he named his Hebrew choruses: *The Destruction of Sennacherib* (based on a translation of Byron's poem) and *Joshua*, or *Iisus Navin* (Joshua son of Nun), as it is known in Russian. Composed in 1877, *Joshua* portrays the arrival of the Hebrews in the land of Canaan. The main warlike theme sung at the beginning and at the end of the piece presents the Hebrews during their conquest of the Promised Land, after the fall of Jericho, predicting the destruction of their "wily" and "treacherous" enemies. The middle section is sung by a solo soprano in a languorous oriental style, a theme that Mussorgsky had jotted down in 1863 from Jewish neighbours living in the same tenement. The song tells of the suffering of the women and of the land of Canaan. The piece ends with the Hebrews' final glorification of Jehovah, the Lord of Hosts.

CESAR FRANCK

1822-1890

César Franck graduated from the Liège Conservatoire in Belgium in 1835. Shortly afterwards, Franck moved to Paris where he spent the rest of his life. Franck studied piano, counterpoint, composition and organ in the Paris Conservatoire, where he received numerous prizes. In 1844, Franck was appointed organist at the Paris church of Notre Dame de Lorette. In 1851, he assumed the same position at the church of St Jean-St François and from 1859 until his death in the church of Ste Clotilde in Paris. Starting in 1854, Franck became known as an outstanding organ virtuoso and improviser. Franck's instrumental works, such as the Symphonic Variations (1886) and his major organ works have long been part of the standard repertoire. Equally well known are his choral compositions, among which his oratorio "The Beatitudes", the motet "Panis Angelicus" (1866), the Mass in A Major op. 12 (1872) and a setting of "Psalm 150" (1883).

Franck's oratorio "The Seven Last Words of Christ on the Cross" remained completely unknown until 1955, when the library of the University of Liège acquired the autograph from a private owner. The composition was only introduced to the musical world in 1975 and was not performed until 1977. The work is dated 14 August 1859, when Franck was titular organist at Ste Clotilde. As far as can be determined, it was never performed during the composer's lifetime.

The oratorio is built on the subject of Christ's sufferings on the cross, a subject used before by other composers such as Schütz or Haydn.

Franck did not set the whole story of the Passion, but used only the words spoken by Christ on the Cross as given in the four books of the Gospel. Franck also used passages from the Old and New Testament and from other Christian traditional texts (the Lamentations of Jeremiah, the Stabat Mater and the Improperia) to provide a commentary on the words of Jesus. Franck aimed to describe musically what lay behind the suffering of Christ on the Golgotha, namely forgiveness (1st Word), the promise of salvation (2nd Word), compassion (3rd Word), destitution and distress (4th and 5th Words), release (6th Word), submissive obedience to God (7th Word). The prologue sung by the soprano soloist is a touching lament which introduces the passion theme.

Franck's composition reflects the French musical tradition of that time, which required reserve, as little melodrama as possible, even austerity (as with Gounod's composition of 1855) and displayed a tendency to imitate masters such as Palestrina. This tradition dictates much of the oratorio's musical style and form, dominated by slow tempos interrupted by fast sections only twice (where the multitude jeers at Christ being crucified between two criminals in the first Word, and calls upon Jesus to save himself in the fifth Word). The prologue creates an archaic atmosphere, the choruses are neo-Palestrinian in their style, the solo parts are sung in the classical manner of Cherubini. However, Franck introduced many personal elements and a rich compositional palette - different ensembles, sophisticated harmony and orchestration, different musical forms, drama, unison passage.

CREDO

Antonio Vivaldi

1. Credo in unum Deum

Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Iesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula. Deum de Deo, Lumen de Lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri; per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de caelis.

I believe in one God, the Father, the Almighty, Creator of heaven and earth, and of all things visible and invisible. And in one Lord, Jesus Christ, the only begotten Son of God, begotten of the Father before all ages. Light of Light, true God of true God, begotten, not created, of one essence with the Father, through whom all things were made. For us and for our salvation, He came down from heaven ..

2. Et incarnatus est

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

And was incarnate by the Holy Spirit and the Virgin Mary and became man.

3. Crucifixus

Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est, ...

He was crucified for us under Pontius Pilate, and He suffered and was buried.



4. Et resurrexit

Et resurrexit tertia die, secundum Scripturas, et ascendit in caelum, sedet ad dexteram Patris. Et iterum venturus est cum gloria, iudicare vivos et mortuos, cuius 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 baptismum in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

On the third day He rose again according to the Scriptures. He ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead. His kingdom will have no end. And in the Holy Spirit, the Lord, the Giver of Life, who proceeds from the Father and the Son, who together with the Father and the Son is worshipped and glorified, who spoke through the prophets. In one, holy, catholic, and apostolic Church. I acknowledge one baptism for the forgiveness of sins. I expect the resurrection of the dead. And the life of the age to come. Amen.

VERLEIH UNS FRIEDEN

Felix Mendelssohn-Bartholdy

Verleih uns Frieden, gnädiglich,
Herr Gott, zu unsern Zeiten.
Es ist doch ja kein andrer nicht,
Der für uns könnte streiten,
Denn du, unser Gott, alleine.

Text: Martin Luther
(Rauschersche Gesangbuch, 1531)

*In these our days so perilous,
Lord, peace in mercy send us;
No God but thee can fight for us,
No God but thee defend us;
Thou our only God and Saviour.*

Text: Martin Luther
(Rauscher Song Book, 1531)



STABAT MATER

Franz Schubert

Stabat Mater dolorosa,
Iuxta crucem lacrimosa,
Dum pendebat Filius.

Cuius animam gementem,
Contristatam ac dolentem,
Pertransivit gladius.

O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti.

Quae moerebat et dolebat,
Et tremebat, cum videbat
Nati poenas inclyti.

*At the Cross her station keeping,
Stood the mournful Mother weeping,
Close to Jesus to the last.*

*Through her heart His sorrow sharing,
All His bitter anguish bearing,
Now at length the sword has passed.*

*O how sad and sore distressed
Was that Mother, highly blest,
Of the sole-begotten One.*

*Christ above in torment hangs,
She beneath beholds the pangs
Of her dying glorious Son.*

Text attributed to Jacopone da Todi
(†1306) or to St Bonaventura (†1274)

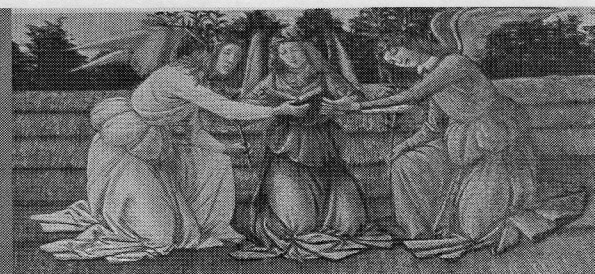
JOSHUA

Modest Mussorgsky

By the will of Jehovah, Israel must crush the impious Amorites who deny the revelation. Gaïga! The walls of Jericho fell down, Gaïga! In Gibeon our enemy shall perish, and the Ark of the Covenant shall stand on the hills of Canaan today! Boldly into battle! Forward! Unsheathe your sword, Israel; boldly, arrows and spears, to your task! Boldly and freely a winged eagle flies up, and he vigilantly stalks his prey in the blue skies. Israel, do not slumber, your enemy is treacherous; do not succumb to the wiles of the women of Canaan. With a mighty right hand strike Jehovah's enemy and scatter the impious tribe over the earth! Scatter them! The God of Abraham shall protect you in this for all time! The God of Jacob shall destroy the enemy!

The Amorite women weep and the villages of Canaan are filled with wailing and awesome thunder clouds loom over Ai. Beneath the walls of Gibeon, the ancient kingdoms of Amorea shall fall asunder and rivers of bitter tears shall flow. Hark, Israel! The sun has stopped!

For the glory of Jehovah, Israel must crush the impious Amorites who deny the revelation. Gaïga! The walls of Jericho fell down, Gaïga! In Gibeon our enemy shall perish, and the Ark of the Covenant shall stand on the hills of Canaan today! Boldly, boldly into battle! Forward! Unsheathe your sword, Israel; boldly, arrows and spears, to your task! The women of Canaan are weeping, pouring streams of bitter tears. Hail Joshua, he is chosen by Jehovah! All tribes of Israel, hail him from generation to generation. Hail him, sing the praises of the hero, sing the praises of Joshua! The Canaanites, who denied the revelation, have perished, and the Ark of the Covenant is now shining. Glory to Jehovah the almighty, the Lord of Hosts!



THE SEVEN LAST WORDS OF CHRIST ON THE CROSS

César Franck

1. Prologue (Solo Soprano)

O vos omnes qui transitis per viam, attendite, et videte si est dolor, sicut dolor meus. Posuit me, Domine, desolatam tota die, maerore confectam. Ne vocatis me Noemi, sed vocare me Mara.

O all of you who pass by this way, look and see whether there is any sorrow like my sorrow. The Lord hath made me desolate and faint all day. Call me not Naomi (Charming), call me Mara (Bitter).

2. Parole 1 (Chorus)

Pater, dimitte illis, non enim sciunt quid faciunt!

Crucifixerunt Jesum et latrones, unum ad dextris et alterum a sinistris. Jesus autem dicebat : Pater, dimitte illis, non enim sciunt quid faciunt. Cum sceleratis reputatus est, et ipse peccata multorum tulit, et pro transgressoribus rogavit.

Father, forgive them, for they do not know what they do!

They crucified Jesus and the malefactors, one on the right hand, and the other on the left. Then said Jesus, Father, forgive them, for they do not know what they do! He was numbered with the transgressors; and he bore the sin of many; and made intercession for the transgressors.

3. Parole 2 (Solo Tenor I and II)

(Amen dico tibi:) hodie, mecum eris in Paradiso.

Domine, memento mei, cum veneris in regnum tuum.

(Assuredly, I say to you,) today you will be with me in Paradise.

Lord, remember me when thou comest into thy kingdom.

4. Parole 3 (Solo Bass, Tenor II and Soprano, Chorus)

Mulier, ecce filius tuus!

O quam tristis et afflicta fuit illa benedicta Mater unigeniti. Quis est homo, qui non fleret, Matri Matrem Christi si videret in tanto supplicio? Quis non posset contristari, piam Matrem contemplari dolentem cum Filio?

Woman, behold your son!

O how sad and sore distressed was that Mother, highly blest, of the sole-begotten One. Is there one who would not weep, whelmed in miseries so deep, Christ's dear Mother to behold? Can the human heart refrain from partaking in her pain, in that Mother's pain untold?



5. Parole 4 (Chorus)

Deus meus, Deus meus, ut quid dereliquisti me?

Noti mei quasi alieni recesserunt a me, et qui me noverant obliti sunt mei.

My God, my God, why have You forsaken Me?

My kinsfolk have failed, and my familiar friends have forgotten me.

6. Parole 5 (Solo Bass, Chorus)

Sitio.

Dederunt ei vinum bibere cum felle mixtum. Et milites acetum offerentes ei, blasphemabant dicentes: Si tu es Rex Judaeorum, salvum te fac. Popule meus, quid feci tibi? Aut in quo contristavi te? Responde mihi. Quia eduxi te de terra Aegypti: parasti crucem Salvatori tuo.

I thirst.

They gave him wine to drink mingled with gall. And the soldiers offered him vinegar and mocked him, saying, if thou be the king of the Jews, save thyself. O my people, what have I done unto thee, or wherein have I wearied thee? Testify against me. Because I brought thee forth from the land of Egypt, thou preparedst a Cross for thy Saviour.

7. Parole 6 (Chorus, Solo Tenor)

Consummatum est.

Peccata nostra ipse pertulit in corpore suo super lignum: ut, peccatis mortui, justitiae vivamus. Vere, languores nostros ipse tulit, et livore ejus sanati sumus.

It is finished.

He Himself bore our sins in His own body on the tree, that we, having died to sins, might live for righteousness. Surely He has borne our griefs, and by His stripes we are healed.

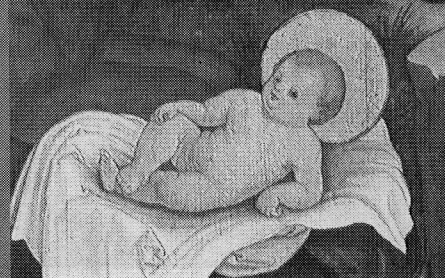
8. Parole 7 (Solo Tenor, Chorus)

Pater, in manus tuas commendo spiritum meum.

Pater meus es tu, Deus meus, susceptor salutis meae.

Father, into Your hands I commit My spirit.

Thou art my father, my God, and the rock of my salvation.



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.

