

RACHMANINOFF

# ALL-NIGHT VIGIL







We most often hear Rachmaninoff's name in conversations around his works for piano and orchestra, or in reference to his international career as a concert pianist. However, two of the composer's works for chorus are said to have been his favorites: the poetry of Edgar Allan Poe set in the multi-movement choral-orchestral work *The Bells*, and the deeply reverent musical imagining of the prayers and hymns constituting the *All-Night Vigil* from the Orthodox tradition. These fifteen movements, sung by a cappella choir, are exquisite musical garments woven from conservative melodic material—Orthodox chant. Many of the movements use actual chant melodies as their foundations, and others use newly-composed chant-like melodies. The compositional wizardry of Rachmaninoff is evident in his ability to preserve traditional melody while constructing a choral fabric that is rather conservative in harmony, but characterized by great variety of dynamics, form, texture, and mood. A listener who is previously unfamiliar with the work or with the function of the texts liturgically can enjoy an other-worldly sonic experience. For a listener steeped in liturgical tradition, a deeply devotional experience is ready and waiting.

  
J.D. Burnett  
Artistic Director

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Sergei Rachmaninoff's *All-Night Vigil*, *opus 37*, stands as the crowning achievement of the “Golden Age” of Russian Orthodox sacred choral music. This period, which began in the 1880s and lasted until the communist takeover in 1917, was a time when dozens of Russian composers, from such prominent figures as Tchaikovsky and Rimsky-Korsakov to lesser-known “choral specialists” such as Kastalsky, Chesnokov, Gretchaninoff, and Nikolsky, turned their creative energies to composing choral music on texts drawn from the Russian Orthodox liturgy.

Much of the melodic material was drawn from the well-spring of ancient unison chants—known by such exotic names as Znamenny (meaning “notated by means of neumes”), Kievan (referring to Kiev, the “cradle” of Russian Christianity and Eastern Slavic civilization), and Greek (ostensibly stemming from Byzantium, the Second Rome). To use these chants in contemporary liturgical circumstances, however, required dressing them up, so to speak, in new polyphonic attire. Ten of the fifteen hymns are based on unison chant melodies drawn from the service as it would have been sung in medieval Russia; for the remaining five sections Rachmaninoff composed what amount to his own chant melodies.

Viewed in the broad context of twentieth-century European music, Rachmaninoff's work is quite “conservative” and, at the same time, quintessentially Russian. It is a setting of the All-Night Vigil service, a curious liturgical concatenation of three services—Vespers, Matins, and First Hour—which was introduced in Russia in the fourteenth century, but proved to be popular and enduring in Russia alone of all Orthodox nations. For his setting Rachmaninoff chose fifteen major psalms and hymns that form the unchanging framework of the Resurrectional Vigil (the service celebrated every Saturday evening).

The music is for chorus a cappella, the traditional vocal complement in the Russian Orthodox Church, which has maintained the ancient-Christian patristic prohibition against musical instruments of any kind.

Rachmaninoff's choral masterpiece, the *All-Night Vigil* was written in 1915, and was premiered March 10, 1915, in a concert by the Moscow Synodal Choir under the direction of Nikolai Danilin, a friend and classmate of Rachmaninoff's.

Vladimir Morosan, *Musica Russica*

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*The All-Night Vigil will be performed without intermission.  
We kindly request that you hold applause to the end of the program.*

*Please silence all electronic devices. No unauthorized recording or photography.*

Sergei Rachmaninoff (1873-1943)

# All-Night Vigil

1. Priidite, poklonimsya
2. Blagoslovi, dushe moya, Gospoda
3. Blazhen muzh
4. Svete tikhiy  
*Justin Kroll, tenor*
5. Nĭne otpushchayeshi  
*Justin Kroll, tenor*
6. Bogoroditse Devo
7. Slava v vĭshnikh Bogu - shestopsalmiye
8. Khvalite Imya Gospodne
9. Blagosloven yesi, Gospodi
10. Voskreseniye Khristovo videvshe
11. Velichit dusha moya Gospoda
12. Velikoye slavosloviye
13. Tropar': Dnes spaseniye
14. Tropar': Voskres iz groba
15. Vzbrannoy voyevode

**Soprano**  
Hannah Allen  
Julie Bowdren  
Rachel Jones  
Amanda Lathrom  
Elizabeth McGee  
Jacki Miller  
Kori Miller  
Ashley Townsley

**Alto**  
Katrina Burggraf  
Rashaad Calaham  
Dianna Grabowski  
Lauren Harrison  
Jenna Hernandez McLean  
Emily Skilling  
Erin Roth Thomas  
Kathryn Whitaker  
Maiya Williams

**Tenor**  
Brandon Baker  
Tucker Bilodeau  
Justin Kroll  
Keith Lathrom  
Eric Lewis  
Travis Lowery  
Barrett Radziun  
Jeremy Rohwer  
Spencer Simpson

**Bass**  
Cody Conway  
Matthew Dexter  
Matt Glass  
David Grogan  
Austen Heatherly  
De'Evin Johnson  
Glenn Miller  
Hastings Reeves  
Abe Sarmiento  
Thou Yang



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# VESTCHERNYAV – VESPER

## 1. The work begins with a fourfold call to prayer, in six and then eight parts.

*Priidite, poklonimsya Tsarevi nashemu Bogu.*  
*Priidite, poklonimsya i pripadem*  
*Khristu Tsarevi nashemu Bogu.*  
*Priidite, poklonimsya i pripadem*  
*Samomu Khristu Tsarevi i Bogu nashemu.*  
*Priidite, poklonimsya i pripadem Emu.*

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.

*Blagoslovi, dushe moya, Gospoda,*  
*blagosloven esi, Gospodi.*  
*Gospodi Bozhe moy, vozvelichilsya esi zelo.*  
*Blagosloven esi, Gospodi.*  
*Vo ispovedaniye i v velelepote obleklsya esi.*  
*Blagosloven esi, Gospodi*  
*Na gorakh stanut vody.*  
*Divna dela Tvoya, Gospodi.*  
*Posrede gor proydut vody.*  
*Divna dela Tvoya, Gospodi.*  
*Vsya premudristiyu sotvoril esi.*  
*Slava Ti, Gospodi, sotvorivshemu vsya.*

Bless the Lord, O my soul,  
blessed art Thou, O Lord.  
O Lord my God, Thou art very great.  
blessed art Thou, O Lord.  
Thou art clothed with honor and majesty.  
blessed art Thou, O Lord.  
The waters stand upon the mountains.  
Marvelous are Thy works, O Lord.  
The waters flow between the hills.  
Marvelous 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.

*Blazhen muzh, izhe ne ide na sovet*  
*nechestivyykh. Alliluya.*  
*Yako vest Gospod put pravednykh, i put*  
*nechestivyykh pogibnet. Alliluya.*  
*Rabotaite Gospodevi so strakhom,*  
*i raduitesya Emu s trepetom. Alliluya.*  
*Blazheni vsi nadeysushchisya Nan. Alliluya.*  
*Voskresni, Gospodi, spasi mya, Bozhe moy. Alliluya.*  
*Gospodene est spaseniye,*  
*i na lyudekh Tvoikh blagosloveniye Tvoye. Alliluya.*  
*Slava Otsu, i Synu, i Svyatomu Dukhu,*  
*i nyne i prisno i vo veki vekov. Amin.*  
*Alliluya. Slava Tebe, Bozhe*

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 hilon), 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.

*(Vechernyaya Pesn)*  
*Svete tikhyi svyatyaya slavy, Bezsmertnago,*  
*Otsa Nebesnago, Svyatago, Blazhennago,*  
*Iisuse Khriste!*  
*Prishedshe na zapad solntsa,*  
*videvshe svet vechernii,*  
*poyem Otsa, Syna i Svyatago Dukha, Boga!*  
*Dostoin esi vo vsya vremena*  
*pet byti glasi prepodobnymi,*  
*Syne Bozhii, zhivot dayai,*  
*temzhe mir Tya slavit.*

(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 is this setting of the Song of Simeon (Luke 2: 29–32). 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.

*Nyne otpushchayeshi raba Tvoego, Vladyko,  
po glagolu Tvoemu s mirom:  
yako videsta ochi moi spaseniye Tvoye,  
ezhe esi ugotoval pred litsem vsekh lyudei,  
svet vo otkrovenie yazykov,  
i slavu lyudei Tvoikh Izrailya.*

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.

*(Tropar)*  
*Bogoroditse devo, raduisya,  
Blagodatnaya Mariye, Gospod s Toboyu.  
Blagoslovenna Ty v zhenakh,  
i blagosloven Plod chreva Tvoego,  
yako Spasa rodila esi dush nashikh.*

*(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 hast borne the Saviour of our souls.

## UTRENYA – 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.

*SHESTOPSALMIYE*  
*Slava v vyshnikh Bogu,  
i na zemli mir,  
v chelovetsekh blagovoleniye.  
Gospodi, ustne moyi otverzeshi,  
i usta moya vozvestyat khvalu Tvoyu.*

*THE SIX PSALMS*  
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 censens the whole church. Rachmaninoff uses a Znamenny chant in octaves for altos and basses, marking the music spiritoso.

*(Polyeleyinye Stikhi)*  
*KHVALITE IMYA GOSPODNE. Alliluya.  
Khvalite, rabi, Gospoda. Alliluya.  
Blagosloven Gospod ot Siona,  
zhivyi vo Iyerusaleme. Alliluya.  
Ispovedaitesya Gospodevi, yako blag. Alliluya.  
Yako v vek milost Ego. Alliluya.  
Ispovedaitesya Bogu nebesnomu. Alliluya.  
Yako v vek milost Ego. Alliluya.*

*(Polyeleos Verses)*  
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. 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)	(Evlogitaria)
<i>Blagosloven esi, Gospodi,</i>	<i>Blessed art thou, O Lord;</i>
<i>nauchi mya opravdaniem Tvoim.</i>	<i>teach me Thy statutes.</i>

<i>Angelskiy sobor udivisya,</i>	The angelic host was filled with awe
<i>zrya Tebe v mertvykh vmenivshasya,</i>	when it saw Thee among the dead.
<i>smertnuyu zhe, Spase, krepost razoriusha, i s Soboyu</i>	By destroying the power of death, O Saviour,
<i>Adama vozdvigsha i ot ada vsya svobozhdsha.</i>	Thou didst raise Adam and save all men from hell.

<i>Blagosloven esi, Gospodi ...</i>	<i>Blessed art Thou ...</i>
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<i>Pochta mira s milostivnymi slezami,</i>	‘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.’
<i>o uchenitsy, rastvoryayete;</i>	
<i>blistayaisya vo grobe angel, mironositsam veshchashe:</i>	
<i>Vidite vy grob, i urazumeite:</i>	
<i>Spas bo vozkrese ot groba.</i>	

<i>Blagosloven esi, Gospodi ...</i>	<i>Blessed art Thou ...</i>
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<i>Zelo rano mironositsy techakhu</i>	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.’
<i>ko grobu Tvojemu rydayushchiya.</i>	
<i>No predsta k nim angel, i reche:</i>	
<i>‘Rydaniya vremya presta ne plachite,</i>	
<i>voskresnyezhe apostolom rtsyte.</i>	

<i>Blagosloven esi, Gospodi ...</i>	<i>Blessed art Thou ...</i>
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<i>Mironositsy zheny, s miry prishedshyya</i>	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 the Son and the Holy Spirit. We worship the Father, 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.
<i>ko grobu Tvojemu, Spase, rydakhu.</i>	
<i>Angel zhe k nim reche, glagolya:</i>	
<i>‘Chto s mertvymi zhivago pomyshlyayete?’</i>	
<i>Yako Bog vo voskrese ot groba.</i>	
<i>Slava Otsu, i Synu, i Svyatomu Dukhu.</i>	
<i>Poklonimsya Otsu, i Ego Synovi, i Svyatomu Dukhu,</i>	
<i>Svyatei Troitse vo edinom sushchestve,</i>	
<i>s Serafimy zovushche:</i>	
<i>‘Svyat, svyat, svyat esi Gospodi.</i>	
<i>I nyne, i prisno, i vo veky vekov. Amin.</i>	
<i>Zhiznodavtsa rozhdschi, grekha, Devo,</i>	
<i>Adama izbavila esi.</i>	
<i>Radost zhe Eve v pechali mesto podala esi:</i>	
<i>padshiya zhe ot zhizni, k sei napravi, iz Tebe</i>	
<i>voplotivisya Bog i chelovek.</i>	
<i>Alliluya. Slava Tebe, Bozhe.</i>	

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.

<i>Voskreseniye Khristovo videvshe, poklonimsya Svyatomu Gospodu Iisusu, edinomu bezgeshnomu.</i>	Having beheld the resurrection of Christ, let us worship the holy Lord Jesus, the only sinless one.
<i>Krestu Tvoyemu poklanyayemsa, Khriste, i svyatoye voskreseniye Tvoye poyem i slavim: Ty bo esi Bog nash, razve Tebe inogo ne znayem, imya Tvoye imenuem.</i>	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.
<i>Priidite vsi vernii, poklonimsya svyatomu Khristovu voskreseniyu: se bo priide krestom radost vsemu miru, vsegda blagosloyashche Gospoda, poyem voskreseniye Ego; raspyatiye bo preterpev, smertiyu smert razrushiti.</i>	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 basses at first) alternate with an antiphon 'More honourable than the cherubim ...', which begins in various keys but always cadences in B flat.

<i>Velichit dusha moya Gospoda, i vozradovasya dukh moy o Bozhe Spase moyem.</i>	My soul magnifies the Lord, and my spirit rejoices in God my Saviour.
<i>Chestneyshuyu Kheruvim i slavneyshuyu bez sravneniya Serafim, bez istleniya Bogo Slova rozhdsuyu, sushchuyu Bogoroditsu Tya velichayem.</i>	<i>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.</i>
<i>Yako prizre na smireniye raby Svoeyaya. Se bo otnyne ublazhat mya vsi rodi.</i>	For He has regarded the lowliness of His handmaiden. For behold, from henceforth all generations shall call me blessed.
<i>Chestneyshuyu Kheruvim ...</i>	<i>More honourable ...</i>
<i>Yako sotvori mne velichie silny, i svyato imya Ego, i milost Ego v rody rodov boyashchymsa Ego.</i>	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.
<i>Chestneyshuyu Kheruvim ...</i>	<i>More honourable ...</i>
<i>Nizlozhi silniya so prestol, i voznese smirennyya. Alchushchiya ispolni blag, i bogatyashchiyasya otpusti tshchi.</i>	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.
<i>Chestneyshuyu Kheruvim ...</i>	<i>More honourable ...</i>
<i>Vospriyat Izrailya otroka svoego, pomyanuti milosti, yakozhe glagola ko otsem nashym, Avraamu i semeni ego, dazhe do veka.</i>	He has helped His servant Israel, in remembrance of His mercy, as He promised to our forefathers, to Abraham and his seed for ever.
<i>Chestneyshuyu Kheruvim ...</i>	<i>More honourable...</i>

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 a Znamenny chant. There is then a sequence of contrasted sections containing some of the most rhythmically and harmonically complex music of the Vigil.

*SLAVOSLOVIE VELIKOYE*

*Slava v vyshnikh Bogu, i na zemli mir,  
vchelovetsekh blagovoleniye.*

*Khvalim Tya, blagoslovim Tya,  
klanyayem Ti sya, slavoslovim Tya,  
blagodarim Tya velikiya radi slavi Tvoyeya.  
Gospodi, Tsaryu Nebesny, Bozhe Otche, vsederzhatelyu.*

*Gospodi, Syne edinorodny, Iisuse Khriste  
i Svyatye Dushe.  
Gospodi Bozhe, Agnche Bozhiy, syne Otech,  
vzemlyai grekh mira, pomiluy nas:*

*vzemlyai grekhi mira,  
priimi molitvu nashu.  
Sedyai odesnuyu Otsa,  
pomiluy nas.*

*Yako Ty esi edin svyat,  
Ty esi edin Gospod, Iisus Khristos,  
v slavu Boga Otsa. Amin.*

*Na vsyak den blagoslovlyu Tya  
i voskhalyu imya Tvoe vo vek i v vek veka  
Spodobi, Gospodi, v den sei bez grekha  
sokhranitisya nam.*

*Blagosloven esi, Gospodi, Bozhe Otets nashikh,  
i khvalno i proslavleno imya Tvoe vo vek. Amin.*

*Budi, Gospodi, milost Tvoya na nas,  
yakozhe upovakhom na Tya.*

*Blagosloven esi, Gospodi, nauchi mya  
opravdaniem Tvoym.*

*Gospodi pribezhishche byl esi nam  
v rod i rod.*

*Az rekh: Gospodi, pomiluy mya,  
istseli dushu moyu, yako sogreshikh Tebe*

*Gospodi, k Tebe pribegokh,  
nauchi mya tvoriti volyu Tvoyu, yako Ty esi Bog moy,  
yako u Tebe istochnik zhivota.*

*Vo svete Tvoem uzrim svet.*

*Probavi milost Tvoyu vedushchym Tya.  
Svyatyi Bozhe, Svyatyi Krepkyi, Svyatyi Bezsmertnyi,  
pomiluy nas.*

*Slava Otsu, i Synu, i Svyatomu Dukhu, i nyne i  
prisno, i vo vek i vekov. Amin.*

*Svyatyi Bozhe, Svyatyi Krepkyi, Svyatyi Bezsmertnyi,  
pomiluy nas.*

*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, Holy Immortal,  
have mercy on us.

Glory to the Father, the Son, and the Holy Spirit,  
both now and ever and unto ages of ages. Amen.

Holy Immortal, have mercy on us.

Holy God, Holy Mighty, Holy Immortal, have  
mercy on us.

13 & 14. These two Resurrection hymns are not 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.

*(Tropar voskresen 1)*

*Dnes spaseniye miru byst,  
poyem voskresshemu iz groba*

*(Resurrection Troparion 1)*

Today salvation has come to the world.  
Let us sing to Him who rose from the dead,



*i nachalniku zhizni nasheya:  
razrushiv bo smertiuyu smert,  
pobedu dade nam i veliyu milost.*

the author of our life.  
Having destroyed death by death  
He has given us the victory and great mercy.

*(Tropar voskresen 2)  
Voskres iz groba i uzy rasterzal esi ada,  
razrushil esi osuzhdeniye smerti, Gospodi,  
vsya ot setei vrage izbavivyi,  
yavivyi zhe Sebe apostolom Tvoim,  
poslal esi ya na propoved,  
i temi mir Tvoi podal esi vselennei,  
edine mnogomilostive.*

(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.

## PERVY TCHAS – FIRST HOUR

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)  
VZBRANNOY VOYEVODE pobeditelnaya, yako  
izbavlshesya ot zlykh,  
blagodarstvennaya vospisuem Ti rabi Tvoi,  
Bogoroditse.  
No yako imushchaya derzhavu  
nepobedimuyu, ot vsyakikh nas bed svobodi,  
da zov'yem Ti:  
'Raduisya, nevesto Nenevestnaya.*

(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!'

*Notes, transliteration, and translation of the All-Night Vigil  
by Graham Sharp of Cardiff Polyphonic Choir*

**J.D. Burnett** enjoys a varied career as a conductor, singer, and teacher. He was named Orpheus’s Artistic Director in March 2021 and assumed the role on January 1, 2022. Burnett is also Director of Choral Activities at the University of Texas at Austin Butler School of Music. In addition, he is the founding Artistic Director of Kinnara, Atlanta’s premier professional chamber choir.

Formerly, he was Associate Professor of Music and Associate Director of Choral Activities at the University of Georgia Hugh Hodgson School of Music. He has served as Assistant Director of the Dallas Symphony Chorus, conductor of the New Jersey Youth Chorus Young Men’s Ensemble, Associate Conductor of the Masterwork Chorus of New Jersey, and Acting Director of Choral Activities at Montclair State University. Earlier posts include Interim Director of Choral Activities at San Jose State University, Artistic Director of the New Jersey Chamber Singers, Music Director of the Houston Masterworks Chorus, and Founder of Men’s Consort Houston. He also served as Choral Editor at McGraw-Hill, Inc.

Burnett did undergraduate study at Stanford University and Oklahoma State University. He holds advanced degrees in choral conducting from Westminster Choir College and the University of North Texas. As a professional choral singer, Burnett has performed and recorded with the Stillwater Chamber Singers, Cantare Houston, Fuma Sacra, Robert Shaw Festival Singers, Choir of Trinity Church Wall Street, Oregon Bach Festival Chorus, Santa Fe Desert Chorale, and Conspirare.



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Next season, Orpheus will celebrate 30 years of bringing exquisite choral music to DFW. Sign up for our mailing list and follow us on social media to be the first to hear our plans for this milestone season. Details will be announced this summer.

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