

BUCKS COUNTY
 *Choral* SOCIETY

Thomas Lloyd, conductor
Timothy Harrell, tenor

presents

Rachmaninoff's

All-Night Vigil

An Inspired Choral Landmark

Sunday, March 17, 2024 at 4:00 pm
Our Lady of Mount Carmel
Doylestown, PA

Sponsored by the

 Arthur
Judson
Foundation

With additional support from
Presbyterian Senior Living - Pine Run Village

Program

All-Night Vigil, Opus 37

Sergei Rachmaninoff

[Vespers]

1. Come, Let Us Worship
2. Bless the Lord, O My Soul
3. Blessed is the Man
4. Gladsome Light
5. Lord, Now Lettest Thou Thy Servant [Nunc Dimittis]
6. Rejoice, O Virgin

[Matins]

7. Glory to God in the Highest [Nativity]
8. Praise the Name of the Lord
9. Blessed art Thou, O Lord [Resurrection]
10. Having Beheld the Resurrection of Christ
11. My Soul Magnifies the Lord [Magnificat]
12. The Great Doxology [Gloria, Te Deum, Trisagion]

[The Troparion]

13. Today Salvation Has Come
14. Thou Didst Rise from the Tomb

[Prime]

15. Kontakion to the Mother of God

Out of courtesy to the audience and performers, please refrain from using cameras, recorders, or other electronic equipment.

Please also be sure that cell phones and electronic devices are turned off.

Text/Translations

Rachmaninoff – All-Night Vigil

Commentary sourced by Graham Sharp of Cardiff Polyphonic Choir.

Vestchernya – Vespers

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

<i>Priidite, poklonimsia Tsarevi nashemu Bogu.</i>	<i>Come, let us worship God, our King.</i>
<i>Priidite, poklonimsia i pripadem Hristu Tsarevi nashemu Bogu.</i>	<i>Come, let us worship and fall down before Christ, our King and our God.</i>
<i>Priidite, poklonimsia i pripadem samomu Hristu Tsarevi i Bogu nashemu.</i>	<i>Come, let us worship and fall down before the very Christ, our King and our God.</i>
<i>Priidite, poklonimsia i pripadem Yemu.</i>	<i>Come, let us worship and fall down before Him.</i>

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.

<i>Blagoslovi, dushe moy, Ghospoda, blagosloven yesi, Ghospodi. Ghospodi Bozhe moy, vozvelichilsia yesi zelo. Blagosloven yesi, Ghospodi. Vo ispovedaniye i v velelepotu obleklsia yesi. Blagosloven yesi, Ghospodi. Na gorah stanut vodi. Divna dela Tvoya, Ghospodi. Posrede gor proydut vodi. Divna dela tvoya, Ghospodi. Fsia premudrostiyu sotvoril yesi. Slava Ti, Ghospodi, sotvorivshemu fsia.</i>	<i>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!</i>
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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 nechestivih.
Alliluiya, alliluiya, alliluiya.*

*Blessed is the man,
who walks not
in the counsel of the wicked.
Alleluia, alleluia, alleluia.*

*Yako vest' Ghospod'
put' pravednih
i put' nechestivih pogibnet.
Alliluiya, alliluiya, alliluiya.*

*For the Lord knows
the way of the righteous,
but the way of the wicked will perish.
Alleluia, alleluia, alleluia.*

*Rabotayte Ghospodevi so strahom,
i raduytesia Yemu s trepetom.
Alliluiya, alliluiya, alliluiya.*

*Serve the Lord with fear
and rejoice in Him with trembling.
Alleluia, alleluia, alleluia.*

*Blazheni fsi nadeyushchiisia nan'.
Alliluiya, alliluiya, alliluiya.*

*Blessed are all who take refuge in Him.
Alleluia, alleluia, alleluia.*

*Voskresni, Ghospodi, spasi mia,
Bozhe moy.
Alliluiya, alliluiya, alliluiya.*

*Arise, O Lord! Save me,
O my God!
Alleluia, alleluia, alleluia.*

*Ghospodne yest' spaseniye
i na liudeh Tvoih
blagosloveniye Tvoye.
Alliluiya, alliluiya, alliluiya.*

*Salvation belongs to the Lord,
and Thy blessing
be upon Thy people.
Alleluia, alleluia, alleluia.*

*Slava Ottsu, i Sinu,
i Sviatomu Duhu,
i nune i prisno,
i vo veki vekov.
Amin'.*

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

*Alliluiya, alliluiya, alliluiya.
Slava Tebe, Bozhe.
Alliluiya, alliluiya, alliluiya.
Slava Tebe, Bozhe.
Alliluiya, alliluiya, alliluiya.
Slava Tebe, Bozhe.*

*Alleluia, alleluia, alleluia.
Glory to Thee, O God!
Alleluia, alleluia, alleluia.
Glory to Thee, O God!
Alleluia, alleluia, alleluia.
Glory to Thee, O God!*

4. This is the Evening Hymn of Light (*phos hilaron*), which is one of the most ancient hymns of the Orthodox Church.

During the singing of this hymn, 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.

*Svete tihiy
sviatīya slavī Bessmertnago,
Ottsa nebesnago,
Sviatago, Blazhennago,
Iisuse Hriste.
Prishedshe na
zapad solntsa,
videvshe svet vecherniy,
poyem Ottsa,
Sīna i Sviatago Duha, Boga.
Dostoin yesi vo fsia vremena
Pet bīti glasi prepodobnīmi,
Sīne Bozhīy, zhīvot dayay,
temzhe mir tia slavit.*

*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.

*Nīne otpushchayeshī
raba Tvoyego, Vladīko,
po glagolu Tvoyemu s mirom,
yako videsta ochi moi
spaseniye Tvoye,
yezhe yesi ugotoval
pred litsem vseh liudey,
svet vo otkroveniye yazīkov,
i slavu liudey Tvoih Izrailia.*

*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 enlighten the Gentiles,
and to be 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.

*Bogoroditse Devo, raduysia,
Blagodatnaya Mariye,
Ghospod' s Toboyu.
Blagoslovenna Ti v zhenah,
i blagosloven Plod chreva Tvoyego,
yako Spasa rodila
yesi dush nashih.*

*Rejoice, O Virgin Mother of God,
Mary full of grace,
the Lord is with Thee.
Blessed art Thee among women,
and blessed is the Fruit of Thy womb,
for Thou hast borne the Savior
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.

*Slava v vishnih Bogu,
i na zemli mir,
v chelovetseh blagovoleniye. (3x)
Ghospodì, ustne moi otverzeshì,
i usta moyà
vozvestiat hvalu Tvoyu.*

*Glory to God in the highest,
and on earth peace,
good will among men. (3x)
O Lord, open Thou my lips,
and my mouth
shall proclaim Thy praise.*

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

*Hvalite imia Ghospodne.
Alliluiya.
Hvalite, rabi Ghospoda.
Alliluiya.
Blagosloven Ghospod' ot Siona,
zhiviy vo Iyerusalime.
Alliluiya.*

*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.*

*spovedaytesia Ghospodevi,
yako blag.
Alliluiya, alliluiya.
Yako v vek milost Yego.
Alliluiya.
Ispovedaytesia Bogu nebesnomu.
Alliluiya, alliluiya.
Yako v vek milost Yego.
Alliluiya.*

*O give thanks unto the Lord,
for He is good.
Alleluia, alleluia.
For His mercy endures forever.
Alleluia.
O give thanks unto the God of Heaven.
Alleluia, alleluia.
for His mercy endures forever.
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.

*Blagosloven yesi, Ghospodi,
nauchi mia opravdaniyem Tvoim.*

*Blessed art Thou, O Lord,
teach me Thy statutes.*

*Angel’skiy sobor udivisia,
zria Tebe v mertv’ih
vmenivshasia, smertnuyu zhe,
Spase, krepost’ razoriusha,
i s Soboyu Adama vozdvigsha,
i ot Ada fsia svobozhdsha.*

*The angelic host was filled with awe,
when it saw Thee among the dead.
By destroying the power of death,
O Savior,
Thou didst raise Adam,
and save all men from hell!*

*Blagosloven yesi, Ghospodi,
nauchi mia opravdaniyem Tvoim.*

*Blessed art Thou, O Lord,
teach me Thy statutes.*

*“Pochto mira s milostivnimi slezami,
o uchenitsi, rastvoriyete?”
Blistayaysia vo grobe Angel,
mironositsam veshchasha:
“Vidite vi grob, i urazumeyte:
Spas bo voskrese ot groba.”*

*“Why do you women
mingle myrrh with your tears?”
cried the radiant angel
in the tomb to the myrrhbearers.
“Behold the tomb and understand!
The Savior is risen from the dead!”*

*Blagosloven yesi, Ghospodi,
nauchi mia opravdaniyem Tvoim.*

*Blessed art Thou, O Lord,
teach me Thy statutes.*

*Zelo rano mironositsi
techahu ko grobu
Tvoyemu ridayushchiya,
no predsta k nim Angel, i reche:
“Ridaniya vremena presta,
ne plachite, voskreseniye
zhe Apostolom rtsite.”*

*Very early in the morning
the myrrhbearers 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!”*

*Blagosloven yesi, Ghospodi,
nauchi mia opravdaniyem Tvoim.*

*Blessed art Thou, O Lord,
teach me Thy statutes.*

*Mironositsi zheni s miri prishedshiya
ko grobu Tvoyemu, Spase, ridahu.*

*Angel zhe k nim reche, glagolia:
"Chto s mertvimi
zhivago pomishliayete?
Yako Bog
bo voskrese ot groba!"
Slava Ottsu, i Sinu,
i Sviatomu Duhu.*

*Poklonimsia Ottsu,
i Yego Sinovi, i Sviatomu Duhu,
Sviatey Troitse vo yedinom
sushchestve s Serafimii zovushche:
"Sviat, sviat, sviat, yesi Ghospodi!"*

*I nine, i prisno,
i vo veki vekov. Amin'.*

*Zhiznodavtsa rozhdshi,
greha, Devo,
Adama izbavila yesi.
Radost' zhe Yeve v pechali
mesto podala yesi;
padshiya zhe ot zhizni, k sey napravi,
iz Tebe voplotiviyasia
Bog i Chelovek.
Alliluiya, alliluiya, alliluiya,
slava Tebe, Bozhe! (3x)*

*The myrrhbearers were sorrowful
as they neared Thy tomb,
but the Angel said to them:
"Why do you number
the living among the dead?
Since He is God,
He is risen from the tomb!"
Glory to the Father and to the Son
and to the Holy Spirit.*

*We worship the Father,
and His Son, and the Holy Spirit:
the Holy Trinity, one in essence!
We cry with the Seraphim:
"Holy, Holy, Holy art Thou, O Lord!"*

*Both now and ever,
and unto ages of ages. Amen.*

*Since Thou didst give birth to the
Giver of Life, O Virgin, Thou didst
deliver Adam from his sin!
Thou gavest joy to Eve
instead of sadness!
The God-man who was born
of Thee has restored to life
those who had fallen from it!
Alleluia, alleluia, alleluia!
Glory to Thee, O God! (3x)*

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.

*Voskreseniye Hristovo videvshe,
poklonimsia Sviatomu Ghospodu
Isusu, yedinomu Bezgreshnomu.
Krestu Tvoyemu pokloniayemsia,
Hriste,
i sviatoye voskreseniye
Tvoye poyem i slavim:
Ti bo yesi Bog nash,
razve Tebe inogo ne znayem,
imia Tvoye imenuyem.*

*Having beheld the
resurrection of Christ,
let us worship the holy Lord Jesus,
the only Sinless One.
We venerate Thy Cross, O Christ,
and we hymn and glorify
Thy holy resurrection,
for Thou art our God,
and we know no other than Thee;
we call on Thy name.*

*Priidite fsi vernii,
poklonimsia sviatomu
Hristovu voskreseniyu:
se bo priide krestom
radost fsemu miru,
fsegda blagosloviashche Ghospoda,
poyem voskreseniye Yego:
raspiatiye bo preterpev,
smertiyu smert' razrushï.*

*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 different keys but always cadences in B flat.

*Velichit dusha moya Ghospoda,
i vozradovasia duh moy
o Boze Spase moyem.*

*My soul magnifies the Lord,
and my spirit rejoices
in God my Savior.*

*Refrain:
Chestneyshuyu Heruvim
i slavneyshuyu
bez sravneniya Serafim,
bez istleniya
Boga Slova rozhdshuyu,
sushchuyu Bogoroditsu
Tia velichayem.*

*Refrain:
More honorable than the Cherubim
and more glorious beyond compare than
the Seraphim,
without corruption
Thou gavest birth to God the Word,
true Theotokos,
we magnify Thee.*

*Yako prizre na smireniye
rabï Svoiyeya,
se bo otnïne ublazhat
mia fsi rodi.
Refrain.*

*For He has regarded the low estate
of His handmaiden.
For behold, henceforth all generations
will call me blessed.
Refrain.*

*Yako sotvori mne
velichiye Sil'niy,
i sviato imia Yego,
i milost' Yego v rodi
rodov boyashchimsia Yego....
Refrain.*

*For He who is mighty
has done great things for me,
and holy is His name,
and His mercy is on those who fear Him
from generation to generation....
Refrain.*

*Nizlozhï sil'niya
so prestol,
i voznese smirenniyya,
alchushchiya ispolni blag,
i bogatiashchiyasia otpusti tshchi.
Refrain.*

*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.
Refrain.*

*Vospriyat Izrailia, otroka Svojego,
pomianuti milosti,
yakozhe glagola ko ottsem nashim,
Avraamu i semeni yego
dazhe do veka.
Refrain.*

*He has helped His servant Israel,
in remembrance of His mercy,
as He spoke to our fathers,
to Abraham and to his posterity
forever.
Refrain.*

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.

*Slava v vishnih Bogu,
i na zemli mir,
v chelovetseh blagovoleniye.
Hvalim Tia,
blagoslovim Tia,
klaniayem Ti sia, slavoslovim Tia,
blagodarim Tia,
velikiya radi slavı Tvoyeya.
Ghospodi, Tsariu nebesnyı,
Bozhe Otche Fsederzhitelıu.
Ghospodi, Sıne yedinorodnyı,
Iisuse Hriste, i Sviatıy Dushe.
Ghospodi Bozhe, Agnche Bozhıy,
Sıne Otech’
vzemliay greh mira,
pomiluy nas;
vzemliay grehi mira,
priimi molitvu nashu.
Sediay odesnuyu
Ottsa,
pomiluy nas.
Yako Ti yesi yedin sviat,
Ti yesi yedin Ghospod’, Iisus Hristos,
v slavu Boga Ottsa. Amin’.
Na fsiak den’ blagoslovliu Tia
i vos’hvaliu Imia Tvoye
vo vekı i v vek veka.
Spodobi, Ghospodi, v den’ sey
bez greha sohranıtisia nam.
Blagosloven yesi, Ghospodi,*

*Glory to God in the highest,
and on earth peace,
Good will 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 sin of the world
have mercy on us.
Thou who takest away the sin
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
forever and ever.
Vouchsafe, O Lord,
to keep us this day without sin.
Blessed art Thou, O Lord,*

Bozhe otets nashih,
i hval'no i proslavleno Imia
Tvoye vo veky. Amin'
Budi, Ghospodi, milost' Tvoja na nas,
yakozhe upovahom na Tia.
Blagosloven yesi, Ghospodi,
nauchi mia opravdaniyem Tvoim. (3x)
Ghospodi, pribezhishche bil yesi nam
v rod i rod.
Az reh: Ghospodi, pomiluy mia,
istseli dushu moyu,
yako sogreshih Tebe.
Ghospodi, k Tebe pribegoh,
nauchi mia tvoriti voliu Tvoyu,
yako Ti yesi Bog moy,
yako u Tebe istochnik zhivoty;
vo svete Tvoym uzrim svet.
Probavi milost'
Tvoyu vedushchim Tia.

Sviatyy Bozhe, Sviatyy Krepkiy,
Sviatyy Bessmertnyy,
pomiluy nas. (3x)

Slava Ottsu, i Synu,
i Siatomu Duhu,
i nune i prisno,
i vo veky vekov. Amin.
Sviatyy Bessmertnyy, pomiluy nas.

Sviatyy Bozhe, Sviatyy Krepkiy,
Sviatyy Bessmertnyy,
pomiluy nas.

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. (3x)
Lord, Thou has 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. (3x)

Glory to the Father, and to the Son,
and to the Holy Spirit,
both now and ever
and unto ages of ages. Amen.
Holy Immortal, have mercy on us.

Holy God, Holy Mighty,
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.

Dnes' spaseniye miru bist,
poyem Voskresshemu iz groba
i Nachal'niku zhizni nasheya;
razrushiv bo smertiye smert',
pobedu dade nam
i veliyu milost'.

Today salvation has come to the world.
Let us sing to Him who rose
from the dead, the Author of our life.
Having destroyed death by death,
He has given us the victory
and great mercy.

*Voskres iz groba
i uzi rasterzal yesi Ada,
razrushil yesi
osuzhdeniye smerti, Ghospodi,
fsia ot setey vraga izbaviviy,
yaviviy zhe Sebe Apostolom Tvoim,
poslal yesi ya na propoved',
i temi mir
Tvoy podal yesi,
Yedine Mnogomilostive.*

*Thou didst rise from the tomb
and burst the bonds of Hades.
Thou didst destroy the condemnation
of death, O Lord, releasing all
from the snares of the enemy.
Thou didst show Thyself to Thine
Apostles, and didst send them forth
to proclaim Thee; and through them
didst grant 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.

*Vzbrannoy voyevode
pobeditel'naya,
yako izbavl'shesia ot zlih,
blagodarstvennaya vospisuyem Ti
rabi Tvoi, Bogoroditse:
no yako imushchaya
derzhavu nepobedimuyu,
ot fsiakih nas bed svobodi,
da zovem Ti:
“Raduysia, Nevesto nenevestnaya!”*

*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!”*



Program Notes

Today's program is the third one in our season devoted to "Inspirations" – sacred music from across five very different religious traditions: Bruckner's *Mass No. 1* (Catholicism), Margaret Bonds' *Credo* (the Black church in America), a service of *Lessons and Carols* (Anglicanism), Rachmaninoff's *All-Night Vigil* (Eastern Orthodox Christianity), and Bloch's *Sacred Service* (Judaism). These works were all based on sacred texts but intended to be performed outside traditional liturgical settings; that is, in for public concert audiences. These composers of primarily secular symphonic works were drawn to religious texts as opportunities to probe questions of meaning and mortality that have long resonated deeply in human experience.

The *All-Night Vigil* has held an iconic place in Western choral literature as one of the "mountaintop experiences" many avid choral musicians aspire to. Following Vladimir Morosan's publication of a new edition in 1992 with transliteration of the Slavonic for ease of use by Western choirs, recordings and performances have proliferated, especially in the US and the United Kingdom.

This will be the Choral Society's third performance of the *Vigil*, building on our first performance in 2001 (which started with a workshop with Vladimir Morosan) and then again in 2012. Our choir today is a mix of new singers and many of those who sang one or both previous performances (and nevertheless returned even with all the challenges of singing in Church Slavonic!). We hope you will experience the same combination of robust proclamation and transcendent beauty that we have felt rehearsing the *Vigil* every Tuesday night since early January.

Sergei Rachmaninoff (1873-1943) lived an eventful life as one of the most widely acclaimed pianists, composers, and conductors of the first half of the 20th Century. Born into an aristocratic family, he was raised mostly by members of his extended family after his father squandered his wealth early in Sergei's childhood. His mother recognized his musical gifts early on, and his family assured his continued musical training as he moved from one relative's home to another. While living under his grandmother's care at age 10, he was introduced to the liturgical chanting of the Russian Orthodox church and the glorious peal of its unique tower bells, which deeply influenced not only the *All-Night Vigil*, but works throughout his compositional output.

After beginning his professional life as a pianist and then conductor, his compositions began to draw the attention of Tchaikovsky and others, leading to a prolific period of composition between 1900 and 1917, including most of what would become his best-known symphonies, piano

concertos, art songs, and solo piano works. The *All-Night Vigil* comes at the pinnacle of this period, put to paper in just two weeks in 1915, though after a long period of gestation. It was performed as a benefit for the Russian war effort and was the culmination of the efforts of the Moscow Synodal School and its famed Synodal Choir to develop a new Russian approach to choral writing based on ancient chant melodies from Kiev and Moscow. After the revolution, the *Vigil* would not be openly performed again in Russia until after the death of Stalin.

In the wake of the Bolshevik Revolution, Rachmaninoff left his homeland and possessions behind, eventually settling on a life in exile spent mostly in the United States. For financial reasons he focused his career on piano and soon became recognized as one of the most accomplished and compelling concert virtuosos of his era. Away from his homeland with a packed concert schedule, he left composition largely behind until the last decade of his life. His close relationship with Eugene Ormandy and the Philadelphia Orchestra resulted in his late masterpiece *Symphonic Dances*, which includes a direct quotation from the *All-Night Vigil* we hear today.

Important words sung frequently in the *All-Night Vigil*:

slava – praise
blagoslovyen – bless
poklonimsia – bow down (worship)
milost – mercy
raduysia/radost – rejoice/joy
mir – peace
sviát - holy
Gospodi – Lord
Spasa - Savior
Bogu/Bozhe – God
Bogoroditse – the one who gave birth to God (Mary)
I-isusye Christye – Jesus Christ
angelski - angels



Thomas Lloyd,
The Shirley K. Piercy Artistic Director

About the Performers



Timothy Harrell is Organist and Choirmaster at Trinity Episcopal Church in Solebury, Pennsylvania. Mr. Harrell is a native of Portsmouth, Virginia, and is a graduate of Old Dominion University, Norfolk, VA with a B.S. in organ performance having studied with Dr. Charles Vogan. He earned a Master of Music degree with dual majors in organ performance and church music at Westminster Choir College where he studied with Joan Lippincott. Previous to his position at Trinity, Solebury, he was Organist/Choirmaster at Trinity Episcopal

Cathedral, Trenton, Organist/Choirmaster at St. John's Episcopal Church, Olympia, WA, Director of Music and Organist at Doylestown Presbyterian Church, Organist at First United Church of Christ, Quakertown, PA and Organist at Cradock Baptist Church, Portsmouth, VA. He also served as University Organist at Lehigh University in Bethlehem, PA for eleven years. Tim is a member of the male a capella group Cordus Mundi.

Thomas Lloyd, The Shirley K. Piercy Artistic Director, was named Artistic Director of the Bucks County Choral Society in the year 2000. He is Emeritus Professor of Music at Haverford College, where he directed the combined choral and vocal studies program for Haverford and Bryn Mawr Colleges from 1996-2018. He also serves as Director of Music and Arts for the Philadelphia Episcopal Cathedral. He has led his choirs on 12 international tours, each involving collaborative concerts with local choirs.



Active as a composer, the recording of his choral-theater work *Bonhoeffer* by The Crossing choir was nominated for a 2017 Grammy Award in the Best Choral Performance category. Lloyd has published and presented scholarly articles on topics including the African-American spiritual, Edward Elgar's *The Apostles*, Duke Ellington's *Sacred Concerts*, the music of Hans Gal, teaching sacred music in secular contexts, and cross-cultural collaborations. Lloyd holds degrees from the Oberlin Conservatory, Yale School of Music, Yale Divinity School, and the University of Illinois.

<Voices of the Future pdf>

Bucks County Choral Society

2023-2024

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Susan Johnson, Assistant Conductor

Timothy Harrell, Accompanist

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The Bucks County Choral Society's mission is to give memorable performances of outstanding choral music and to enrich the community through the choral music experience.

***BCCS is a proud member of Chorus America
representing independent choruses all over America***



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Choral SOCIETY

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2023-2024

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The Bucks County Choral Society is a registered 501(c)(3) non-profit organization. The official registration and financial information of the Bucks County Choral Society may be obtained from the Pennsylvania Department of State by calling toll free, within Pennsylvania, 1-800-732-0999. Registration does not imply endorsement.

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Susannah Roberts, Community
Christopher K. Whitney, Membership

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Choir Attendance: Dawn Irwin
Communications: Oliver Flint
Concert Dress: Cheryl Stitzinger
Concert Programs: Cynthia Regan
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Rehearsal Set Up: Raighne Kirk &
Joe Voicheck
Stage Manager: Susan McDonnell
Ticket Manager: Rachel Sanders
Travel: Lisa Landley

Voice Section Leaders

Susan Johnson, Soprano
Ruth Warneck, Alto

George Caucci, Tenor
Milo Morris, Bass

Ruth Warneck is underwritten by the Barron Fund

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Dawn Irwin, Chair

Soprano I: Judy Fay
Alto I: Lois Moore
Tenor I: Doug Brenneman
Bass I: Christopher Whitney

Soprano II: Susannah Roberts
Alto II: Dawn Irwin
Tenor II: Doug Brenneman
Bass II: Charles Smith

A Community of Voices

The Bucks County Choral Society, founded in 1973 in Doylestown, PA is recognized as one of the leading symphonic choirs in the greater Philadelphia area. The 100-voice auditioned choir performs an extensive repertoire of music in several distinctive program genres in its annual four-program subscription series. Dr. Thomas Lloyd has served as Artistic Director since 2000. Under Lloyd's leadership, the choir has collaborated with over 30 choral and instrumental ensembles encompassing a full range of cultural, generational, and stylistic diversity both regionally and in tours to Europe and Latin America.

The Choral Society presents not only the standard choral/orchestral repertoire, but rare performances of neglected masterworks by major composers such as Elgar's *The Apostles*, Franck's *The Beatitudes*, and Vaughan Williams' *A Sea Symphony*. The choir has also developed a following for performances of recent works by living composers and special programs devoted to the African-American Spirituals and sacred jazz in the tradition of Ellington.

The Choral Society also engages with our community through our Voices of the Future and Singing for Seniors programs, under the leadership of Assistant Conductor Susan Johnson.

The Choral Society's mission is to give memorable performances of outstanding choral music and to enrich the community through the choral music experience. BCCS fulfills this mission by:

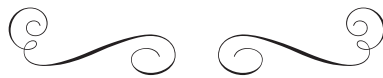
- being formed as a select auditioned vocal ensemble, reflecting the highest aspirations of our community for artistic expression and providing an important creative outlet for community singers from all walks of life;
- presenting an annual series of varied subscription concerts in broadly accessible Bucks County venues;
- collaborating with varied instrumental ensembles, youth and children's choirs, and other choirs and soloists who represent the diversity of our region;
- supporting the creative environment of our community by working with local composers through performances and special commissions;
- giving special attention to the support of aspiring young performers, composers and teachers in our community's outstanding school choral programs;
- reaching out to our significant and ever-growing population of seniors, especially those for whom singing or listening to choral music might otherwise be inaccessible.

It is our vision to share the great choral music we love with the broadest audience possible at the highest collective level of performance of which we are capable.

Auditioning for Bucks County Choral Society

The Bucks County Choral Society, under the direction of Thomas Lloyd, formally holds auditions in late August and the beginning of September as well as the first week of January each year. From time to time, however, single auditions can be arranged at the beginning of rehearsal preparations for an upcoming concert. This period is typically the week following a concert appearance. Auditions are held prior to rehearsals at the Choral Society's rehearsal home, Lenape Valley Church, located at 321 West Butler Avenue in New Britain, PA. There are openings in all voice sections for singers with prior choral experience and good music reading skills.

To arrange an audition, candidates can contact the Choral Society via the audition form on their website (<https://www.buckschoral.org/audition-for-the-choir>), or by calling the auditions coordinator at 215-230-3836.



Connect with BCCS through Social Media

Would you enjoy sneak peeks of upcoming events or reliving the highlights of past concerts? Would you like a behind-the-scenes look at what goes on at a Choral Society rehearsal? Would you like to get to know us as people, and not just as a large group at concerts? If you answered yes to any of the above, then please join one of our online communities! Subscribe to our email list (www.buckschoral.org/email-list), follow us on Facebook and Instagram ([/buckschoral](https://www.facebook.com/buckschoral)), and subscribe to our YouTube channel ([@buckscountychoralsociety5429](https://www.youtube.com/channel/UCbuckscountychoralsociety5429)) to enjoy all the extras we offer on these platforms.

Support the Choral Society

Support from individuals is vital for the Choral Society's continued presence in our community. We are pleased to list our leadership circle of donors as members of our Masterworks Society. In addition, members of the Society are able to receive recognition which directly connects them to the musical talents of soloists, accompanists, and instrumentalists, all of whom contribute to ensuring the unforgettable performances presented by the Choral Society.

Masterworks Society

Artistic Director's Circle - \$20,000 and above

Chair's Circle - \$10,000 to \$19,999

Soloist's Circle - \$5,000 to \$9,999

Musician's Circle - \$2,500 to \$4,999

Choir's Circle - \$1,000 to \$2,499

All donors are deeply valued by the Choral Society and we are honored to recognize them throughout the season at the following levels:

Benefactors - \$500 to \$999

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The Bucks County Choral Society is a 501(c)3 non-profit and your gift is tax-deductible to the fullest extent allowed by law.

For more information or to discuss a gift option, please contact us by email at info@buckschoral.org.



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The Barron Fund

Honoring John and Elizabeth Barron for their years of support of the Choral Society as it continues the legacy of music in the community.

The Heckler Family Fund *Honoring the legacy of Elma Heckler and the outstanding artistic leadership of Thomas Lloyd.*

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The Bucks County Choral Society gratefully acknowledges contributions received from the following individuals, businesses, corporations, and foundations in support of our mission to bring memorable performances of outstanding choral music to our audiences.

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