



The
Philharmonic
Chamber
Choir
Singapore

TPCC
presents

RACHMANINOFF
ALL-NIGHT VIGIL

vespers . matins . the first hour

conductor **LIM YAU**
alto **SONOKO MIZUKAMI** . tenor **JULIAN GREGORY**

Friday . 31 August 2018
8:00pm . Victoria Concert Hall

VSENOSSHCHNOYE BDENIYE**ALL-NIGHT VIGIL, Op. 37**

Sergei Vasilyevich Rachmaninoff

The Philharmonic Chamber Choir**Lim Yau****Sonoko Mizukami****Julian Gregory***Conductor**Alto Solo**Tenor Solo*

• • •

Vechernya

Vespers

- 01 **Priidite, poklonimsya** O Come, Let Us Worship
 02 **Blagoslovi, dushè moya, Gospoda** Bless the Lord, O my Soul
 03 **Blazhèn muzh** Blessed is the man
 04 **Svete tikhij** O gladsome radiance
 05 **Nine otpushchayeshi** Lord, now lettest Thou Thy servant
 06 **Bogoroditsè Devo, raduysya** Rejoice, O Virgin

• • •

Utrenya

Matins

- 07 **Shestopsalmiye** Verses before the Six Psalms
 08 **Khvalite imya Gospodne** Praise the Name of the Lord
 09 **Blagosloven yesi, Gospodi** Blessed art Thou O Lord
 10 **Voskreseniye Khristovo videfshè** In that we have beheld the Resurrection of Christ
 11 **Velichit dusha moya Gospoda** My soul doth magnify the Lord
 12 **Slavosloviye velikoye** The Great Doxology
 13 **Tropar': Dnes' spaseniye** Troparion: Today is Salvation
 14 **Tropar': Voskres is groba** Troparion: When Thou hadst risen again

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Perviy chas

The First Hour

- 15 **Vzbrannoy Voyevode** To Thee, the victorious Leader



image credit: Andrew Bi Photography

THE PHILHARMONIC CHAMBER CHOIR (TPCC)

2018 marks the twenty-fourth year since TPCC was formed by Lim Yau, its Artistic Director. TPCC has excelled in giving voice to the great traditions of Western classical music both *a cappella* as well as large works for choir and orchestra; it has also made its mark in performances of the contemporary Asian *a cappella* repertoire. Its latest concerts include *The Silent Realm in Majesty* (2016): an exploration of modern German choral works with guest conductor Manfred Schreier; *Timeless Skies* (2017): a collection of contemporary Asian *a cappella* choral works, including the world premiere of *Yang Guan San Die* (阳关三叠)—a newly-commissioned work by Singapore composer Zechariah Goh; and *Skywalk* (2018): featuring the Southeast Asian premiere of New Zealander composer Janet Jennings' *Magnificat From a Garden in the Antipodes*—a new commission with the support of Creative New Zealand Toi Aotearoa.

TPCC's exciting journey of choral exploration has been marked by many memorable highlights. Since its inception, TPCC has worked with such noted choral conductors as Stephen Cleobury, Francisco Feliciano, Joseph Flummerfelt, Robert Hollingworth, Chifuru Matsubara, Peter Phillips, Johannes Prinz, Gregory Rose, Manfred Schreier, Masaaki Suzuki, and Nobuaki Tanaka.

At the 19th Béla Bartók International Choral Competition in Debrecen, Hungary in July 2000,

TPCC was awarded First Prize in the Mixed Choir Category, and Third Prize in the Chamber Choir category. It also received a Special Prize for the most authentic performance of Zoltán Kodály's *Liszt Ferenc*. In 2002, TPCC was invited to perform at the 1st Performing Arts Festival in Tokyo, where it gave a series of concerts in the Takemitsu Memorial Hall alongside The Philharmonic Chorus of Tokyo—the oldest professional choir in Asia—at Tokyo Opera City.

TPCC has collaborated with various music groups such as the Singapore Symphony Orchestra (SSO), the Singapore Symphony Chorus (SSC), and The Philharmonic Orchestra (TPO). It has also appeared in productions by the Singapore Dance Theatre, the Singapore Lyric Opera, and Canada's Opera Atelier. Significant collaborations with SSO and SSC include a recording of Zhou Long's *The Future of Fire* (2003)—recorded on the BIS record label; Benjamin Britten's *War Requiem* (2013); Anton Bruckner's *Mass No. 3* and Arvo Pärt's *Te Deum* (2016); and most recently Wolfgang Amadeus Mozart's *Requiem* (2017) under the baton of guest conductor Masaaki Suzuki.

Notable performances with TPO include J. S. Bach's *Mass in B Minor* (2000 and 2008); as well as a cross-disciplinary production with dance company Arts Fission titled *The Mazu Chronicle* (妈祖航志) (2015). In 2017, TPCC collaborated with TPO in Ludwig

van Beethoven's *Symphony No. 9 'Choral'* (2017) as part of the latter's Beethoven Symphony Cycle celebrating its 15th anniversary.

TPCC has also partnered with other arts groups and organisations involving a wide repertoire. These include Esplanade—Theatres on the Bay's presentation of Richard Einhorn's *Voices of Light: The Passion of Joan of Arc* (2003)—together with the celebrated female quartet Anonymous 4; as well as YTL Corporation's *Concert of Celebration 2010* at the Singapore Botanic Gardens, featuring Andrea Bocelli.

In recent years, TPCC has sought to bridge East and West in order to extend the choral experience for both the performer and the listener. To this end, *Light and a Hundred Colours* (2008) demonstrated the musical possibilities and emotional potential of an unorthodox pairing of 16th century English motets with the Indian sarangi played by Sabir Khan; while *Zen Renaissance* (2012) juxtaposed works by Renaissance masters with the Japanese shakuhachi played by shakuhachi master Ueno Koshuzan.

As a choir based in the heart of Asia, TPCC has always been cognizant of its responsibilities towards its Asian musical heritage. TPCC has not let up in its efforts to explore the wealth of the contemporary Asian choral repertoire since its first all-Asian programme entitled *When Will the Flower Bloom?*, and the recording of its first Asian *a cappella* CD (1999), both of which surveyed the new spirit of Asian folksongs. Its most recent Asian *a cappella* concerts: *The Bird of Time* (2014), and *Timeless Skies* (2017)—featured respectively the Singapore premiere of *Peng* (鹏) and the world premiere of *Yang Guan San Die* (阳关三叠), both by Zechariah Goh.

Tonight, in this year of celebration of the 50th anniversary of the establishment of diplomatic relations between Singapore and the Russian Federation, TPCC is excited to present Sergei Rachmaninoff's *All-Night Vigil*—one of the greatest works representing the pinnacle of Russian Orthodox music, and a cornerstone of the choral repertoire.

www.tpcc.org.sg

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Artistic Director

Lim Yau

Soprano

Joy Ang
Aurelie Girard
Christina Lin Miin
Evangeline Lin
Lin I-Chieh *
Ellissa Sayampanathan *
Sim Weiyong *
Beverly Wong
Grace Wong
Yap Shing Min

Alto

Päivi Aalto
Boey Yoke Ping
Friederike Herrmann
Truly Hutapea
Wendy Lim
Sonoko Mizukami
Shirlene Tang
Tham Pei Wen
Winnie Tsin
Wong Lai Foon
Karen Yip Taylor *

Tenor

Kerryn Chan
Chan Kum Kit
Jean-Michel Gaulier
Julian Gregory *
Hor Xinrong
Vincent Liu
Low Jinhong *
Low Xu Hao
Jonathan Macpherson
Shui Jiangtian
Christiaan Venter

Bass

Matthew Brown
Alexandre Chojnowski
Radik Gasimov *
Gerald Goh
Zechariah Goh *
William Lim
Nicholas Loh
Lu Heng *
Fedor Tarasov *
Leo Teo *
Steven Teo
John Tong



image credit: Andrew Bi Photography

LIM YAU

Lim Yau's status as Singapore's preeminent conductor is underpinned by a distinguished and enduring career. As Associate Conductor in the pioneering years of the Singapore Symphony Orchestra (SSO), he has popularised the orchestra concert through the *Familiar Favourites* series and outreach concert series from 2001 to 2011 as its Resident Conductor. Soloists he has collaborated with include Sumi Jo, Marc-André Hamelin, Steven Osbourne, Dmitri Makhtin, Isabelle Moretti, and Simon Preston, among others.

As Music Director of the Singapore Lyric Opera (1997-2001), Lim Yau conducted many new productions: from Benjamin Britten's *A Midsummer's Night Dream*, to the world premiere of Leong Yoon Pin's *Bunga Mawar*. He had also made frequent appearances with the Singapore Dance Theatre—in particular Sergei Prokofiev's *Cinderella* and Igor Stravinsky's *Les Noces*. In 2012, he conducted the acclaimed Anton Juan's production of Giacomo Puccini's *Madama Butterfly* at the Cultural Centre of the Philippines.

During Lim Yau's long association with the Singapore Symphony Chorus (1980-2017), choral concerts have become a highly anticipated feature in the SSO concert seasons. Going beyond standard repertory, the Chorus has distinguished itself with Singapore premieres of masterpieces such as William Walton's *Belshazzar's Feast*, Paul Hindemith's *Requiem*, Benjamin Britten's *War Requiem*, James Macmillan's *Seven Last Words from the Cross*, and Arvo Pärt's *Te Deum*. In addition, The Philharmonic Chamber Choir (TPCC) which he founded in 1994 is Singapore's flagship chamber choir. TPCC was awarded First Prize in the 19th Béla Bartók International Choir Competition, Debrecen,

Hungary; it also has had the distinction of having performed alongside The Philharmonic Chorus of Tokyo—the oldest professional choir in Asia—at Tokyo Opera City.

On the international front Lim Yau has guest conducted orchestras in Europe and Asia. As Principal Guest Conductor (1993-1997) of the Shanghai Philharmonic Orchestra and Chorus, he has recorded under the Marco Polo and Naxos labels.

Lim Yau's unwavering commitment to pushing boundaries of concert presentations has manifested in various pioneering projects with The Philharmonic Orchestra (TPO), which he founded in 1998. These include several symphony cycles such as those by Robert Schumann, Jean Sibelius, and Ludwig van Beethoven (which TPO presented for the second time in 2017 for its 15th anniversary celebrations). TPO has also collaborated with dance company Arts Fission in cross-disciplinary productions such as *The Rite of Spring—A People's Stravinsky* in 2013, and *garden-uprooted: an all-Takemitsu* production in 2018.

Lim Yau graduated from the Royal College of Music and Guildhall School of Music and Drama in London and had the privilege of working under mentors like Sergiu Celibidache and Franco Ferrara. For his sterling contribution to music in Singapore, Lim Yau was awarded the Cultural Medallion in 1990, and was conferred the Lifetime Achievement Award by COMPASS in 2011.

Lim Yau is currently Dean and Director of Orchestra and Chorus of the School of Music at the Nanyang Academy of Fine Arts (NAFA).



Alto **SONOKO MIZUKAMI**

After graduating from Tokyo University of the Arts, Sonoko Mizukami completed international summer masterclasses under Raina Kabaivanska at the Accademia Musicale Chigiana in Siena, followed by studies under Margherita Guglielmi in Milan.

Upon returning to Japan, Sonoko joined The Philharmonic Chorus of Tokyo—Japan's foremost independent professional choir founded in 1956. The Chorus takes part in around two hundred performances and festivals annually in Japan and abroad—including regular concerts in Tokyo, as well as the Rostropovich International Festival 2017 in Moscow, and concerts in various cities in Finland in 2010. The Chorus has also collaborated with various orchestras, and is frequently engaged in recordings for radio, television, film, and original CD productions.

In addition to performing as a member of the Chorus, Sonoko has also played Romeo in Vincenzo Bellini's *The Capulets and the Montagues*; Teresa in his *The Sleepwalking Girl*; as well as Cherubino in Wolfgang Amadeus Mozart's *The Marriage of Figaro*. She has also performed as a soloist in Game Symphony Japan's *New Year Special 2015*.

Sonoko has been singing with The Philharmonic Chamber Choir since 2017 after relocating to Singapore with her family. Her two-year-old son is a big fan of the Merlion and the Marina Bay Sands.



image credit: Andrew Staples

Tenor **JULIAN GREGORY**

Julian Gregory started his singing career at the age of eight as a chorister in St John's College Choir, Cambridge, under Christopher Robinson. Following five years focusing on the violin as a Music Scholar at Eton College and then a Choral Scholarship at Norwich Cathedral, he returned to St John's to read Music as a tenor Choral Scholar in 2009. After graduating from Cambridge University, Julian spent a year studying German at Heidelberg University, and went on to the Royal Academy of Music, where he completed his Masters with Distinction in Vocal Performance studying with Neil Mackie and Ben Johnson, and has since then been awarded an Associateship of the institution (ARAM). In 2014, Julian took up the tenor position in the internationally renowned a cappella group, The King's Singers, with whom he performs 120 concerts every year around the world.

Aside from singing commitments, Julian is the Assistant Director of the UK-Japan Music Society, which brings together musicians from both countries, culminating in regular concerts, workshops and events across Europe and Japan. In his free time, he enjoys travelling, playing squash and hiking/skiing in the mountains.

www.kingssingers.com

Russian composer Sergei Vasilyevich Rachmaninoff (1873–1943) is perhaps best known for being one of the greatest pianists to ever exist: he possessed a formidable technique, a beautiful tone, perfect accuracy, and most infamously a massive hand span that afforded great ease over the most treacherous passages of music. As a composer, his piano works are some of the most popular to ever exist in the world—most notably his second and third piano concertos. Thus, it is easy to overlook the fact that he was an accomplished composer who wrote many successful works beyond those showcasing the piano—including three symphonies, various tone poems, and three one-act operas. Certainly, religious choral music is not the first thing that comes to mind when one thinks of Rachmaninoff.

Yet there is a great tradition of romantic Russian sacred choral music already in existence: composers such as Alexander Kastalsky (1856–1926), Viktor Kalinnikov (1870–1927), and the Chesnokov brothers Pavel (1877–1944) and Alexander (1880–1941) produced a great number of sacred choral works based on texts from the Russian Orthodox liturgy—including the *All-Night Vigil*. Rachmaninoff was certainly no stranger to sacred music; when still a young boy his maternal grandmother would take him to Russian Orthodox church services. There, he would be exposed to the sounds of traditional chant sung by the monks and the ringing of church bells; the latter of which would culminate in his choral symphony *The Bells, Op. 35*. As he got older, Rachmaninoff would still travel down specially to the monastery in the morning to hear the monks singing, even in the coldest of winters.

Further inspiration would come from the lectures of Stepan Smolensky—director of the Moscow Synodal School and specialist in ancient monodic Orthodox chant called *Znamenny*, and Alexander Katal'sky—composer and conductor with the Moscow Synodal Choir. Eventually it would be Tchaikovsky's setting of the *All-Night Vigil* that would inspire him to do the same (he had earlier been similarly inspired to compose *The Liturgy of St John Chrysostom* after hearing Tchaikovsky's composition of the same name.)

The *All-Night Vigil, Op. 37* is based on a set of three liturgical services of the same name in the Russian

Orthodox church that begins in the evening, lasts through the night, and ends with the break of dawn. These three distinct services are correspondingly named: *Vespers* (which name is often inaccurately ascribed to the whole work), *Matins*, and *Prime* (or *First Hour*); and they take place on the eve of all feast days (which celebrate a particular saint) and major church holidays, which then transforms into a Resurrectional Vigil, a version which celebrates the resurrection of Jesus Christ; this is the version Rachmaninoff uses in his *All-Night Vigil*. The emphasis on the importance of the Virgin Mary cannot be understated here, and the reverence is evidenced early in the service (*Bogoroditsè Devo, raduysya*) and right at the end (*Vzbrannoy Voyevode*).

The nature of the traditional Orthodox rites meant that only human voices could be used during the service; there was to be absolutely no instrumental involvement allowed. This would seem incompatible with Rachmaninoff's compositional style and predisposition for instrumental virtuosity: such is the influence of his instrumental works, particularly those for the piano. Furthermore, much of the musical language in the work would have seemed dated given the period in which it was composed: the harmonic language is conservative, eschewing the harsh dissonances and acceptance of atonality—music without a clear key—so welcomed by his contemporaries (as a comparison, Stravinsky's ballet *The Rite of Spring* was premiered two years before the *All-Night Vigil*, and Schoenberg's *Pierrot Lunaire* the year before *Rite*.) Texturally, the music never ventures far into polyphony (music with multiple melodic lines weaving in and out of each other). Certainly, there is no fugal writing, which is atypical of a choral work this extended in conception. Rachmaninoff was no stranger to fugal writing as evidenced by his own instrumental writing, thus this must have been a conscious omission on his part.

Yet musically, the *All-Night Vigil* presents some of Rachmaninoff's most inventive treatment of traditional chant, as well as an intensity of expression not found in his instrumental works. Even though the musical is texturally limited to monophonic chant or homorhythmic chords, the way in which Rachmaninoff layers the voices within the choir creates a range of timbres and colours that are intensely expressive and sonorous:

the *a cappella* choir under the direction of Katalsky had become one collective instrument in which Rachmaninoff was able to wield in a highly virtuosic manner. Each movement of the music presents the choir in an ever-changing state: combining and dividing into numerous combinations, sometimes presenting solo voices as dramatic entities while the chorus soars towards the heavens or plunges into the depths. At times, the music evokes the pealing of church bells: surely a nod to the roots of the work as well as to Rachmaninoff's childhood—while at other times the music is distinctly folk-inspired with the use of musical drones, simple melodies, and a call-and-response structure built into the movements.

Surely, the most significant feature of the *All-Night Vigil* is the persistent use of chant in all its movements: the Russian Synodal school of church music had favoured the use of chant and its freeform line over the typical Germanic contours that had dominated western church music. Rachmaninoff's earlier study with Smolensky had exposed him to numerous chant styles upon which he uses three kinds in the work: *Znamenny* chant (found in movements 7, 8, 9, 12, 13, 14)—a traditional style of chant used in the Russian Orthodox Church which is characterised by its fluent melismatic line; *Greek* chant (found in movements 2 and 15)—a style which resembles recitation; and *Kievan* chant (found in movements 4 and 5)—which tends to be shorter and less florid than its *Znamenny* counterpart. However, it was the way he further treated them that made even Katalsky exclaim, "One has to hear for oneself what kind of transformation simple, uncomplicated chants can undergo at the hands of a great artist".

In the remaining five movements (1, 3, 6, 10, 11), Rachmaninoff did not use any pre-existing chant as material, but rather composed his own melodies. However, he preserved the style of the chant so effectively that these are often mistaken for original chant melodies—leading Rachmaninoff to call these melodies "*conscious counterfeits*". As most of these chants make use of church modes rather than diatonic harmony, so too did most of the *All-Night Vigil* preserve this modality, granting the work a particularly Slavic quality that is at once redolent of both folk and church music. The absence of a regular metre and the frequent subtle tempo shifts render the greatest amount of rhythmic freedom

necessary to intensify the intent of each chant: be it one of utmost intimacy or luminous grandeur.

The actual All-night vigil would begin in a brightly-lit church with a chanted exclamation by the priest, "Glory to the holy, consubstantial, life-creating, and undivided Trinity." The actual work by Rachmaninoff picks up from here, beginning with a worshipful "*Amin*" (Amen) before an overt call to worship by the full chorus (*Priidite, poklonimsya*). Incense would then be burned and Psalm 104 will be chanted (*Blagoslovi, dushè moya, Gospoda*)—here featuring a solo alto singing a *Greek*-style chant against the drones in the tenor and bass sections alternating with ethereal passages in the soprano and alto sections. The church doors are then closed, and lights dimmed.

The text of the next movement (*Blazhèn muzh*) is taken from Psalm 1; each of the verses is sung mainly by the middle voices of the choir before each refrain of "*Alliluya*" (Alleluia) is sung by the full chorus. Amidst the darkness, candles will be lit and the church doors will be opened once more before the singing of the *Phos Hilaron* (*Svete Tikhii*)—the evening hymn of light—one of the most ancient hymns of the Orthodox church. The text is based on Psalm 140, while the melody—sung primarily by the tenors—is derived from a Kievan chant which has only four pitches in its entirety.

This is followed by possibly the most extraordinary and infamous movement of the *Vigil* itself: the *Nunc Dimittis* (*Nine opushchayeshi*) or the *Song of Simeon*. Said to be Rachmaninoff's favourite movement in the entire work, he had expressed great desire to have it performed at his funeral, though sadly it was never realised. The movement features a solo tenor singing a *Kievan* chant against a gently lilting background, while the tessitura of the chorus gradually descends deeper and deeper—until at last, the final descent of the basses takes the line down to a contra B-flat (third B-flat below the middle C). Tremendously impressive and daunting, the conductor of the work's premiere Nikolai Danilin infamously commented, upon hearing the composer playing the passage on the piano, "Now where on earth are we to find such basses? They are as rare as asparagus at Christmas!"

While the *Nunc Dimittis* is the most infamous, the concluding movement of the *Vespers* service

(*Bogoroditsè Devo, raduysya*) might be the most famous and popular of all movements in the *Vigil*. A hymn to the Mother of God, the setting is solemn and reverent but full of gladness and elation. Upon the completion of this movement, all the lights in the church are dimmed and the doors are closed. *Vespers* has concluded; and thus begins *Matins*.

The *Matins* service begins with a chorus in praise of God (*Shestopalsmiye*), preceding a reading of the Six Psalms focussing on penitence. Sometimes labelled as the *Lesser Doxology*, this movement recreates the pealing of church bells sung to the word “*Slava*” (glory), and the silence that follows is one of deep reverence and devotion. The following movement (*Khavalite imya Gospoda*) is also known as the *Polyeleos*, which means both “much mercy” and “much oil”. All the candles are lit once more and this luminous, exuberant movement makes use of a *Znamenny* chant doubled by the altos and basses amidst a brilliant chordal texture created by the sopranos and tenors.

What follows is one of the longest movements in the *Vigil*: the *Evlogitaria* (*Blagosloven yesi, Gospodi*) describes the events of the Resurrection, interspersed with the refrain “Blessed art Thou, O Lord: teach me Thy statutes” before concluding with an intense section of praise for the resurrection. Notably, it is this latter part of the movement that Rachmaninoff quotes in his *Symphonic Dances*—his final opus—which he ends with the quotation “Hallelujah”.

Movement 10 of the *Vigil* (*Voskreseniye Khristovo videfshè*) is an original “conscious counterfeit” celebrating the resurrection and the conquering of death by Christ. Rachmaninoff’s mastery of the idiom is revealed through his artful use of drones and antiphonal writing between the male and female voices. This is followed by the *Magnificat* (*Velichit dusha moya Gospoda*), in which

Rachmaninoff intersperses the *Magnificat* text with a refrain “More honourable than the Cherubim...”, an unmetered homorhythmic chant that seems to suggest the tonic key of B-flat major until its final iteration which returns us to the actual key of G minor.

The climax of the *Matins* service coincides with the break of dawn: *The Great Doxology* (*Slavosloviye velikoye*) is the most substantial movement in the entire *Vigil*. It begins simply with the *Znamenny* melody first heard in movement 7; with the progressive addition of layers—beginning with the altos and tenors—the music gradually thickens in texture and sonority. The sections in this movement are contrasted against one another with varying textures and choral forces as the music gathers complexity rhythmically and harmonically, before surging towards its final climax.

As *Matins* draws to a close, a resurrection troparion (a short hymn) is sung. In the *All-Night Vigil*, Rachmaninoff provides two Troparia instead of one (*Dnes’ spaseniye*) (*Voskres iz groba*). Based on *Znamenny* chant, these chants are typically alternated between different services—although in a concert performance of the *Vigil*, it is not uncommon to present both troparia as a single, unbroken movement. It is said that Rachmaninoff composed two Troparia as a tribute to his predecessor Tchaikovsky—who did not offer this movement in his version of the *All-Night Vigil*—whom he admired greatly.

The *Vigil* concludes with the *First Hour*, and the final hymn (*Vzbrannoy Voyevode*) is a tribute to the Mother of Christ, the Virgin Mary. Also known as the *Akathist Hymn* (derived from the word *akathistos*, meaning ‘without sitting’), this is a radiant and lively movement which brings the entire *All-Night Vigil* to an impressive and brilliant conclusion.

Sergei Vasilyevich Rachmaninoff (1873–1943)

sung in Church Slavonic

VSENOSSHCHNOYE BDENIYE**Vechernya****01 Priidite, poklonimsya**

Amin!

*Priidite, poklonimsya Tsarevi nashèmu Bogu.
Priidite, poklonimsya i pripadem Khristu
Tsarevi nashèmu Bogu.
Priidite, poklonimsya i pripadem Samomu
Khristu Tsarevi i Bogu nashèmu.
Priidite, poklonimsya i pripadem Yemu.*

02 Blagoslovi, dushè moya, Gospoda*(Grecheskago rospeva)*

Amin!

*Blagoslovi, dushè moya, Gospoda.
Blagosloven yesi, Gospodi.
Gospodi, Bozhè moy, vozvelichilsya yesi zelo.
Blagosloven yesi, Gospodi.
Vo ispovedaniye i v velelepotu obleklsya yesi.
Blagosloven yesi, Gospodi.
Na gorakh stanut vodi.
Divna dela Tvoya, Gospodi.
Posrede gor proydut vodi.
Divna dela Tvoya, Gospodi.
Fsya premudrostiyu sotvoril yesi.
Slava Ti, Gospodi, sotvorifshèmu fsya.*

03 Blazhèn muzh

*Blazhèn muzh, izhè ne ide na
sovet nechestivikh.
Alliluiya, alliluiya, alliluiya.
Yako vest' Gospot' put' pravednikh,
i put' nechestivikh pogibnet.
Alliluiya, alliluiya, alliluiya.
Rabotayte Gospodevi so strakhom, i raduytesya
Yemu s trepetom.
Alliluiya, alliluiya, alliluiya.*

ALL-NIGHT VIGIL, Op. 37**Vespers****01 O come, let us worship**

Amen.

O come, let us worship God our King.
O come, let us worship and fall down before Christ,
our King and God.
O come, let us worship and fall down before the
very Christ, our King and God.
O come, let us worship and fall down before Him.

02 Bless the Lord, O my soul*(Greek chant)*

Amen.

Bless the Lord, O my soul.
Blessed art thou, O Lord.
O Lord my God, thou art become exceeding
glorious. Blessed art thou, O Lord.
Thou art clothed with majesty and honour.
Blessed art thou, O Lord.
The waters stand in the hills.
O Lord, how manifold are Thy works:
The waters run among the hills.
O Lord, how manifold are Thy works:
In wisdom hast Thou made them all.
Glory to Thee, O Lord, who hast made them all.

03 Blessed is the man

Blessed is the man that walketh not in the
counsel of the ungodly.
Alleluia, alleluia, alleluia.
For the Lord knoweth the way of the righteous,
and the way of the ungodly shall perish.
Alleluia, alleluia, alleluia.
Serve the Lord with fear, and rejoice unto
Him with trembling.
Alleluia, alleluia, alleluia.

*Blazhèni fsi nadeyushchiysya nan’
Alliluiya, alliluiya, alliluiya.
Voskresni, Gospodi, spasi mya, Bozhè moy.
Alliluiya, alliluiya, alliluiya.
Gospodne yesť spaseniyè, i na lyudekh Tvoikh
blagosloveniye Tvoye.
Alliluiya, alliluiya, alliluiya.*

*Slava Ottsu, i Sinu,
i Svyatomu Dukhu,
i nine i prisno i vo veki vekov. Amin’.*

*Alliluiya, alliluiya, alliluiya,
Slava Tebe, Bozhè.*

04 Svete tikhyy

(Kievskago rospeva)

*Svete tikhyy svyatiya slavi, Bessmertnago,
Ottsa Nebesnago, Svyatago, Blazhènnago,
Iisuse Khriste.*

*Prishètschè na zapat sontsa,
videfshè svet vecherniy,
poyem Ottsa, Sina i Svyatago Dukha, Boga.*

*Dostoin yesi vo fsya vremena
pet biti glasi prepodobnimi,
Sine Bozhiiy, zhivot dayay,
temzhè mir Tya slaviv.*

05 Nine otpushchayeshi

(Kievskago rospeva)

*Nine otpushchayeshi raba Tvoyego, Vladiko,
po glagolu Tvoyemu s mirom,
yako videsta ochi moi spaseniyè Tvoye,
yezhè yesi ugotoval, pred litsèm vsekhn lyudey,
svet vo otkroveniye yazikov,
i slavu lyudey Tvoikh Izrailiy.*

06 Bogoroditsè Devo, raduysya

*Bogoroditsè Devo, raduysya,
Blagodatnaya Mariye, Gospot’ s Toboyu:
Blagoslovenna Ti v zhènakh,
i blagosloven Plot chreva Tvoyego,
yako Spasa rodila yesi dush nashikh.*

Blessed are all they that put their trust in Him.
Alleluia, alleluia, alleluia.
Arise, O Lord: Save me, O my God.
Alleluia, alleluia, alleluia.
Salvation belongeth unto the Lord: and Thy
blessing is upon Thy people.
Alleluia, alleluia, 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, alleluia, alleluia,
Glory to Thee, O Lord.

04 O gladsome radiance

(Kievan chant)

O gladsome radiance of the holy glory of the
Father immortal, heavenly, holy, blessed,
Jesus Christ!

In that we now are come unto the setting of the
sun, and behold the light of even, we hymn Thee,
Father, Son and the Holy Spirit, God.

For meet is it that at all times Thou shouldest be
magnified by voices propitious,
O Son of God, who bestowed life.
For which cause all the world doth glorify Thee.

05 Lord, now lettest Thou Thy servant

(Kievan chant)

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.
To be a light to lighten the Gentiles,
and to be the glory of Thy people Israel.

06 Rejoice, O Virgin

Rejoice, O Virgin, birth-giver of God!
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**07 Shestopsalmiye**

*Slava v vishnikh Bogu, i na zemlimir,
fchelovetskikh blagovoleniye.
Gospodi, ustne moi otverzeshi,
i usta moya vozvestyat khvalu Tvoyu.*

08 Khvalite imya Gospodne

(Znamennago rospeva)

*Khvalite imya Gospodne. Alliluiya.
Khvalite, rabi Gospoda. Alliluiya.
Blagosloven Gospod' ot Siona,
zhiviy vo Iyerusalime. Alliluiya.
Ispovedaytesya Gospodevi,
yako blag. Alliluiya.
Yako v vek milost' Yego. Alliluiya.
Ispovedaytesya Bogu nebesnomu. Alliluiya.
Yako v vek milost' Yego. Alliluiya.*

09 Blagosloven yesi, Gospodi

(Znamennago rospeva)

*Blagosloven yesi, Gospodi,
nauchi mya opravdaniyem Tvoim.*

*Angel'skiy sobor udivisya,
zrya Tebe v mertvikh vmenifshasya,
smertnuyu zhè, Spase, krepost' razorifsha,
i s Soboyu Adama vozdviksha,
i ot ada fsya svobozhdsha.*

*Blagosloven yesi, Gospodi,
nauchi mya opravdaniyem Tvoim.*

*Pochto mira s milostivnimi slezami,
o uchenitsi, rastvoryayete?
Blistayaysya vo grobe Angel mironositsam
veshchyyashè: Vidite vi grob i urazumeyte:
Spas bo voskreshe ot groba.*

*Blagosloven yesi, Gospodi,
nauchi mya opravdaniyem Tvoim.*

*Zelo rano mironositsi techyakhu ko grobu
Tvoyemu ridayushchiya,
no pretsta k nim Angel i reche:*

Matins**07 Verses before the Six Psalms**

Glory to God in the highest, and on earth peace,
good will toward men.
O Lord, open Thou my lips
and my mouth shall show forth Thy praise.

08 Praise the Name of the Lord

(Znamenny chant)

Praise the name of the Lord, Alleluia.
Praise the Lord, O ye servants of the Lord. Alleluia.
Blessed be the Lord out of Zion,
who dwelleth at Jerusalem. Alleluia.
O confess ye unto the Lord,
for He is gracious. Alleluia.
For His mercy endureth forever. Alleluia.
O confess ye unto the God of heaven. Alleluia.
For His mercy endureth forever. Alleluia.

09 Blessed art Thou O Lord

(Znamenny chant)

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

The assembly of the angels was amazed, when they
beheld Thee numbered among the dead, yet
Thee, Thyself, O Saviour, destroying the power of
death, and with Thee raising up Adam and
releasing all from the Hades.

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

Wherefore do ye mingle the anointing oil with
tears of pity, O ye disciples?
The radiant angel within the sepulchre cried unto
the myrrh-bearing women: Behold the grave, and
understand: the Saviour is risen from the tomb.

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

Very early in the morning did the myrrh-bearing
women run lamenting unto thy tomb,
but an angel came towards them, saying:

*Ridaniya vremya presta, ne plachite,
voskreseniye zhè apostolom rtsiè.*

*Blagosloven yesi, Gospodi,
nauchi mya opravdaniyem Tvoim.*

*Mironositsi zhèni s miri prishètshiya ko grobu
Tvoyemu, Spase, ridakhu.
Angel zhè k nim reche, glagolya:
Chto s mertvimi zhivago pomishlyayete?
Yako Bog bo voskresè ot groba!*

*Slava Ottsu, i Sinu,
i Svyatomu Dukhu.
Poklonimsya Ottsu, i Yego Sinovi,
i Svyatomu Dukhu,
Svyatey Troitsè vo yedinom sushchestve,
s Serafimi zovushche:
Svyat, Svyat, Svyat, yesi Gospodi!*

*I nìne, i prisno,
i vo vekì vekov. Amin'!
Zhìznodaftsa rozhdshì, grekha,
Devo, Adama izbavila yesi.
Radost' zhè Yeve f pechyalì mesto podala yesi;
patshiya zhè ot zhìzni k sey napravi,
is Tebe voplotivìysya Bog i chelovek.*

*Alliluiya, alliluiya, alliluiya,
Slava Tebe, Bozhè.*

10 Voskreseniye Khristovo videfshè

*Voskreseniye Khristovo videfshè,
poklonimsya Svyatomu Gospodu Iisusu,
yedinomu bezgreshnomu.
Krestu Tvoyemu pokloniyayemysya, Khriste,
i svyatoye voskreseniye Tvoye poyem i slavim:*

*Ti bo yesi Bog nash,
razve Tebe inogo ne znayem,
imya Tvoye imenuyem.*

*Priidite fsi vernii, poklonimsya Svyatomu
Khristovu voskreseniyu:
se bo priide krestom radost' fsemumiru.
Fsegda blagoslovyashche Gospoda,
poyem voskreseniye Yego:
raspyatiye bo preterpef,
smertiyu smert' razrushì.*

The time for lamentation is passed; weep not; but announce the resurrection unto the apostles.

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

The myrrh-bearing women mourned as they drew near Thy tomb, bearing the anointing oil, O Saviour. But the angel spake unto them saying: Why number ye the living among the dead? In that He is God He is risen from the grave.

Glory to the Father, and to the Son,
and to the Holy Spirit.
We worship the Father, as also His Son,
and the Holy Spirit,
the Holy Trinity consubstantial,
crying out with the Seraphim:
Holy, holy holy art Thou, O Lord.

Both now, and ever
and unto the ages of ages, Amen.
In that thou didst bear the giver of life,
O Virgin, thou didst redeem Adam from sin, and
didst give to Eve joy in place of sadness;
and them that had fallen from life, He hath restored
them thereto, He the incarnate God and man.

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

10 In that we have beheld the Resurrection of Christ

In that we have beheld the Resurrection of Christ,
let us bow down before the Holy Lord Jesus,
the only sinless one.
We bow down before Thy cross, O Christ,
and laud and glorify Thy holy resurrection:

for Thou art our God,
besides Thee we know none,
we call upon thy name.

O come, all ye faithful, let us bow down before
Christ's holy resurrection: for lo,
through the cross is joy come into all the world.
Ever blessing the Lord,
let us sing His resurrection:
for in that He endured the crucifixion,
He hath destroyed death by death.

11 *Velichit dusha moya Gospoda*

Velichit dusha moya Gospoda, i vozradovasya dukh moy o Boze Spase Moyem.

[Priпев:]

*Chesneyshuyu Kheruvim
i slavneyshuyu bes sravneniya Serafim,
bez istleniya Boga Slova rozhdshuyu,
Sushchuyu Bogoroditsu Tya velichyayem.*

*Yako prizre na smireniye rabi Svoyeya,
se bo otnine
ublazhat Mya fsi rodi. [Priпев]*

*Yako sotvori Mne velichiye Sil'niy,
i svyato imya Yego,
i milost' Yego v rodi rodov
boyashchimsya Yego. [Priпев]*

*Nizlozhi sil'niya so prestol,
i voznese smirenniya,
alchushchiya ispolni blag,
i bogatyashchiyasya otpusti tshchi. [Priпев]*

*Vospriyat Izrailya otroka Svoyego,
pomyanuti milosti,
yakozhè glagola ko ottsèm nashim,
Avraamu i semeni yego dazhè do veka. [Priпев]*

12 *Slavosloviye velikoye*

(Znamennago rospeva)

*Slava v vishnikh Bogu, i na zemli mir,
v chelovetsèkh blagovoleniye.
Khvalim Tya, blagoslovim Tya,
klanyayem Ti sya, slavislovim Tya,
blagodarim Tya,
velikiya radi slavi Tvoyeya.
Gospodi, Tsaryu Nebesniy,
Bozhè Otche Fsederzhitel'yu.*

*Gospodi, Sine Yedinorodniy,
Iisuse Khriste, i Svyatii Dushè.
Gospodi Bozhè, Agnche Bozhiiy,
Sine Otech, vzremlyay grekh mira,
pomiluy nas;
vzemlyay grekhi mira,
priimi molitvu nashu.*

11 My soul doth magnify the Lord

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour.

[Refrain:]

More honourable that the Cherubim, and beyond compare more glorious than the Seraphim, thou who without defilement barest God the World, true birth-giver of God, we magnify Thee.

For he hath looked upon the meekness of his handmaiden; for behold, from henceforth all generations shall call me blessed. [Refrain]

For He that is mighty hath done great things unto me, and holy is His name; and His mercy is on them that fear him, from generation to generation. [Refrain]

He hath put down the mighty from their throne, and hath exalted the humble; He hath filled the hungry with good things, and the rich He hath sent away empty. [Refrain]

He hath accepted Israel His servant, in remembrance of the mercies, as He spake unto our fathers, Abraham and his seed for ages. [Refrain]

12 The Great Doxology

(Znamenny chant)

Glory to God in the highest and on earth peace, good will among men.

We praise Thee, we bless Thee, we bow down before Thee, we glorify Thee, we give thanks to Thee, because of Thy great glory.
O Lord, Thou heavenly King,
God the Father Almighty,

O Lord, Thou only-begotten Son,
Jesus Christ, and Thou Holy Spirit.
O Lord God, Thou Lamb of God,
Son of the Father that takest away the sin of the world, have mercy upon us;
Thou that takest away the sins of the world, accept our prayer.

*Sedyay odesnuyu Ottsa,
Pomiluy nas.*

*Yako Ti yesi yedin svyat, Ti yesi yedin Gospod'
Iisus Khristos, v slavu Boga Ottsa.
Amin'.*

*Na fsyak den' blagoslovlyu Tya i voskhvalyu imya
Tvoye vo vek i v vek veka.
Spodobi, Gospodi, v den' sey bez grekha sokhranitisya
nam.*

*Blagosloven yesi, Gospodi, Bozhè Otets nashikh,
i khval'no i proslavleno imya Tvoye vo vek i
Amin'.*

*Budi, Gospodi, milost' Tvoya na nas,
yako zhè upovakhom na Tya.*

*Blagosloven yesi, Gospodi,
nauchi mya opravdaniyem Yvoim.*

*Gospodi, pribezhishche bil yesi nam v
rod i rod.*

*Azrekh: Gospodi, pomiluy mya,
istsèli dushu moyu, yako sogreshikh Tebe.
Gospodi, K Tebe pribegokh, nauchi mya tvoriti
volyu Tvoyu, yako Ti yesi Bog moy, yako u Tebe
istochnik zhivota; vo svete Tvoym uzrim svet.
Probavi milost' Tvoyu vedushchim Tya.*

*Svyatiy Bozhè, Svyatiy Krepkiy,
Svyatiy Bessmertniy, pomiluy nas.
Slava Ottsu i Sinu i Svyatomu Dukhu,
i nìne iprisno i vo vek i vekov.
Amin'.*

*Svyatiy Bessmertniy, pomiluy nas.
Svyatiy Bozhè, Svyatiy Krepkiy,
Svyatiy Bessmertniy, pomiluy nas.*

13 Tropar': Dnes' spasseniye

(Znamennago rospeva)

*Dnes' spasseniye miru bist',
poyem Voskreshèmu iz groba
i Nachyal'niku zhìzni nashèya;
razrushiv bo smertiyu smert',
probedu dade nam i veliyu milost'.*

Thou that sittest at the right hand of the Father,
have mercy upon us.
For Thou only art holy, Thou only art the Lord,
O Jesus Christ, unto the glory of God our Father.
Amen.

Every day will I bless Thee and I will praise Thy name
for ever, yea for ever and ever.
Vouchsafe, O Lord, that this day we may be kept
without sin.

Blessed art Thou, O Lord, the God of our fathers,
and praised and glorified is Thy name for ever.
Amen.
Let Thy mercy, O Lord,
be upon us according as we have hoped in Thee.

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

O Lord, a refuge hast Thou been unto us from
generation to generation.
I said: Lord have mercy on me;
heal my soul, for I have sinned against Thee.
O Lord, unto Thee have I fled; teach me to do Thy
will, for Thou art my God; for with Thee is the
fountain of life; in Thy light shall we see light.
O continue Thy mercy unto those that know Thee.

O holy God, holy Mighty,
holy Immortal have mercy on us.
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.
O holy God, holy Mighty,
holy Immortal have mercy on us.

13 Troparion: Today is Salvation

(Znamenny chant)

Today is salvation come unto the world;
let us sing to Him who arose from the grave
and is the author of our life,
for having destroyed death by death,
He hath given us victory and great mercy

14 Tropar': Voskres iz groba*(Znamennago rospeva)*

*Voskres iz groba i uzi rasterzal yesi ada,
razrushil yesi osuzhdeniye smerti, Gospodi,
fsya ot setey vraga izbaviviy;*

*yaviviy zhè Sebe apostolom Tvoim,
poslal yesi ya na propoved',
i temi mir Tvoy podal yesi fselenney,
yedine Mnogomilostive.*

Perviy chas**15 Vzbrannoy Voyevode***(Grecheskago rospeva)*

*Vzbrannoy Voyevode pobeditel'naya,
yako izbavl'shèsyà ot zlikh,
blagodarstvennaya vospisuyem Ti rabi Tvoi,
Bogoroditsè:*

*no yako imushchyya derzhavu nepobedimuyu,
ot fsyakikh nas bet svobodi,
da zovem Ti:
raduysya, Nevesto Nenevestnaya.*

14 Troparion: When Thou hadst risen again*(Znamenny chant)*

Being risen from the tomb and having burst the
bonds of Hades, Thou hast, O Lord,
loosed the condemnation of death,
delivering all from the snares of the enemy;

and manifesting Thyself to Thine apostles,
Thou didst send them forth to preach,
and through them hast granted Thy peace to the
universe, O all-merciful Lord.

The First Hour**15 To Thee, the victorious Leader***(Greek chant)*

To Thee, the victorious Leader, defender of our
souls! In that we are delivered from evil,
as Thy servant, O Mother of God,
we offer unto Thee the songs of thanks and victory.

But inasmuch as Thou hast power invincible,
from all calamity deliver us,
that we may cry unto Thee:
Hail, O ever-virgin bride!

— transliterations and translations from *Rachmaninoff All-Night Vigil (The new Novello Choral Edition, 2015)*

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