



Moscow Oratorio Society

SPRING CONCERT
RAKHMANINOV HALL
MOSCOW CONSERVATORY
25 MAY 2002

PERFORMED BY MARGOR

MOSCOW ORATORIO SOCIETY

SPRING CONCERT

KYRIE
GLORIA
Credo
Missa
Benedictus
Agnus Dei
Nihil Hum
Vladimir Rimsky

WIE DER HIRSCH SCHREIET 42ND PSALM OF DAVID FELIX MENDELSSOHN BARTHOLDY

Timur Abramovich, Maria Aleksandrovna, Valerina
Angelina, Nikolai
Michele Ben
Alina Brusilova
Elise De Lott
Fouad, Sandra
Francy

MAIN SPONSOR



Ursula
Martava, Parina
Ruslan Medvedev, Olga
Richard, Nikolai
Orlov, Sigrida
Nikolay, Audrey
Sergeyev, Lyudmila
Gautrey Smith, Carol
Julia Timofeeva, Susan
Elena von der T
Vera Zakharenko

FELIX MENDELSSOHN BARTHOLDY

PROGRAM

AVE VERUM CORPUS
MOTETTE KV 618
WOLFGANG AMADEUS MOZART

CORONATION MASS
MASS IN C MAJOR KV 317
WOLFGANG AMADEUS MOZART

KYRIE
-
GLORIA
-
CREDO
-
SANCTUS
-
BENEDICTUS
-
AGNUS DEI

WIE DER HIRSCH SCHREIT
42nd PSALM OP. 42
FELIX MENDELSSOHN BARTHOLDY

CHORUS
-
AIR FOR SOPRANO
-
RECITATIVE, AIR FOR SOPRANO
-
CHORUS
-
RECITATIVE FOR SOPRANO
-
QUINTET
-
CHORUS

AVE MARIA
-1830-
FELIX MENDELSSOHN BARTHOLDY

PERFORMED BY

MOSCOW ORATORIO SOCIETY

Conductor ALEXANDER TSALIUK

ACADEMIC CHAMBER ORCHESTRA "MUSICA VIVA"

Artistic Director ALEXANDER RUDIN

Accompanist ZOYA ABOLITS

Soprano OLGA SEMYONOVA

Alto IRINA AGANESOVA

Tenor HUGH WINN

Bass VLADIMIR KRAITMAN

Choir

Timur Abrasuilov, Maria Aleksandrova, Valentina Angarkhaeva, Isabelle Barajuan, Katerina Basyko, Michele Berdy, Yulia Berestneva, Isabelle Bourges, Almut Brunkhorst, Claire Buxtorf, Svetlanaa Bykova, Elise De Laharpe, Irina Dymova, Olga Fedorova, Tom Fennell, Sandrine Franck, Lusine Gasparjan, Thuy Froment, Natalie German, Neil Harding, Nick Hondzinskiy, Marlena Hurley, Tina Jennings, Juan Jimenez, Barbara Kaluzhny, Alexander Kierdorf, Sasha Kireeva, Artyom Kozlov, Elena Krikunova, Irina Kuzmina, Ksenia Kvashnina, Jenny Larsson, Anna Lavretskaya, Oleg Loza, Elena Manuilova, Marina Markova, Pauline McGonagle, Courtenay McMillan, Ruslan Medvedev, Olga Melnikova, Darin Menlove, Glen Moorhead, Nikolai Motorin, Heike Müller-Deku, Polina Orlova, Siglinde Palmisano, Ilja Pavlov, Rachel Polonsky, Andrey Rogozin, Raila Sakari-Reponen, Zara Sargsyan, Lyudmila Saricheva, Maria Smirnova, Geoffrey Smith, Carol Sorrenti, Katerina Starapunina, Yulia Timofeeva, Susan Usher, Ekaterina Usilova, Loretta von der Tann, Carol Wasylko, Virginia Wheaton, Vera Zakharova, Olga Zhilyaeva

PERFORMERS

MOSCOW ORATORIO SOCIETY

The choir began life in 1993 when two English journalists in conversation at a Moscow party decided that it would be a good idea to fulfill a native tradition of long standing by singing Handel's 'Messiah' at Christmastime. Since that time, the Oratorio has kept up the tradition of singing 'The Messiah' every year.

In the years since, however, under the direction of Alexander Tsaliuk, the Oratorio Society has grown and changed, undertaking new and exciting musical projects, and drawing strength and financial support from many sources. The choir has sung a wide repertoire ranging from Bach and Handel to Mussorgsky, Poulenc and Bernstein.

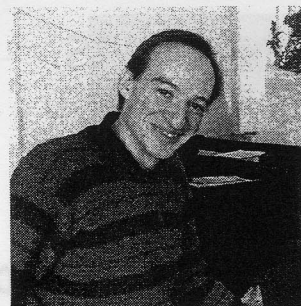
Today the Moscow Oratorio Society is a non-profit choral art society composed of members of the foreign diplomatic and business communities as well as students and graduates of Russian music schools. The choir welcomes new members at the beginning of each season. Spring season starts mid January 2002. For inquiries please contact Marlena Hurley, the managing director of the choir, at 999-1829 or Alexander Tsaliuk at 163 3314.

Email: moscoworatorio@hotmail.com

Website: www.moscoworatorio.webzone.ru

ALEXANDER TSALIUK

is a graduate of the Moscow Conservatory, where he received a PhD in choral conducting under Professor Kulikov, Director of the Conservatory. He also has a PhD in symphonic opera conducting from the Jewish State Academy. In addition to directing the Moscow Oratorio Society, Alexander Tsaliuk is conductor of the Moscow Male Jewish Choir, the "Hasidic Cappella", which he co-founded in 1989. Under his direction, this award-winning choir -- whose repertoire includes Jewish liturgical, classical, as well as Jewish and Russian folk music -- has given hundreds of



acclaimed performances in distinguished venues in the CIS, Western Europe, and Israel.

In 1994, when Alexander Tsaliuk was invited to take on the role of conductor and artistic director of the choir, he gave the Moscow Oratorio Society its name. Since then, his unfailing commitment, energy, and artistic vision have provided a unique and vital source of continuity for a group that is, by its nature, always changing

CHAMBER ORCHESTRA "MUSICA VIVA"

The "Musica Viva" Chamber Orchestra was founded in Vladimir in 1978 by the violinist and conductor Victor Kornachev.

Alexander Rudin took over as conductor in 1988.

Alexander Rudin graduated from the Gnessin Institute of Music Teaching in cello (under Lev Yevgrafov, 1983) and piano (under Yury Ponizovkin, 1983), and also graduated from the Moscow Conservatory in conducting (under Dmitry Kitaenko, 1989).

At present A. Rudin is Professor at the Moscow State Tchaikovsky Conservatory. He has been President of the charitable foundation "Musical Assemblies" since 1993.

The Orchester performs a wide repertoire of music, from west-european and Russian music of the XVII - XVIII centuries to pieces composed at the end of the XX century. Since 1989 A.Rudin and "Musica Viva" have held a yearly summer International Chamber Music Festival "Music Assemblies". "Musica Viva" has participated in several international festivals.

COMPOSERS

WOLFGANG AMADEUS MOZART

1756-1791

Wolfgang Amadeus Mozart was the son of Leopold Mozart, Kapellmeister to the Prince-Archbishop of Salzburg. As a child, he showed exceptional musical precocity, playing the clavier at the age of three, and composing from the age of five. He and his sister, Maria Anna (1751-1829), also a brilliant keyboard player, were presented as child prodigies at various European courts between 1762 and 1764. The Mozart siblings performed at the Court of Louis XV at Versailles and were presented to King George III in London, where Wolfgang Amadeus wrote his first three symphonies. The family returned to Salzburg in 1766. In the course of the following few years, Mozart traveled to Vienna, where he composed two operas, and to Italy, where his genius was widely acclaimed and where he studied under the most important musicians of the day. In Rome, he heard Allegri's *Miserere* and afterwards wrote it out from memory.

After his renown as a *wunderkind* subsided, Mozart failed to secure the court post in Paris that he had hoped for, so in 1778 he returned to Salzburg. He spent the next two years in the service of the Archbishop, whom he appears to have despised, and with whom he had many disagreements about the form and style of musical worship. It was during this time that the *Coronation Mass* was composed, as well as a great many other sacred works for liturgical service in the Cathedral: Masses, motets, Vespers, church sonatas, and miscellaneous minor pieces.

In 1780, Mozart was commissioned to write an opera by the Elector of Bavaria. After *Idomeneo* was first performed in Munich in 1781, the composer returned to



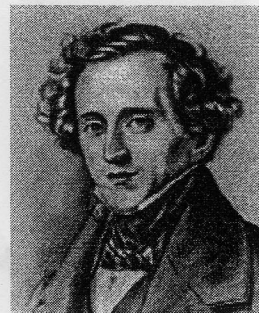
Salzburg where, after a final confrontation with the Archbishop, he resigned from his post. He went to Vienna, where a year later, just after the opening night of his opera *Die Entführung aus dem Serail*, he married Constanze Weber. During the last nine years of his life, as he battled with financial troubles, mourned the death of three newborn infants, and of his dominating father Leopold, Mozart produced an astonishing number of masterpieces in almost every musical genre. Beneath the surface brilliance and lightness of all his music runs a dark current of melancholy, which gives it its fascinating and stirring ambivalence. Mozart died on 5 December 1791, shortly before his thirty-sixth birthday. He had just completed his operatic masterpiece *Die Zauberflöte*, and was still working on the *Requiem*, which was completed posthumously by his pupil Süssmayr. Though the composer was one of Vienna's most famous men, he was buried with unseemly haste in a pauper's grave whose location is unknown.

FELIX MENDELSSOHN- BARTHOLDY

1809-1847

Mendelssohn was one of the most successful musicians of the 19th century. Born in Hamburg into a distinguished intellectual, artistic family he grew up in a privileged environment. The family converted to Christianity in 1816, adopting the additional surname Bartholdy. His first composition in 1820 was followed by a profusion of sonatas, concertos, string symphonies, piano quartets and Singspiels. In 1829 he directed a pioneering performance of Bach's *St. Matthew Passion* at the Berlin Singakademie, which resulted in a revival of interest in the music of his illustrious predecessor. Mendelssohn traveled to England, Scotland, Italy and France before taking up a conducting post at Düsseldorf where he concentrated on Handel's oratorios. Mendelssohn's own compositions at the time include *The Hebrides*, the g-Minor Piano Concerto, *Die erste Walpurgisnacht*, the Italian Symphony and *St. Paul*. His most significant achievement as a conductor and music organizer was achieved in Leipzig, where he led the Gewandhaus Orchestra. He was founder and director of the Leipzig Conservatory (1843).

Composing was restricted mostly to the summer breaks. In 1841 he was employed as director of the Music Section of the Academy of Arts, newly instituted by King Frederick of Prussia. Mendelssohn was highly sought after as a festival organizer, including the Lower Rhine and Birmingham Music Festivals. Exhaustion due to overwork - there was a constant demand for new compositions, personal performances and appearances - contributed to his untimely death at the age of 38, following a series of strokes. Mendelssohn's music



shows the influences of Bach (fugal technique), Handel (rhythms, harmonic progressions), Mozart (dramatic characterization, forms, textures) and Beethoven (instrumental technique). However, from 1825 a characteristic style all his own can be clearly distinguished. Literary, artistic historical, geo-graphical or emotional influences can be detected in many of his compositions, including the *Ruy Blas* overture and his incidental music to *Antigone* and the all-enduring *Midsummer Night's Dream*.

CORONATION MASS

Mass in C Major KV 317

The art of restraint is heard in the Mass in C Major K.317, the so called "Coronation Mass". Restraint in this sense does not refer to economical use of means, but rather to concentration, formal perfection, diversity within the smallest possible space and a organic synthesis of traditional and modern expressive artistry. Bearing in mind that church music generally follows the more conservative paths of musical esthetics, the mass may well be the most perfectly fluent in this idiom. The orchestra includes oboes, horns, trumpets and timpani, as well as trombones and bassoons to reinforce the voices; a "church trio" consisting of a three voice obbligato string section without violas; and the organ. Unlike the Mass in C Minor or, the most famous example (unknown to Mozart), the Mass in B Minor by Johann Sebastian Bach, the text of the longer sections, such as the "Gloria" or "Credo", is not divided into distinct arias and choruses, but through-composed in one piece. Mozart manages to effect an entertaining bit of variety by contrasting the timbres, setting the words now in homophonic declamation, now layering them polyphonically in the choral passages, alternating between soloists and chorus, fugue-like and canon-like sections, accentuating certain words to structure the text and making generous use of harmonic modulations. However, this variety serves less to entertain than to enhance the text.

The *andante maestoso* beginning of the "Kyrie" calls on the resources of all the performers without an orchestral introduction. Hence Mozart keeps to the demand for restraint and constructs a worthy portal in the form of a threefold call. Following a stately, dotted inter-mezzo, the soloists veer into a minor key to sing the "Christe eleison", The "Gloria" begins in a similar vein. Starting at "Domine Deus", Mozart divides the text among the solos. Later ("Miserere", "Suscipe") he makes use of a kind of motet style with brief anticipatory imitations. "Tu solus altissimus" propels the soprano upward, "Jesu Christe" downward.



Like the "Amen" fugato, which also begins with solos, this is part of the traditional vocabulary of text interpretation.

The Credo was performed after the sermon, now with four measures of orchestral prelude and each syllable presented in homophonic declamation. Powerful *forte-piano* accentuations emphasize the words "Dominum Jesum Christum", descending lines characterize "Descendit de Caelis" and "Et incarnates est". The "Crucifixus" sounds harmonically overcast, the "Et sepultus est" halting. "Et resurrexit" illustrates the resurrection, "Et unam sanctam ecclesiam" remains firmly on C, the keynote of the Mass. Here at last we may ask whether Mozart uses no more than traditional idiom, whether he is thinking of strictly implementing his commission, intends to please the Archbishop or is even expressing a personal conviction. At the end, in any case, Mozart reinforces the "Credo in unum Deum" by repeating the opening words.

The Sanctus is kept brief; the mention of Heaven ("in excelsis") invites Mozart to employ extensive modulations sung without words. The "Benedictus" has been separated from the "Hosanna", of which it is actually a part, and is played after the transubstantiation, while the words of the Mass continue to be prayed in silence. Hence there was more time available here. Mozart wrote an eight-bar string prelude as an introduction and an expressive setting for the soloists. Mozart takes his time with the "Agnus Dei" as well, and contrives a heartfelt soprano aria which recalls "Dove sono i bei momenti" in *The Marriage of Figaro*. Distinct from this, the "Dona nobis pacem" starts off with a borrowing from the "Kyrie". More-over, the desire for peace draws attention owing to its extent and insistence – in view of the lack of time, this is also a way to stabilize the formal framework for the entire Mass.

Mozart dated the Missa in C himself by writing "li 23 marzo 1779" at the beginning of the Kyrie. The piece may well have been

performed in the cathedral at Easter (April 4-5, 1779), although it is also possible that it was played two weeks later at the votive celebration in the pilgrimage church of Maria Plain just outside Salzburg, as was long believed. However, as is shown by the title "Coronation Mass" which arose in the nine-teenth century, it is certain to have been performed at a coronation ceremony, when the King of Austria and Emperor of Germany was crowned King of Bohemia in Prague: either Leopold II in September 1791 or Franz I in August 1792. In this year, shortly after Mozart's death, copies of the Coronation Mass were already circulating in Vienna. Here at the latest, this masterpiece allowed Mozart's past with the Archbishop in Salzburg to catch up with the composer so admired by the audiences in Vienna.

WIE DER HIRSCH SCHREIT

42nd psalm, op 42

Sacred choral music occupies an important place among the works of Felix Mendelssohn Bartholdy (1809-1847); the catalogue of his sacred compositions includes no fewer than 67 published and unpublished works. A glance at the biography of the composer makes this understandable: following conversion to Christianity of the originally Jewish Mendelssohn family (the children were converted in 1816 and the parents in 1822) the composer grew up in the Protestant-influenced musical culture of Berlin. His teacher Carl Friedrich Zelter, was one of the leading figures in the movement of that period whose aim was to breathe new life into the "classical" art of the old masters of church music. Of prime importance were the works of George Frideric Handel and Johann Sebastian Bach, whose stylistic and compositional artistry were considered "pure" and "ideal" examples of church music. Thus Mendelssohn grew up with a concept of sacred music, which was directed toward such values as "purity", "earnestness" and "contemplation"; indeed, aspiration toward

the expression of these values characteristic of all 19th-century German Protestant church music. Mendelssohn developed into the most important representative of this type of music. In his music there came gradually to be crystallized the synthesis, so typical of his art, between the revered compositional techniques of Bach and Handel and the wider harmonic possibilities of the time, allied above all with his individual and seemingly inexhaustible melodic genius. The transformation in the available means of musical expression was combined with the changed circumstances in which Mendelssohn's sacred works were intended to be heard. During the 19th century there was no place in Protestant services in Germany for a rebirth of the choral tradition of Bach and Handel: consequently, the tradition experienced its renaissance not in the church but in the concert hall.

The words of the psalms had attracted Mendelssohn's attention over and over again from his youth onwards. Apart from the richness of their word painting and their poetic intensity, they offered the deeply believing Mendelssohn a way in which to express religious conviction through a medium acceptable to all his listeners, since the psalms were of equal importance to members of the Protestant, Catholic and Jewish faiths. This being the case, the words would be understood – or so at least he hoped – as universally as the music, which he wrote for them. Furthermore, the fact that the psalms were free from liturgical restrictions meant that he was able to choose from them only those verses which he considered suitable for setting to music.

The psalm setting by Mendelssohn which was for many years - and perhaps still is - his best-known and most important psalm setting is the 42nd Psalm, Op.42, *Wie der Hirsch schreit nach frischem Wasser*, which he wrote in several stages as between April 1837 and February 1838. He himself considered this to be an exceptionally successful composition. Instead of the doubts, which he often expressed in connection with his music, he referred to this as "my best sacred piece," "the best thing I have composed in this





manner," this psalm setting which "I hold in greater regard than most of my other compositions." Indeed, here Mendelssohn expressed his ideal of church music in its purest form: he does not blatantly depict the hart which desires the water-brooks, but rather describes in the tranquil opening movement a soul which had already found peace, and which merely remembers its past struggles. The decisive turning point comes in the Quintet No. 5, which is also possibly the most musically captivating piece in the Psalm. The homophonic passages for men's voices at the words "Der Herr hat des Tages verheißen seine Güte" embodies in touching euphony unshakable trust in God; in contrast the solo soprano represents the more uncertain individual striving God. At the end of this movement the soprano joins the ensemble of male voices, symbolizing acceptance into the assembly of the faithful.

AVE MARIA

op 23 no 2

Hail Mary, full of grace, the Lord is with you, Blessed are you among women. Holy Mary, mother of God, pray for us sinners, now and at the hour of our death.

Mendelssohn was not prevented by his Protestant orientation from composing one of the most beautiful settings of this well-known Latin text. He composed the *Three Sacred Choruses, Op 23* shortly after his arrival in Rome in November 1830, inspired directly by one of his first visits to the Vatican City. The first and third part, sharing the same basic musical material, is filled with devotional simplicity and are in effective contrast with the second, central, movement which contains exhilarating contrapunctal textures.

IWC ALLIANCE AND CHARITY

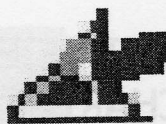
The Moscow Oratorio Society is one of the interest groups of the International Women's Club in Moscow. Proceeds from the choir's performances are donated to the IWC's charities to ensure that the money is properly monitored and used for worthy projects. Proceeds from this concert will be donated to the following charities:

THE FOSTER FAMILY PROJECT

This project was launched by the IWC in 1999. It supports 10 families who are fostering approximately 50 children. The IWC helps these families, all of whom struggle in the face of administrative obstacles, poor funding, health problems, and lack of support from local authorities. Many of the fostered children are mentally handicapped and have problems at school. Some are street-children abandoned by their own parents. The Foster Family Project offers these families the assistance of 12 tutors (in mathematics, Russian and foreign languages, music, chemistry, biology) as well as two psychologists, a family doctor, and a family lawyer.

THE STREET CHILDREN PROJECT IN ST PETERSBURG

This project provides food and other necessities on a regular basis to street children in St Petersburg.



IWC
AND C

STOP STOP STOP STOP STOP STOP STOP STOP STOP

The Ministry of Health has announced the following measures for the protection of the health of the population and the safety of the food supply.

THE STOPPING POINTS

The following points are to be observed:

1. The use of chemical preservatives in food is strictly prohibited.

2. The use of artificial colors and flavors is strictly prohibited.

3. The use of synthetic sweeteners is strictly prohibited.

4. The use of synthetic preservatives is strictly prohibited.

5. The use of synthetic stabilizers is strictly prohibited.

6. The use of synthetic emulsifiers is strictly prohibited.

7. The use of synthetic detergents is strictly prohibited.

8. The use of synthetic cleaning agents is strictly prohibited.

9. The use of synthetic disinfectants is strictly prohibited.

10. The use of synthetic antiseptics is strictly prohibited.