

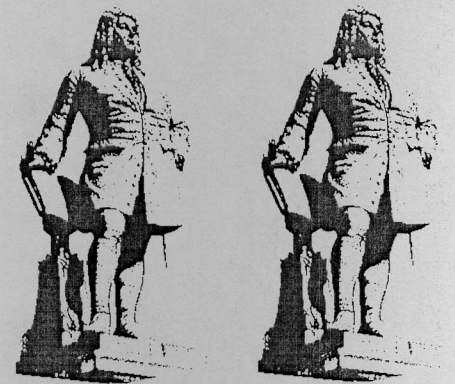
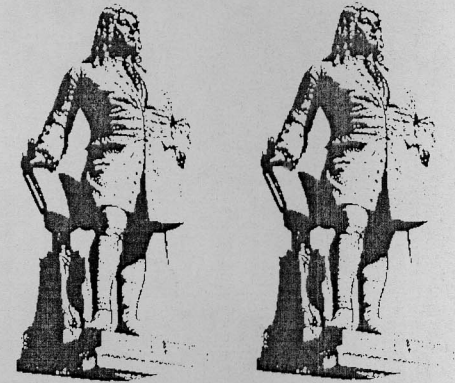
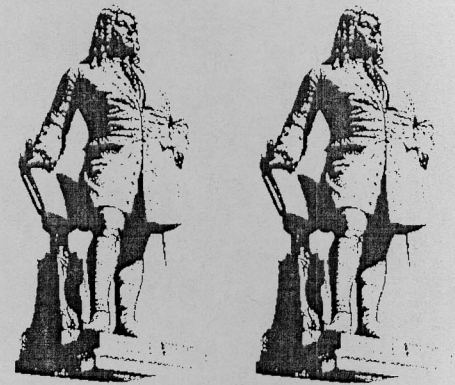
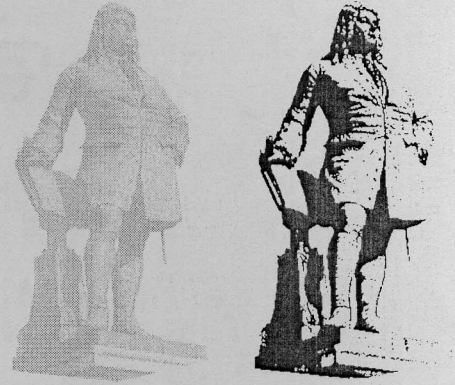
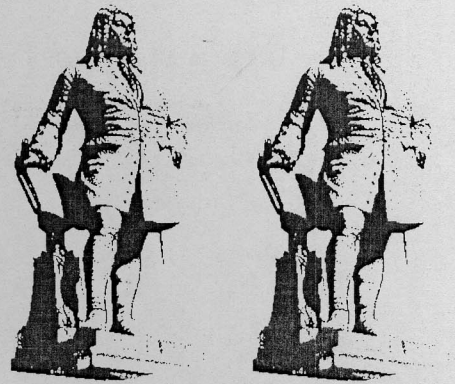
Nestlé

*Nestlé And Moscow Oratorio –
Two Years Together*

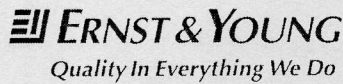
The Nestlé Company has more than a century of history and is known as the World's Leading Food Company, for its famous brands such as Nescafé, Zolotaya Marka and Nestlé Classic chocolate, Nestlé and Movenpick of Switzerland ice cream, culinary products Maggi and others. Nestlé understands the value of local tastes and traditions. Likewise, we are proud of our long-standing support for the preservation and continuation of other great Russian traditions, such as the theatre and classical music. Nestlé has been the sponsor of the Moscow Symphony orchestra for more than 10 years, has supported the Moscow Easter festival, the A.P.Chekhov festival and the theatre festival "Zolotaya maska".

Nestlé's cooperation with the Moscow Oratorio Society is in its second year. We are happily supporting such a wonderful musical project. The beautiful and professional performance by amateurs from different countries who are united by a passion of music brings joy and energy to spectators who share in this passion.

Moscow Oratorio



WE THANK OUR SPONSORS FOR THEIR GENEROUS SUPPORT



PART ONE

JEWISH LITURGICAL MUSIC AND FOLK MELODIES

Arranged by Igor Gorsky

1. Hatikva
2. Sh'hecheyonu
Soloist: Georgiy Faradzhev
3. Avinu Malkeynu
Soloist: Gia Beshitaishvily
4. Havdolah
Soloist: Georgiy Faradzhev
5. Niggun of Jerushalaim
Soloist: Gia Beshitaishvily
6. Ten Shabat
Soloist: Gia Beshitaishvily

Accompanist Alexander Velikovskiy

PART TWO

SYMPHONY NO.2 IN B FLAT MAJOR, "HYMN OF PRAISE"

FELIX MENDELSSOHN

1. Sinfonia (orchestra).
2. Allegro moderato maestoso – Allegro di molto "Alles, was Odem hat, lobe den Herrn"

Molto più moderato ma con fuoco "Lobe den Herrn, meine Seele"
soloist: Yana Ivanilova
3. Recitativo "Saget es, die ihr erlöset seid durch den Herrn"
soloist: Georgiy Faradzhev
4. Chor. A tempo moderato "Sagt es, die ihr erlöset seid"
5. Andante "Ich harrete des Herrn"
soloists: Yana Ivanilova
Viktoria Tichomirova

6. Allegro un poco agitato –
Allegro assai agitato – Tempo
I moderato "Stricke des Todes
hatten uns umfängen"
soloist: Georgiy Faradzhev
7. Allegro maestoso e molto
vivace "Die Nacht ist
vergangen"
soloist: Yana Ivanilova
8. Choral. Andante con moto –
Un poco più animato "Nun
danket alle Gott"
9. Andante sostenuto assai
"Drum sing' ich mit meinem
Liede ewig dein Lob"
soloists: Yana Ivanilova and
Georgiy Faradzhev
10. Allegro no troppo – Più vivace
– Maestoso come I "Ihr
Völker, bringet her dem Herrn
Ehre und Macht"

Accompanist Zoya Abolitz

MOSCOW ORATORIO SOCIETY

Conductor Alexander Tsaliuk

Piano Zoya Abolitz,
Alexander Velikovskiy

Soloists: Yana Ivanilova (Soprano)
Viktoria Tichomirova (Soprano)
Georgiy Faradzhev (Tenor)
Gia Beshitaishvily (Tenor)

Choir:

Marina Aidina, Jasmin Altay, Valentina Angarkhaeva, Karl Bauer, Daria Bezuglenko, Ekaterina Bogdanova, Evgenia Bolshakova, Natalya Brulina, Irina Bubukina, Olga Chugunova, Eva da Silva, Nastya Doutareva, Irina Dymova, Sebnem Erdol, Michelle Evans, Rasa Flay, Nadia Fomina, Anna Gamayunova, Antoine Gliksohn, Elena Grebennikova, Heather Hannan, Brenda Herivel, Rich Herivel, Alberto Indelicato, Natalia Ivanova, Anne Julian, Michael Kannebley, Irina Karchevskaya, Petra Kochendorfer, Marina Kokovkina, Alexandra Komarova, Franziska Konig, Anna Koroleva, Maria Krokina, Tatiana Krukova, Natalia Kurbakova, Tatiana Kutasevich, Yana Lebedeva, Kornelia Lienhart, Ksenia Likhter, Elena Lonkina, Sylvie Marchal, Vidgren Mari, Tatiana Mashanova, Maria Grazia Mei, Tamara Mukamova, Alexander Myltsev, Maureen O'Donoghue, Nikolay Ossikin, Natalia Ossipova, Elena Pchelyakova, Vladimir Poleyev, Jennifer Prokhorov, Marina Raskladkina, Mikhail Ratmanskoy, Anna Rogatcheva, Galina Sabitova, Irina Safonova, Liudmila Sarycheva, Helene Sax, Roman Saygin, Marina Selina, Marian Seliverstoya, Carol Sorrenti, Fanny Stroh, Sofia Tashlitskaya, Yana Tashlitskaya, Jan Thompson, Danil Tscherepuchin, Benjamin Tschukalov, Olga Tunik, Alena Udovichenko, Ekaterina Usilova, Marina Utkina, Maria Vetriak, Evgenii Vorobiov, Olga Voron, Marina Voronova, Tatiana Zakharova, Olga Zhilaeva.

MUSICA VIVA ACADEMIC CHAMBER ORCHESTRA

Artistic Director Alexander Rudin



Founded in 1993, the choir has established an annual tradition of performing Handel's 'Messiah' during Advent. Under the direction of Alexander Tsaliuk, the Oratorio Society has grown and changed, undertaking new and exciting musical projects. The choir has sung a wide repertoire ranging from Bach and Handel to Mussorgsky, Mozart, Mendelssohn, Poulenc and Bernstein. It aims at presenting to Moscow's Russian and expatriate audience a balanced choice of well-known and little-known musical compositions.

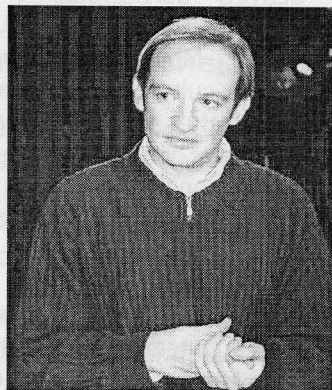
Today the Moscow Oratorio Society is a non-profit choral society composed of members of the foreign diplomatic and business communities and of many Russian nationals. All of them are amateur singers, whatever their level of musical competence, united by a love of music and a desire to sing beautiful compositions. The choir welcomes new members at the beginning of each season.

Our next season will start in September 2008. For inquiries please contact:

Carol Sorrenti: 8 910 446 57 11
Alexander Tsaliuk: 163 33 14

Email: admin@moscoworatorio.com

Web: www.moscoworatorio.com



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. In 1994, Alexander Tsaliuk took on the role of conductor and artistic director of the Oratorio Society. 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.

**Moscow Male Jewish Choir
"Hasidic Cappella"**



This award-winning choir has given hundreds of acclaimed performances in the CIS, Western Europe, and Israel. It was established in 1989, for the performance and popularization of a wide range of Jewish vocal music: folk songs, liturgical repertoire, modern Jewish and Israeli vocal and choral compositions. The Choir seeks to revitalize the Jewish choral and vocal music arts, based upon the deep roots and ancient traditions, not only of Jewish, but also Russian professional choral performance.

The choir consists of professional musicians and students of the Tchaikovsky Moscow State conservatory and other musical institutes, as well as amateur musicians experienced in choral ensembles.

Sponsors + Program + Performers + Composers + Text + Charity

Sponsors + Program + Performers + Composers + Text + Charity

The Choir actively participates in a number of cultural events, organized by Russian and Moscow Jewish communities, state cultural and concert organizations. For the past five years the choir has been honoured with a place in the season's schedule, by invitation, at the Great Hall of the Moscow Tchaikovsky Conservatory.

The members of the Hasidic Cappella taking part in this concert are: Mikhail Andzelevich, Mikhail Ashurov, Gia Beshitaishvili, Mikhail Chesnokov, Georgiy Faradzhev, Alexander Finashev, Valentin Gutov, Maxim Kulish, Valeriy Pekourovskiy, Mikhail Ratmanskiy, Mikhail Roubanov, Andrei Skenderov, Alexander Tsalyuk, Alexander Velikovskiy Sergey Zilberbrandt and Dmitri Zinkov.

Igor Gorsky

is a pianist, composer and conductor. Apart from arranging all the Moscow Oratorio's Jewish liturgical music and folk melodies this season, his recent projects include participating in the writing of the score for the film "Leo Tolstoy," which was entered into the 25th Moscow Film Festival, and conducting the sympho-rock project "Legend of a Knight". He has composed several operas and musicals, as well as scores for theatrical productions, including "Russian Comedies" (2006) and "Bullets over Broadway" (2007) at Moscow's Pushkin State Theatre. Igor also writes music for television documentaries and art films, and composed the score for E. Tsymbal's 2007 film "Red Zion."

Igor's massive range of styles encompasses solo performances with symphony and chamber orchestras, jazz, folk and new-age.

Musica Viva Academic Chamber Orchestra

The Musica Viva Chamber Orchestra was founded in Vladimir in 1978 by the violinist and conductor Victor Kornachev. Alexander Rudin took over as conductor in 1988.

Alexander Rudin studied the cello under Lev Yevgrafov and piano under Yury Ponizovkin at the Gnesin Institute of Music, graduating in 1983, and conducting under Dmitry Kitaenko at the Moscow Conservatory, graduating in 1989. At present Mr. Rudin is a professor at the Moscow State Tchaikovsky Conservatory. He has been president of the charitable foundation "Musical Assemblies" since 1993.

The orchestra performs a wide repertoire of music, from West European and Russian music of the XVII - XVIII centuries to pieces composed at the end of the XX century. Since 1989, Alexander Rudin and Musica Viva have held a yearly summer international chamber music festival called "Music Assemblies." Musica Viva has participated in several international festivals.

Zoya Abolitz (Organ)

received her graduate and postgraduate education in the Moscow Conservatory. She has performed in numerous Russian cities as well as in Italy, Germany, Poland, Slovenia and Hungary. She has participated in festivals in Japan and the USA, as well as the Rostopovich Competition in France. Many of her performances have been recorded on radio and CD. Now Zoya teaches at the National Conservatory and plays in the Novaya Rossiya Symphony Orchestra.

Alexander Velikovskiy (Piano, celesta, harp, synthesizer)

Yana Ivanilova (Soprano)

holds a PhD in vocal art from the Moscow P. I. Tchaikovsky Conservatory and an MA in vocal art with honours from the Gnessin Academy of Music. She has also studied in Austria and Canada. Yana has recorded diverse solo programmes for radio stations, toured with leading companies throughout Europe, worked on a variety of CDs and appeared as a leading soprano in numerous opera performances.

Georgiy Faradzhev (Tenor)

graduated from the Choir Institute of Sveshnikov (Moscow) and the Gnessin Academy of Music. Georgiy has conducted many solo tours, with concerts in Russia and abroad. He has also performed in operas at the Zurich Opera Theatre, and the "Avanscene-opera." He is currently a soloist at Moscow's New Opera Theatre. He has been working with the Hasidic Cappella choir as a soloist since 2002.

Gia Beshitaishvily (Tenor)

graduated from the Tbilisi Conservatoire as a vocalist- tenor and flute player. He is a soloist of the "Moscow Concert Society" and the Moscow Philharmonic Society. He created his own variety group "Musica," which has performed in all the former Soviet Republics, Germany, Poland, Rumania, Czechoslovakia, Yugoslavia, and Mongolia.

He has also taken part in popular musical TV programmes, and released eight albums on the "Melodia" label. Since 1994 Gia has been a soloist of the Hasidic Cappella Choir.

FELIX MENDELSSOHN

1809 – 1847



Mendelssohn wrote his first symphonies (a series of 12 for a string orchestra) between the ages of 12 and 14. These were followed by a symphony in C major for full orchestra composed in 1824 when Mendelssohn was 15 (later known as Symphony No. 1).

Tonight's performance is of the last of Mendelssohn's symphonies to be conceived, and the last but one to be finished. The "Lobgesang" (Hymn of Praise) was commissioned as part of Leipzig's celebration of the four-hundredth anniversary of the invention of printing by Johannes Gutenberg. Mendelssohn was given two assignments: first, music for a Singspiel to be held in the Leipzig market square, at which time a statue of Gutenberg there was to be dedicated; and secondly, a suitable cantata for a concert in the Thomaskirche.

The music for the sculpture dedication, which was performed in June, 1840 by a chorus of 200 men and a large band, is the source of a melody- titled, fittingly, "Mendelssohn"-- found in almost all Christian hymnals as "Hark, the Herald Angels Sing." For the Thomaskirche, Mendelssohn decided on a large work, with Scriptural texts, a symphonic prelude, and a choral finale.

The "Lobgesang" is a choral symphony scored for Orchestra, chorus, two soprano soloists, and a tenor soloist. Although printing was the excuse for the cantata, there is no reference to that in the text, which Mendelssohn himself supplied. Instead the text draws on the Bible, as much a part of Gutenberg's fame as of Luther's, dwelling throughout on the notions of light and enlightenment, utilizing passages from the Psalms, Isaiah, and two of Paul's Epistles. The central theme, according to Mendelssohn, was "... a kind of universal thanksgiving on the words of the last Psalm [Psalm 150, vs. 6], 'Let every thing that hath breath praise the Lord'" (letter, in English, to Henry Chorley).

Mendelssohn called the "Lobgesang" a "Symphony- Cantata". It consists of a "Sinfonia" of three orchestral movements followed by a sequence of nine further vocal and choral movements. The "Lobgesang" is designed to be played as one continuous piece without breaks.

The "Lobgesang" won great popularity in the 19th century, particularly with British choral societies. However, it has not been performed in Moscow in many years.

The work opens on a full-voiced, triumphant theme of praise to God and hope for mankind and never looks back.

2. Coro: The vocal portion begins with a triumphal chorus followed by a soprano solo with chorus "Praise the Lord, O my soul."

All that has life and breath, sing to the lord.
Hallelujah, Hallelujah, sing to the Lord.
Praise the Lord with lute and harp,
In joyful song extol Him.
And let all flesh magnify His might and His glory.
Praise the Lord with lute and harp, and let all
flesh worship the Lord.
Praise the Lord in joyful song.
All that has life and breath, sing to the lord.

Praise thou the Lord, O my spirit, O my soul
declare, praise his loving kindness.
And forget thou not all his benefits.

3. Recitativo: Tenor solo

Sing ye praise, all ye redeemed of the Lord,
Redeemed from the hand of the foe, from your
distresses, from deep affliction, who sat in the
shadow of death and darkness.
All ye that cried in trouble unto the Lord, sing ye
praise! Give ye thanks, proclaim his goodness.

He counteth all your sorrows in the time of need,
He comforts the bereaved with His regard.

4. Coro:

All ye that cried unto the Lord in distress and
deep affliction,
He counteth all your sorrows in the time of need.

5. Duetto e Coro: Schumann, commenting on
the first performance at the Thomaskirche, wrote
of this section "...it was like a glimpse of a
Heaven filled with Raphael Madonnas".

I waited for the Lord, He inclined unto me,
He heard my complaint.
O blessed are they that hope and trust in the
Lord.

6. Tenore solo

The sorrows of death had closed all around me,
Hell in its terrors had got hold of me, with
trouble and deep heaviness.

But said the Lord: "Come, arise from the dead
and awake thou that sleepest.

I will be to thee Light!"

We called through the darkness "Watchman will
the night soon pass?"

The watchman only said "though morning will
come the night will come also; ask ye, enquire
ye, return again."

7. Coro:

The night is departing.

The night is departing, the day is approaching.
Therefore let us cast off the works of darkness,
And let us gird on the armour of light.

The night is departing, the day is approaching.

8. Chorale: As the eighth choral movement,
Mendelssohn inserted a chorale, Nun danket alle
Gott, familiar to many as the hymn "Now Thank
We All Our God". The words are by Martin
Rinkart and date from approximately 1635,
while the melody is from Johann Cruger, dated
about 1645. Mendelssohn slightly altered
Cruger's music and changed the harmonization,
and it is his version which now graces hymnals.

9. Soprano e Tenore solo

My song shall be therefore thy mercy,
Singing Thy praise, thou only God!
My tongue shall declare the blessings hourly
bestowed by Thee.

I wander in night and thickest darkness,
And mine enemies stand threatening around,
Yet I called upon the name of the Lord,
And he redeemed me with watchful goodness.

10. Coro:

Ye nations offer to the Lord glory and might,
Ye monarchs offer to the Lord glory and might,
Thou heaven offer to the Lord glory and might,
The whole earth offer to the Lord glory and
might.

All give thanks to the Lord, praise him all ye
people, and ever praise his holy name.
All that has life and breath, sing to the lord.
Hallelujah, Hallelujah, sing to the Lord.

Hatikva

The words to this anthem "The Hope" are taken from a poem by Naftali Hertz Imber called Tikvatenu, first published in Jerusalem in 1886. The melody was written by Samuel Cohen, an immigrant from Moldavia. Hatikva later became the Israeli national anthem.

As long as deep within the heart
A Jewish soul stirs,
And forward, to the ends of the East
An eye looks out, towards Zion.

Our hope is not yet lost,
The hope of two thousand years,
To be a free people in our land
The land of Zion and Jerusalem.

Sh'hecheyonu

Praised art Thou, O Lord our God, King of the universe,
who hast sanctified us by Thy commandments, and hast commanded us to kindle the festival lights.
Praised art Thou, O Lord our God, King of the universe, who hast kept us alive and sustained us and brought us to this season.
May our home be consecrated, O God, by the light of Thy countenance, shining upon us in blessing, and bringing us peace!
Amen.

Avinu Malkeynu

Sung during Rosh Ha' Shanah (the Jewish New Year), "Avinu Malkeinu" ("Our Father, Our King") is a supplication to God to treat us with kindness and generosity, even when we haven't always lived up to His ideals for us.

Hear our prayer
We have sinned before Thee
Have compassion upon us and upon our children
Help us bring an end to pestilence, war, and famine
Cause all hate and oppression to vanish from the earth
Inscribe us for blessing in the Book Of Life
Let the new year be a good year for us.

Havdolah

A traditional prayer for the end of the Sabbath.

Behold, God is my unfailing help;
I will trust in God and will not be afraid.
The Lord is my strength and my song;
God is my Deliverer.

With joy shall you draw water out of the wells of salvation.
The Lord alone is our help;
May God bless our people.
The Lord of the universe is with us;
The God of Jacob is our protection.
There was light and joy, gladness and honour for the Jewish people.
So may we be blessed.
I will lift the cup of salvation, and call upon the name of the Lord.

Nigun of Jerushalaim

A nigun is a wordless song sung by Hasidic Jews as a means of elevating the soul to God. Because they lacked words, the nigunim were felt to move the singer beyond the sensual and rational toward the mystic. Such songs were spontaneously extemporized by a rabbi or one of his disciples, the entire group of men then repeating the song in unison.

Making Contributions
1. to the Women's Club as a direct donation
2. directly to the organizers of the event (for example, the technician), or
3. directly to the organizers Women's Club as a direct donation on our behalf.

Please contact Carol Bernstein by telephone at 610-465-7111 or email at carol@womenclub.com for more information.

Ten Shabat

Give the Sabbath and give peace
in the city of Jerusalem.

The shadows are growing longer
already
in the afternoon
give the Sabbath and give peace
to the city of Jerusalem.
and give us an hour of kingdom
such as the one between twilights
give peace and give the Sabbath
in the city of Jerusalem.

Here comes the Sabbath
with the crimson of the sky
give the Sabbath and give peace
to the city of Jerusalem.
Here peace descends upon me
descending in the whiteness of wings
give peace and give the Sabbath
in the city of Jerusalem.

Give the Sabbath and give peace
in the city of Jerusalem.

BECOME A SPONSOR OF THE MOSCOW ORATORIO SOCIETY

Sponsorship of the Moscow Oratorio Society provides many valuable opportunities for Moscow-based companies. The concerts draw large audiences of some of Moscow's most influential public and commercial leaders, including Ambassadors from several countries.

The concerts are an excellent opportunity to introduce new products and services or a new company to the Russian and expat market, to solidify one's customer base, or enhance a corporate profile.

Benefits (commensurate with giving levels)

- Company banner/sign placed prominently in the concert halls
- Distribution of company brochures and materials at the concerts
- Company name and logo in the printed program
- Company name and logo on the posters advertising the concerts
- Company thanked publicly in the welcoming remarks at the concerts
- Company logo placed in the Moscow Oratorio website
- Company noted in print advertisements for the concerts
- Complimentary tickets to the concerts

Making Contributions

Sponsorship contributions can be made as follows:

1. to the Moscow Oratorio Society in any form convenient to you,
2. directly to the beneficiary of the contribution (for example, the orchestras), or
3. directly to the International Women's Club as a direct donation on our behalf.

Please contact Carol Sorrenti by telephone at 8-910-446-57-11 or moscoworatorio@hotmail.com for more information

IWC ALLIANCE AND CHARITY

Throughout its history, the Moscow Oratorio Society has maintained close ties with the International Women's Club of Moscow. The IWC has designated the choir an interest group, and has been extremely helpful with publicity, ticket sales and the recruitment of new members. The choir in turn donates the proceeds from its performances to IWC charities, thus ensuring that the funds are properly monitored and used for worthy projects.

The net proceeds from our concerts benefit the International Women's Club (IWC) Charities Group. The IWC administers donations to a large number of small, independent charities that address some of the most crucial needs in Russian society today. This season we have decided to support Cradle, an NGO founded in the city of Ivanovo in 2002.

Cradle aims to reduce the alarmingly high number of children and infants abandoned to orphanages by providing assistance to pregnant women, and single mothers with infants and young children. The women receive medical help and clothing for their families, and some of them are given temporary housing in a shelter that was built in 2004.

With the help of our donations Cradle has been able to expand the shelter. Future donations will enable to organization to provide a meal plan for the women and children and maintain medical services.

For more information regarding these projects, please contact Marcela ten Hoonte at marcela.tenhonnte@yahoo.com



Who we are + Who we are + Who we are + Who we are + Who we are

Charity boards