

P R O G R A M

All-Night Vigil, opus 37Sergei Rachmaninoff (1873-1943)

1. Priidite, poklonimsia (Come Let Us Worship)
2. Blogoslovi, dushe moya, Ghospoda (Bless the Lord, O my Soul)
Laura Wolverson, alto
3. Blazhen muzh (Blessed is the Man)
4. Svete tihiy (Gladsome Light)
Max Calbick, tenor
5. Nine otpushchayeshi (Lord, Now Lettest Thou)
Marc Persing, tenor
6. Bogoroditse Devo (Rejoice, O Virgin)
7. Shestopsalmiye (The Six Psalms)
8. Hvalite imia Ghospodne (Praise the Name of the Lord)
9. Blogosloven yesi, Ghospodi (Blessed Art Thou, O Lord)
Michael Edwards, tenor
10. Voskresniye Hristovo videvshe (Having Beheld the Resurrection of Christ)
11. Velichit dusha Moya Ghosphoda (My Soul Magnifies the Lord)
12. Slavosloviye Velikoye (The Great Doxology)
13. Tropar "Dnes spaseniye" (The Troparion "Today Salvation has Come")
14. Tropar "Voskres iz groba" (The Troparion "Thou Didst Rise from the Tomb")
15. Vzbrannoy voyevode (To Thee, the Victorious Leader)

I N T E R M I S S I O N

- Gaude, Mater Polonia Polish Chant (13th century)
Omnia beneficia (men) Medieval Polish (14th century)
Poslán Jest Renaissance Czech (c. 1576)
Congratulamini nunc omnes Nikolaus Zangius (c.1570-1618)

The Angels and the Shepherds Bohemian, arr. C.H. Trevor
 Rocking Carol Czech, arr. David Willcocks
Leslie Leeman, soprano
 Zither Carol Czech, arr. Malcolm Sargent

Ave Maria (women) Zoltán Kodály (1882-1967)
 A Christmas Carol Hungarian, arr. Zoltán Kodály

Harmonium Chamber Singers

Regle Polish, arr. Joshua Jacobson
Valerie Davia, solo
 Lulajże, Jezuniu Polish, arr. Paul Brandvik
Maria Hladczuk, Beth Branigan
 Christus est natus Damijan Močnik (b.1967)
 Dana, Dana Lajos Bárdos, trans. Fenno Heath
Robert Morse

Medley of Polish Carols from New Haven Carol Society

. arr. David Stanley Smith
 Children's Carol *audience
 I Hasten Early
 We Greet You, Jesus; *Jean Bowers, alto*
 See There is Nothing; *Ken Hess, baritone*
 Apocalyptic Lamb; *Linda Lancaster, Betsy Lynch, Jim Branigan, Jabez Van Cleef*
 Mary's Slumber Song; *Bethanne Nazareth, mezzo-soprano*
 When the Shepherds Knew
 Let Us Be Merry *

Ale Brider (All Brothers) Yiddish, arr. Joshua Jacobson
Murray Spiegel, bass
 Zol Zain Sholem (Let There Be Peace) Yiddish, arr. Joshua Jacobson
Alan Champion, bass

PROGRAM NOTES

It has been a profoundly spiritual experience for the singers in Harmonium and myself to be able to immerse ourselves in Rachmaninoff's profound sacred choral work this fall. The huge range of emotions and colors rooted in the beauty and grandeur of the Russian Orthodox liturgy have brought us comfort. Luckily for the world, since the Revolution in 1917 would put an end to such works, Rachmaninoff's **All-Night Vigil** (1915) is the culmination of a rich tradition. We are indebted to the dedicated work of Vladimir Morosan at the publishing house *Musica Russica* for his readable transliterations of Church Slavonic, his fine edition, and his unsurpassed notes on the work which are condensed below. I would also like to thank chorus members Mark Hewitt, Maria and Leo Wolansky, Jabez Van Cleef and Bob Burke for their insights. We hope you will enjoy the notes before or after, but the lights will be dimmed for the performance so that you can let the all-important "atmosphere" of the music wash over you.

RACHMANINOFF — NOTES AND TRANSLATIONS

(Vladimir Morosan-condensed by A.J.M.)

Sergei Rachmaninoff's emergence as a composer coincided with a renaissance of Russian sacred choral music in the late nineteenth century. One of the prime factors that contributed was the creative environment fostered by the Moscow Synodal Choir and Synodal School of Church Singing. Rachmaninoff dedicated the **All-Night Vigil** to Stephan Smolensky, director of the school from 1886-1901 who encouraged composers to use traditional chants in their compositions. Rachmaninoff's fellow student at the Moscow Philharmonic Society, Nikolai Danilin, became principal conductor of the Synodal Choir in 1910, and led to its greatest triumphs including the premieres in 1910 and 1915, respectively, of the *Liturgy* and the **All-Night Vigil**.

The unchanging hymns of the *All-Night Vigil* which were sung Saturday evenings before feast days were familiar to even a secular composer like Rachmaninoff. His lack of intimacy with arcane constructions of Church Slavonic and liturgical minutiae of the services actually had a positive effect; as a sensitive artist, he gave thoughtful consideration to every text, using a subjective, personal, approach, eliciting debates as to whether his sacred choral works are intended for performance in actual church services, or in public concerts of sacred choral music (common in the nineteenth century.)

The years separating the *Liturgy* and the **All-Night Vigil** (1910-1915) have been described as a watershed in Rachmaninoff's creative output, a time of turning away from the elegiac lyricism that characterized his earlier works toward bolder, more modernist tendencies.

Alexander Petrovich Smirnov, who in 1915 was a boy alto in the Moscow Synodal Choir, describes in his memoirs the singers' first encounter with Rachmaninoff's score:

In February 1915, at one of the regular rehearsals of the Synodal Choir, there appeared on the music stands a new score in a blue cover. Opening the music, we saw the inscription: "S. Rachmaninoff. All-Night Vigil. To the memory of Stepan Vasil'yevich Smolensky." The score, like all the Synodal Choir's music, had been reproduced lithographically and had not yet gone through any publishing house. We were to be the first to perform the work on the concert stage...

The task before us evoked a sense of joy both among the singers, and on the part of our conductor, Nikolai Mikhailovich Danilin, as could be perceived from his uplifted mood. This was due, in no small measure, to the dedication: for the Synodal Choir and School, the name of S.V. Smolensky was sacred. We began to rehearse with a sense of emotion... The work, which was completed by the composer in early February, was premiered on 10 March [1915] and received high acclaim from both music critics and listeners: equally admired were the music and the quality of the performance. Despite the rule that prohibited applause at performances of sacred music, following the final chord of the Vigil the audience burst into tumultuous applause [but] only Rachmaninoff went out onto the empty stage, returning backstage with a twig of white lilac.

A reviewer, V. Derzhanovsky, noted that in the **All-Night Vigil**, Rachmaninoff's style exhibited not only positive growth, but also a new universality — a quality sought after by many creative artists of that period:

Perhaps never before has Rachmaninoff approached so close to the people, to their style, to their soul, as in this work. And, perhaps, this work in particular bespeaks a broadening of his creative flight, a conquest of new dimensions of the spirit, and, hence, a genuine evolution of his powerful talent.

The All-Night Vigil service, as celebrated in a typical Russian cathedral or parish setting at the turn of the twentieth century, had two variants: the Resurrectional Vigil served on Saturday night (at the start of the liturgical cycle for Sunday), and the Festal Vigil served on the eves of major feast days. Both variants shared a certain number of fixed, unchanging hymns, which constituted the ordinary of the Vigil; hymns which were "proper" to each type of Vigil, and hymns which change according to the liturgical calendar. In choosing which hymns from the Vigil service to set, Rachmaninoff's foremost concern was the large-scale artistic unity and balance of the overall cycle, rather than the more narrow scope of liturgical requirements.

Earlier composers had set various combinations of these hymns and responses with varying degrees of chant-based and freely composed melodies including Ippolitov-Ivanov, Nikolsky, Gretchaninoff, Chesnokov, and Tchaikovsky. Rachmaninoff's ultimate artistic goals determined the manner in which he borrowed and used chant melodies. From the time Tchaikovsky brought the melodic treasury of chant to the attention of serious musicians, Russian composers sought various ways of harmonizing or contrapuntally treating the chants. While critics noted his "loving and careful attitude with respect to the ancient church chants," Rachmaninoff's choice and treatment of the melodies was devoid of dogmatic strictness. He used both melodies that were widely sung in church and had seen numerous prior arrangements, such as the Russian "Greek" Chant for No. 2, and the Kievan Chants for No. 4, and No. 5, as well as znamenny chant melodies that were hardly ever heard in

church. He approached the melodies with a considerable degree of freedom, in some instances altering them slightly, in other instances transposing them and distributing them among various voices, as he displayed them in varied harmonic or contrapuntal surroundings. Rachmaninoff's free composed "counterfeits" are so skillfully created that a person not intimately familiar with the actual chant repertoire would have a difficult time distinguishing them from the genuine melodies.

No.1 — The **All-Night Vigil** begins with the opening call to prayer, "Priidite, poklonimsia" (Come, let us worship), which brings the faithful in from the realm of the secular and worldly chaos to the peace and order of the spiritual domain. Rachmaninoff succeeds in writing a hymn that masterfully expresses the transition from the earthly to the heavenly: nominally in the key of C major, the music spends most of the time in the realm of the supertonic (D minor) and its dominant (A major), resulting in an unsettled quality until the last measures on the pedal tone G finally define the key.

The parallel musical structure with which each phrase begins reflects the structure of the text, based on Psalm 94:6. The multi-layered melody is of Rachmaninoff's invention, but its undulating, step-wise movement and asymmetric, text-related structure at once establish a kinship with the ancient znamenny chant. The bowing motion of the faithful is musically depicted through the shape of the opening phrase.

No.2 — The Introductory Psalm of Vespers, which begins every liturgical day by extolling the wonders of God's creation, consists of select verses from Psalm 103 followed by refrains. In his setting Rachmaninoff employs the chant version most commonly sung in the Russian Church, the so-called "Greek" Chant, which he uses in its entirety, except for the second phrase. The cantus firmus echoes back and forth between the solo alto, the first tenors and the first sopranos of the chorus. This particular chant is the most common one associated with this psalm. In a manner resembling the second movement of the Liturgy, the use of the solo voice personalizes this song of praise, while the choral voices depict two contrasting realms — the earthly and the heavenly.

No.3 — The singing and recitation of psalms is an essential element of every Orthodox service, and for this purpose the Psalter is divided into twenty sections of roughly equal length, called kathismata (from the Greek "to sit down," suggesting that the congregation and the clergy, who normally stand throughout worship services, would sit for this extended set of readings). The first kathisma begins at the vigil on Saturday evening, with the first Psalm, "Blazhen muzh" (Blessed is the Man). Having devised a "counterfeit" chant melody for the psalm, Rachmaninoff proceeds to treat it as though the work were a harmonization of an actual chant even going so far as to utilize unbarred meter. As in No.2, Rachmaninoff subtly orchestrates the voices for the sake of color, strength, and variety.

No.4 — “Svete tihy” (Gladsome Light) is one of the oldest Christian hymns still in regular use in the Church, having been composed in the third century. The hymn originally accompanied the entrance of the clergy into the church and the lighting of the evening lamp at sunset. In the **Vigil**, this is Rachmaninoff’s first utilization of imitative contrapuntal techniques. The Kievan chant upon which the movement is based has a limited compass and consistently repeats the shape of the first five notes. From this relatively simple material he builds a sonorous superstructure, a shimmering musical evocation of the Light Eternal, in the midst of which the solo voice lifts up a song of praise to the Trinity.

No.5 — The Canticle of St. Symeon, “Lord, now lettest Thou” (Luke 2:29-32), describes the fulfillment of the final promise, as in the Old Testament Temple the elder Symeon recognizes the Messiah in the infant Jesus, brought there by His parents, according to the Law. The slow rocking motion of the accompanying voices on two-note descending figures, akin to a lullaby, imparts to the piece a static and peaceful quality. With a prayer in the “first person,” Rachmaninoff again chooses a single voice (tenor soloist) as the medium of the message. This was reputedly Rachmaninoff’s favorite movement in the **Vigil**, which the composer requested be performed at his funeral, a wish that was not to be carried out.

No.6 — After giving due praise to God, the Orthodox Church always pays homage to the Virgin Mary — the Theotokos (lit., “the one who gave birth to God”). The vespereal portion of the **All-Night Vigil** concludes with “Bogoroditse Devo” (Rejoice, O Virgin), the scriptural angelic greeting. Although the hymn is written in a freely harmonic style, the narrow compass of the melody, which gently rises and falls in inflection along with the words, once again shows that Rachmaninoff never strayed far from the “chant style” anywhere in the **Vigil**.

No.7 — The morning office, or Matins, begins with the reading of the “Six Psalms” (Ps. 3, 37, 62, 87, 102, and 142) preceded by the verses “Glory to God in the highest, and on earth peace, good will among men” (Luke 2:14), the hymn sung by the angels at the dawn of Christ’s nativity; and the verse “O Lord, open Thou my lips, and my mouth shall proclaim Thy praise” (Psalm 50:17). Customarily, in the context of a Resurrectional All-Night Vigil these verses are not sung, but read; consequently, there are no chants for this text. Rachmaninoff’s solution was to take the opening musical material from the Great Doxology (No.12), which shares the same text, and use it as the basis of a new composition. By means of this detail the composer established a thematic link within the overall musical structure of the **Vigil** that is unique and unprece-dented in the Russian liturgical choral literature.

No. 8 — One of the musical high points of every vigil service is “Hvalite imia Ghospodne” (Praise the Name of the Lord) otherwise known as the polyeleion or the “hymn of many mercies.” All the lights in the church are

turned on, the Royal Doors are opened, and the clergy in full vestments process to the center of the church to stand with the people. In Rachmaninoff's setting two musical layers are evident: the muscular znamenny chant melody sung by the altos and basses, while above it, the sopranos and tenors hover and swirl like choirs of cherubim and seraphim. To highlight this movement from among those around it Rachmaninoff moves the key to A-flat major, up a fourth from the previous movement. He also rhythmically modifies the chant somewhat to give it an even more syncopated, march-like quality.

No.9 -The stage is now set for the dramatic events of Christ's Resurrection to unfold in a series of hymns (called Resurrectional troparia), each introduced by the verse "Blagosloven yesi, Ghospodi, nauchi mia opravdaniyem Tvoim" (Blessed art Thou, O Lord, teach me Thy statutes); in Rachmaninoff's interpretation these verses take on the character of a refrain piously whispered by the faithful onlookers. On center stage is the cosmic drama occurring simultaneously in the heavenly realm and on earth, as the myrrh-bearing women journey early in the morning to anoint Christ's body but instead encounter an angelic messenger and the empty tomb. As the joyous message is reiterated again and again, using colorful contrasts of vocal scoring, the murmuring crowd of faithful emerges and joins in a universal hymn of praise, "Alleluia."

Rachmaninoff obviously had a fondness for the music of this movement. Twenty-five years later, in 1940, he reworked the portion from the closing doxology into the finale of his last work, the Symphonic Dances, opus 45.

No.10 — At every Resurrectional All-Night Vigil the Gospel reading is taken from one of eleven passages that describe the events connected with Christ's Resurrection. Some of the most austere and powerful music occurs in this movement of the **Vigil**, as the Gospel text recalls Christ's terrible sacrifice on the cross that preceded his ultimate triumph over death. The hymn "Voskreseniye Hristovo videvshe" (Having beheld the resurrection of Christ) constitutes the faithful's response to the Gospel. Although the stark phrases sung by the men's voices in octaves gives a particularly strong impression of a chant, evoking images of Russian "Old Believers," this is simply another one of Rachmaninoff's "conscious counterfeits." In pitting the male voices against the female voices and combining them at particular points of emphasis, the composer recalls another ancient practice of the early Church — the alternate singing by two choirs.

No.11 — Rachmaninoff now sets the Canticle of the Virgin Mary, "Velichit dusha moya Ghospoda" (My soul magnifies the Lord) (Luke 1:46-55), the only New Testament canticle used in the canon and the only canticle still commonly sung in practice during the Resurrectional Vigil. Traditionally, each verse of the canticle is followed by a refrain, in this case, the refrain "Chestneyshuyu heruvim" (More honorable than the cherubim).

Rachmaninoff does not treat Mary's words in a dramatic fashion, but, rather, as an epic, prophetic utterance. The verses are set to a heavy chant-like melody, again of the composer's invention, which resides primarily in the basses. Contrasted with this is the light and luminous "angelic" refrain, in which Mary's high rank in the heavenly hierarchy is exalted.

No.12 — In terms of the length and complexity of text, the Great Doxology "Slava v vishnih Bogu" (Glory to God in the Highest) stands out as the main hymn of the entire **All-Night Vigil**. This very ancient hymn (dating from before the fourth century), a portion of which survives as the Gloria in excelsis of the Roman Mass, also includes texts found in the Te Deum and additional material from the Psalms. Every Christian theme, from glorification and thanksgiving to repentance and supplication, is contained in this hymn. Needless to say, Rachmaninoff's music succeeds in appropriately expressing the nuances of the text at every turn. The text is carried by a simple znamenny chant melody (heard earlier in No.7). As the hymn drives towards its culmination in the closing Thrice-Holy, Rachmaninoff's treatment of the chorus becomes increasingly quasi-orchestral, as he layers numerous independent musical events and once again evokes images of bells.

Nos.13 and 14 — In the context of a Resurrectional All-Night Vigil service, the Great Doxology is followed by one of two resurrectional troparia — "Dnes spaseniye" (Today salvation has come), or "Voskres iz groba" (Thou didst rise from the tomb). Rachmaninoff included both hymns in his **Vigil**, and in a concert setting it would be entirely appropriate to sing them both. Indeed, after the musical intensity of the Great Doxology, these hymns serve as a point of repose, inviting one to meditate upon the exalted mystery of Christ's resurrection.

Both are based on znamenny chant melodies that are similar in character, but treated somewhat differently by the composer. Once again Rachmaninoff shows himself to be a master of vocal scoring, as he makes voices cross, double one another, and compete in extreme registers.

No.15 — The All-Night Vigil service concludes with the reading of The First Hour (Prime), at the end of which is sung a Kontakion to the Mother of God, "Vzbrannoy voyevode." Rachmaninoff used a Russian "Greek" Chant as the basis for a vibrant, dynamic setting of this martial hymn; in so doing, however, he was departing from established liturgical musical traditions, according to which settings of this hymn tended to be quite simple and formulaic. This fact lends additional strength to the argument that the **Vigil** is a concert work rather than a liturgical one.

From the time of its premiere and to the present day, the **Vigil** has been heard almost exclusively on the concert stage. The sacred musical works of Rachmaninoff stand as the highest achievement of the "golden age" of Russian church choral art — the first two decades of the twentieth century. Since then

they have assumed their rightful place among the great masterpieces of world choral literature, the “standard repertoire” by which great choirs the world over measure their achievement. One can only express the hope that the present-day renaissance in Russia of those religious and cultural roots which inspired Rachmaninoff to write his sacred choral works will lead to the creation of new choral compositions that will stand as worthy successors to Rachmaninoff’s legacy.

-Vladimir Morosan

English Transliteration

1.
Priidite, poklonimsia Tsarevi nashemu Bogu.
Priidite, poklonimsia i pripadem
Hristu Tsarevi nashemu Bogu.
Priidite, poklonimsia u pripadem
samomu Hristu Tsarevi i Bogu nashemu.
Priidite, poklonimsia i pripadem Yemu.

2.
Blagoslovi, dushe moya, Ghospoda,
blagosloven yesi, Ghospodi.
Ghospodi Bozhe moy, vozvelichilsia yesi zelo.
Blagosloven yesi, Ghospodi.
Vo ispovedaniye i v velelepotu oblekhsia 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, sotvorishemu fsia.

3.
Blazhen muzh, izhe ne ide na sovet nechestivih.
Alliluya, alliluya, alliluya.
Yako vest Ghospod put pravednih,
i put nechestivih pogibnet. Alliluya...
Rabotayte Ghospodevi so strahom,
i raduytesia Yemu s trepetom. Alliluya...
Blazheni fsi nadeyushchiisia nan. Alliluya...
Voskresni, Ghospodi, spasi mia,
Bozhe moy. Alliluya...
Ghospodne yest spaseniye,
i na liudeh Tvoih blagosloveniye Tvoye.
Alliluya...
Slava Ottsu, i Sinu, i Sviatomu Duhu,
i nine i prisno i vo veki vekov. Amin.
Alliluya, alliluya, alliluya, slava Tebe, Bozhe.
Alliluya, alliluya, alliluya, slava Tebe, Bozhe.
Alliluya, alliluya, alliluya, slava Tebe, Bozhe.

English translation

1.
Come, let us worship God, our King
Come, let us worship and fall down
before Christ, our King and our God.
Come, let us worship and fall down
before the very Christ, our King and our God.
Come, let us worship and fall down before Him.

2.
Bless the Lord, O my soul,
blessed art Thou, O Lord.
O Lord my God, Thou art very great.
Blessed art Thou, O Lord.
Thou art clothed with honor and majesty.
Blessed art Thou, O Lord.
The waters stand upon the mountains.
Marvelous are Thy works, O Lord.
The waters flow between the hills.
Marvelous are Thy works, O Lord.
In wisdom hast Thou made all things.
Glory to Thee, O Lord, who hast created all!

3.
Blessed is the man, who walks not in the
counsel of the wicked.
Alleluia, alleluia, alleluia.
For the Lord knows the way of the righteous,
but the way of the wicked will perish. Alleluia...
Serve the Lord with fear
and rejoice in Him with trembling. Alleluia...
Blessed are all who take refuge in Him.
Arise, O Lord! Save me, O my God! Alleluia...
Salvation is of the Lord;
and Thy blessing is upon Thy people. Alleluia...
Glory to the Father, and to the Son,
and to the Holy Spirit,
both now and ever and unto ages of ages. Amen.
Alleluia, alleluia, alleluia, glory to Thee, O God!
Alleluia, alleluia, alleluia, glory to Thee, O God!
Alleluia, alleluia, alleluia, glory to Thee, O God!

4.
Svete tihiy sviatiya slav Bessmertnago,
Ottsa Nebesnago, Sviatago, Blazhennago,
Iisuse Hiriste.
Prishedshe na zapad solntsa,
videvshe svet vecherniy,
poyem Ottsa, Sina i Sviatago Duha, Boga.
Dostoin yesi vo fsia vremena
pet biti glasi prepodobnimi,
Sine Bozhii, zhivot dayay,
temzhe mir Tia slavit.

5.
Nine otpushchayeshi raba Tvoyego, Vladiko,
po glagolu Tvoyemu s mirom,
yako videsta ochi moi spaseniye Tvoye,
yezhe yesi ugotoval pred litsem vseh liudey,
svet vo otkroveniye yazikov,
i slavu liudey Tvoih Izrailia.

6.
Bogoroditse Devo, raduysia,
Blagodatnaya Mariye, Ghospod s Toboyu.
Blagoslovenna Ti v zhenah,
i blagosloven Plod chreva Tvoyego,
yako Spasa rodila yesi dush nashih.

7.
Slava v vishnih Bogu,
i na zemli mir,
v chelovetseh blagovoleniye. (3x)
Ghospodi, ustne moi otverzeshi,
i usta moya vozvestiat hvalu Tvoyu.

8.
Hvalite imia Ghospodne. Allilulia.
Hvalite, rabi Ghospoda. Allilulia, allilulia.
Blagosloven Ghospod ot Siona,
zhiviy vo Iyerusalime. Allilulia.
Ispovedaytesia Ghospodevi, yako blag
Allilulia, allilulia.
Yako v vek milost Yego. Allilulia..
Ispovedaytesia Bogu nebesnomu.
Allilulia, allilulia.
Yako v vek milost Yego. Allilulia.

9.
Blagosloven yesi, Ghospodi, nauchi
mia opravdaniyem Tvoim.
Angelskiy sobor udivisia,
Zria Tebe v mertvih vmenivshasia,
smertnuyu zhe, Spase, krepot razorivsha,
i s Soboyu Adama vzdvigsha,
i ot ada fsia svobozhdsha.
Blagosloven yesi, Ghospodi
nauchi mia opravdaniyem Tvoim.

4.
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.
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 the glory of Thy people Israel.

6.
Rejoice, O Virgin Theotokos,
Mary full of grace, the Lord is with Thee.
Blessed art Thou among women,
and blessed is the Fruit of Thy womb,
for Thou hast borne the Savior of our souls.

7.
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.
Praise the name of the Lord. Alleluia.
Praise the Lord, O you His servants. Alleluia, alleluia.
Blessed be the Lord from Zion,
He who dwells in Jerusalem. Alleluia.
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.
Blessed art Thou, O Lord, teach me Thy statutes.
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!
Blessed art Thou, O Lord, teach me Thy statutes.
"Why do you mingle myrrh with your
tears of compassion,

“Pochto mira s milostivnimi slezami,
o uchenitsi, rastvoraiayete?”
Blistayaysia vo grobe Angel,
mironositsam veshchashe:
“Vidite vi grob, i urazumeyte:
Spas bo voskrese ot groba.”
Blagosloven yesi, Ghospodi,
nauchi mia opravdaniyem Tvoim.
Zelo rano mironositsi techahu
ko grobu Tvoyemu ridayushchiya,
no predsta k nim Angel, i reche:
“Ridaniya vremia presta, ne plachite,
voskreseniye zhe apostolom rtsite.”
Blagosloven yesi, Ghospodi,
nauchi mia opravdaniyem Tvoim.
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 Serafimi 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!
Alliluiya, alliluiya, alliluiya, slava tebe, Bozhe!
Alliluiya, alliluiya, alliluiya, slava tebe, Bozhe!
10.
Voskreseniye Hristovo videvshe,
poklonimsia Sviatomu Ghospodu Iisusu,
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.
Priidite fsi vernii,
poklonimsia sviatomu Hristovu voskreseniyu:
se bo priide krestom
radost fsemu miru,
fsegda blagosloviashche Ghospoda,
poyem voskreseniye Yego:

O ye women disciples?”
Cried the radiant angel in the tomb to the
myrrhbearers.
“Behold the tomb and understand:
the Savior is risen from the dead!”
Blessed art Thou, O Lord, teach me Thy statutes.
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!”
Blessed art Thou, O Lord, teach me Thy statutes.
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!
Alleluia, alleluia, alleluia! Glory to Thee, O God!
Alleluia, alleluia, alleluia! Glory to Thee, O God!
10.
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.
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,

raspiatiye bo preterpev,
smertiyu smert razrushu.

11.
Velichit dusha Moya Ghospoda,
i vozradovasia duh Moy o Boze Spase Moyem.

Privev:

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

Yako prizhre na smireniye rabi Svoyeya,
se bo otnine ublazhat Mia fsi rodi.

Privev:

Yako sotvori Mne velichiye Silniy,
i Sviato imia Yego,
i milost Yego v rodi rodov boyashchimsia Yego

Privev:

Nizlozhi silniya so prestol,
i voznese smirenniya,
alchushchiya ispolni blag,
i bogatiyashchiyasia otpusti tshchi.

Privev:

Vospriyat Izrailia, otroka Svoyego,
pomianuti milosti,
yakozhe glagola bo ottsem nashim,
Avraamu i semeni yego dazhe do veka.

12.
Slava v vishnih Bogu, i na zemli mir,
v chelovetseh blagovoleniye.
Hvalim Tia, blagoslovim Tia,
klaniyem Ti sia, slavoslovim Tia,
blagodarim Tia, velikiya radi slavi Tvoyeya.
Ghospodi, Tsariu Nebesniy,
Bozhe Otche Fsederzhiteliu.
Ghospodi, Sine Yedinorodniy , Iisuse Hriste,
i Sviatiy Dushe.
Ghospodi Bozhe, Agnche Bozhiy, Sine 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 vek i v vek veka.
Spodobi, Ghospodi, v den sey
bez greha sohranitisia nam.

for by enduring the cross for us,
He has destroyed death by death.

11.
My soul magnifies the Lord,
and my spirit rejoices in God my Savior.

Refrain:

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

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

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:

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:

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

12.
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, God of our fathers,

Blagosloven yesi, Ghospodi, Bozhe otets nashih,
i hvalno i proslavleno imia Tvoye vo vek. Amin.

Budi, Ghospodi, milost Tvoya na nas,
yakozhe upovahom na Tia.

Blagosloven yesi, Ghospodi,
nauchi mia opravdaniyem Tvoim.

Blagosloven yesi, Ghospodi,
nauchi mia opravdaniyem Tvoim.

Blagosloven yesi, Ghospodi,
nauchi mia opravdaniyem Tvoim.

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 zhivota;
vo svete Tvoyem uzrim svet.

Probavi milost Tvoyu vedushchim Tia.

Sviatyy Bozhe, Sviatyy Krepkyy, Sviatyy Bessmertniy,
pomiluy nas. (3x)

Slava Ottsu i Sinu i Sviatomu Duhu,
i nine i prisno, i vo vek. Amin.

Sviatyy Bessmertniy, pomiluy nas.

Sviatyy Bozhe, Sviatyy Krepkyy, Sviatyy Bessmertniy,
pomiluy nas.

13.

Dnes spaseniye miru bist,
poyem Voskresshemu iz groba
i Nachalniku zhizni nasheya;
razrushiv bo smertiyu smert,
pobedu dade nam i veliyu milost.

14.

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 fselenney,
yedine Mnogomilostive.

15.

Vzbrannoy voyevode pobeditelnaya,
yako izbavlshesia ot zlih,
blagodarstvennaya vospisuyem Ti rabi Tvoi,
Bogoroditse:

no yako imushchaya derzhavu
nepobedimuyu,
ot fsiakh nas bed svobodi, da zovem Ti:
raduysia, Nevesto Nenevstnaya.

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.

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

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

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.

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.

14.

Thou didst rise from the tomb and burst
the bonds of Hades!

Thou didst destroy the condemnation of death, O Lord,
releasing all mankind from the snares of the enemy!

Thou didst show Thyself to Thine apostles,
and didst send them forth to proclaim Thee;

and through them Thou hast granted Thy peace to the
world,

O Thou who art plenteous in mercy!

15.

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!”

Harmonium is looking forward to our tour of Budapest-Krakow-Prague July 3-14, 2002. The Chamber Singers take you on a preview journey which also spans the centuries, beginning in Poland with **Gaude, Mater Polonia**, a thirteenth century hymn to Bishop Stanislas of Krakow, patron Saint of Poland, followed by an anonymous fourteenth century motet **Omnia beneficia**. From there we go to Czechoslovakia, where **Poslán Jest**, a beautiful 5-part Renaissance motet was published in Bratislava in 1576.

Gaude, mater Polonia, prole fecunda nobili,
summi regis magnalia laude frequenta vigili.

Rejoice Mother Poland, fruitful in nobility,
praise our highest King frequently and watchfully.

Cuius benigna gracia, Stanislai pontificis
passionis insignia signis fulgent mirificis.

From the blessed grace of our patron, Stanislas
and his holy relics shines the power of miracles.

Hic certans pro iusticia regis non cedit furie,
stat pro plebis iniuria Christi miles in acie.

Here stand we firm for the justice of the King,
not yielding to the enemy but joining forces with Christ.

(Translated by Jabez Van Cleef)

Omnia beneficia gaudia
[g]enerancia variaque
dat gracia, dulcia
movens studia.
Laudare Deum
qui salvat reum data venia.

Every blessing
Gives rejoicing
And the multitude of grace;
Seeking sweetness
Praising greatness
He who comes to rescue us.

Sapui, sicut fatui,
nam ut potui,
ita [p]osui [sed] inuitui
renui prout potui.
Si nunc regiro non est
pro miro, quia sonui.

As it was
In the beginning
Then so shall it ever be.
God restore us
Watch before us
As we sing this song to Thee.

(Translated by Jabez Van Cleef)

Poslán jest od Boha anděl,
je mužto jméno Gabriel,
tak maje jméno od něho,
vykládá se sí la jeho.

Sent down by God is an angel,
His name is Gabriel,
We know he is strong,
Because of his name and his song.

Congratulamini nunc omnes is a charming microcosm of a work by the German composer Nikolaus Zangius, who spent much of his creative life in the court in Prague. In 1612 he moved to Berlin, succeeding Eccard as Kapellmeister to the Elector of Brandenburg, and taking several members of the Prague musical establishment with him. The work begins with general salutation of praise (in Latin) but quickly moves to depict a personal conversation (in the vernacular German) involving young Mary and Joseph, and including charming text-painting of rocking (“wiegen”) the baby. The work is probably a *quodlibet*, quoting other motets and carols that would have been familiar to the seventeenth century informed listener. We can perhaps

recognize a reference to the German Christmas song “Joseph lieber” in the descending third call of Mary to Joseph.

Congratulamini nunc omnes in Deo salutari nostro.	Now let us all rejoice together in God our Savior.
Maria, du zarte Jungfrau fein, hast uns geboren ein feines Kindelein, ein schönes Kindelein. Jesus ist der Name sein, der uns durch sein rosenfarbes Blut erlöst hat aus der Höllen Glut.	Mary, you fine delicate maiden, you bore us a fine little baby, a beautiful little baby. Jesus is his name, Who through his rose-red blood Saved us from the fires of Hell.
Joseph! Was da? Wo ist das neugeboren Kindelein? Zu Bethlehem, da lagtes in eim Krippelein. Joseph! Was da, was da? Nun hilf mir wiegen mein Kindelein. (Schlaf mein liebes Kindelein) Was soll aber danach der Lohn sein? Das ewig Himmelreich. Nun so schlaf mein liebes Kindelein.	Joseph! What's happened? Where is the newborn baby? In Bethlehem, lying in a crib. Joseph! What is it! What is it! Now help me rock my little child. (Sleep my little one.) What reward comes from this? Eternal heaven. Now go to sleep my lovely little baby.

As any choral singer knows, some of the most charming arrangements of Christmas carols are found in David Willcocks' *Carols for Choirs*. Here we find C.H. Trevor's arrangement of the Bohemian Traditional carol **The Angels and the Shepherds**, Willcocks' own arrangement of the Czech **Rocking Carol** and Sargent's charming **Zither Carol**, based on a Czech folktune and imitating the “zing zing” of the instruments.

Finally, we present two works by Kodály, the great Hungarian composer, folksong collector, and music educator. Kodály was convinced of the value of choral singing as a way to musical literacy, and has left a legacy of numerous choral works, many for children. His **Ave Maria** for women's voices dates from 1937, while his **Christmas Carol** is a modern arrangement of a traditional folk melody.

Ave Maria, gratia plena, Dominus tecum benedicta tu in mulieribus. Et benedictus fructus ventris tui, Jesus, Sancta Maria, Mater Dei, Ora pro nobis, peccatoribus, Nunc et in hora mortis nostrae. Amen.	Hail Mary, full of grace, the Lord is with thee, blessed art thou among women. And blessed is the fruit of thy womb, Jesus, Holy Mary, Mother of God, Pray for us sinners, Now and at the hour of our death. Amen.
--	--

Joshua Jacobson is the conductor of an excellent Boston-based ensemble, the Zamir Chorale, specializing in the full spectrum of music arising out of the various Jewish traditions. **Regle** is his arrangement of a traditional Polish mountain song inspired by the singing of Andrea Shafer in her collection *My Harvest Home: A Celebration of Polish Songs, Dances and Customs* (World Music Press, 1997) in which we find this explanation:

On the southern border of Poland lie the Tatra Mountains which are a part of the Carpathian Mountain range, noted for beautiful scenery, lakes and valleys, rugged terrain and pristine forests. The people of the region are primarily sheep herders noted for their woolen fabric, wood carvings, needle work, and leather making. The Gorale are proud people who live through harsh winters and enjoy beautiful but short summers. The ruggedness and unrefined, down-to-earth manner of this people have made [their] way into the music of the region. The melodies are often in the Lydian mode, using the raised fourth and full of sharply dotted, accented rhythms. Harmonies are often dissonant. The women sing in a very open-throated, chesty sound with bits of ornamentation. Regle is traditionally sung by a girl. Imagine her standing in a clearing on a mountainside overlooking a valley.

Regle, moje regle, ukochane regle, kiej jo se zaškipiwom to mi sie ozlegnie. Kiej jo se zaškipiwom, puscem dolinom g os, usłysys mie chłopce, ale mie nie poznos.	Forests, mountain forests, my beloved forests, when I sing out to you my voice will echo. When I sing out to you it rings in the valley. You will hear me, dear boy, but you won't recognize me.
--	---

According to the arranger, Paul Brandvik, **Lulaj e, Jezuniu** is perhaps the best known and most beloved carol in Poland.

Lulajże, Jezuniu, moja perełko; Lulajże, Jezuniu, me piescidelko; Lulajże, Jezuniu, lulaj e, lulaj, A tygo matuchno wplaczu utulaj. Zamknijże znużone, płaczem powieczki, Utulże zemdlone łkaniem usteczki.	Lullaby sweet Jesus, angels surround you; Lullaby sweet Jesus, shepherds have found you; Lullaby sweet Jesus, lullaby, lulla, Mother will lull you asleep, hush now your crying Gently your eyes do close, blest infant holy, Peacefully blooms the Rose in the manger lowly.
--	--

The vigorous, pluritonal setting of the Christmas Antiphon **Christus est natus** by the young Slovenian composer Damijan Mocnik provides a foil to the lyricism of many settings of the Rachmaninoff. It was written in 1999.

Hoc die Christus est natus, Hodie salvator apparuit. Hodie in terra canunt angeli, laetantur archangeli. Hodie exultant justi, dicentes Gloria in excelsis Deo.	This day Christ is born. Today the Saviour hath appeared. Today angels sing on earth, the archangels rejoice. Today the just rejoice, singing Glory to God in the highest.
--	---

Dana Dana was a favorite show-stopper of Yale Glee Club conductor Fenno Heath. Lajos Bárdos, Hungarian composer, collector of folk music and arranger tells a rollicking tale.

Here are the transliteration for **Dana Dana**, mimicking Transylvanian dialect, and translation by Gabor Kiss, with our thanks!

Hey, ee-guh-zeet-shuhd yohl uh lah-bohd Teez fuhr-shuhng-yuh hody [mar] yah-rod	Tune up your feet You've already danced at ten Mardi Gras
Hey, ehz uh keesh-lahny, uhly-ahm-feeuh Seh-re-tee uhz uhp-ahm-feeuh	This young girl is my close relative and my father's son is in love with her

Hey, uh see-vehm-nek nuhdy uh boo-yuh Teh laydy roh-zhahm or-vosh-low-yuh	My heart bears a great sorrow You, my rose, be its healer
Hey, neh okosh-kody, neh huhl-o-guhsh Hah-zhosh-od-yahl, ne vahl-o-gash	Don't be insolent, don't procrastinate Get married, and don't be picky
Hey, neh tek-eench-d, hody ron-dyosh vuhd-yok Kee-lents dyehr-mek uhpyuh vuhd-yuhk	Ignore my ragged clothes I'm the father of nine children
Hey, nem uh-lood-tahm, chuhk ehdy seekraht Ehl-tahn-tsohl-tuhm uhz ay-suhk-aht	I haven't slept but a wink I've danced the whole night through

The Carol Society was founded at New Haven, Connecticut, December 1923, to "recover, publish, or circulate old Christmas Carols and to encourage carol singing." Secretary of the society, Edward Bliss Reed made metrical English texts using translations by his friend Professor Roman Dyboski of the University of Krakow, and others including Blanch Kiak of the Kosciuszko Foundation, and "Father Mioduszewski." The fine choral arrangements are by David Stanley Smith. The carols abound with quaint references to personal responses to the baby Jesus, unusual rhythms ("I Hasten Early") and images ("Apocalyptic Lamb"!). The Society was active through 1937, producing fifteen volumes including not just Polish but also Russian, Czech, Flemish, and "Old" carols. They were published by Stainer & Bell, and although no longer in print, are still owned and used by the Yale Glee Club today, preserving the tradition.

In 1992 Joshua Jacobson prepared a joint concert with Zamir and the renowned Klezmer Conservatory Band, for which he arranged the Yiddish Song Ale Brider. The text is an adaptation of a poem by Morris Winchevsky (1856-1932) entitled "Akhdes" ("Unity") published in 1890 in a monthly journal of Yiddish Culture. In the 1920s, the folklorized song was published by A. Litvin in a Yiddish newspaper. Litvin noted that the song "was the most popular folk song that was sung in the old country." Please join us in the oy oy refrains!

Un mir zainen ale brider, oy yoy, ale brider! Un mir zinggen freylikhe lider, oy yoy yoy! Un mir haltn zikh in eynem! Oy yoy, zikh in eynem! Azelkhes iz nito bai keynem, oy yoy yoy!	We're all brothers, singing joyous songs, We stick together like no-one else.
Un mir zainen ale eynik, oy yoy, ale eynik! Tsi mir zainen fil tsi veynik, oy yoy yoy! Un mir libn zikh dokh ale, oy yoy, zikh dokh ale! Vi a khosn mit a kale, oy yoy yoy!	We're all united, No matter what we have, We all love one another like newlyweds!
Un mir zainen freylekh munter, oy yoy, freylekh, munter! Zinggen lider, tantsn unter, oy yoy yoy! Un mir zainen ale shvester, oy yoy, ale shvester! Azoy vi Rukhel, Rus un Ester, oy yoy yoy!	We're happy and lively, singing songs, tapping our feet! And we're all sisters too, Just like Rachel, Ruth and Esther.

Folksongs are songs that get passed around, loved and changed as they go from voice to voice. Jacobson learned **Zol Zain Sholem** from Hankus Netsky, director of the Klezmer Conservatory Band, who learned it from the

band's lead singer, Judy Bressler, who learned it from Zalman Mlotek, who remembers learning the song as a child from Michael Gelbart in the Workman's Circle Yiddish School. **Zol Zain Sholem** is a joyous call and response song that originated in Eastern Europe. The refrain, like **Ale Brider**, consists of vocables that are typical of the *lebedik* (lively) Hassidic melody.

Sholem, sholem, zol zain zol zain sholem.

Let there be peace.

The other verses will be sung in English—please join us. We hope you have enjoyed the journey and that we all may find peace and brotherhood in the New Year.