



cbs

2023-2024 SEASON

CALIFORNIA BACH SOCIETY

PAUL FLIGHT, ARTISTIC DIRECTOR

VOICES OF UKRAINE AND ESTONIA

Arvo Pärt and others

FRIDAY, MARCH 1, 8PM

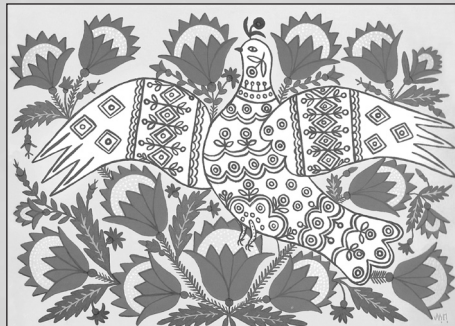
St. Mark's Lutheran Church, San Francisco

SATURDAY, MARCH 2, 8PM

All Saints' Episcopal Church, Palo Alto

SUNDAY, MARCH 3, 4PM

St. Mark's Episcopal Church, Berkeley



CALIFORNIA BACH SOCIETY

PAUL FLIGHT, ARTISTIC DIRECTOR

SOPRANO

Helen Brown*
Margarete Dreismann
Jennifer Vlahos Kessler*
Linda Lieb
Laura Louis
Ann McCown
Vai Rangarajan
Katja Zuske*

TENOR

John Gale*
Martin Gates
Casey Glick
Henry Kahn
David Taylor Siegel*

* *solo*

** *frame drum*

ALTO

Sally Ahnger
Michele Baroody
Melinda de Jesús
Heather Hadlock
Patricia Jennerjohn
Julie Parsonnet
Stephanie Rosenbaum
Sara Tanke

BASS

Boris De Denko
Matthew Forman
Craig McCreight
Dave Miller
Steve Siegelman*
Bob Tinsman**
Mike Weston

Yuko Tanaka, *organ*

VOICES OF UKRAINE AND ESTONIA

Bogoroditse Devo

Arvo Pärt (1935–)

Cantate Domino

The Woman with the Alabaster Box

Autumn Landscapes

Veljo Tormis (1930–2017)

1. On hilissuvi (It is Late Summer)
2. Üle taeva jooksevad pilved (The Clouds Are Racing)
3. Kannarbik (The Heather)

Te Gratias Ago, Creator Universi!

Urmas Sisask (1960–2022)

INTERMISSION

Tsariu nebesny (O Heavenly King)

Mykola Dyletsky (c. 1630–after 1680)

Slava/Pryjdite liudiye (Come, O People)

Molytva (Prayer to the Virgin)

Hanna Havrylets (1958–2022)

Oi, u vyshnevomu sadu (Oh, in the Cherry Orchard)

arr. Per-Gunnar Alldahl and Paul Flight

Reve ta stohne Dnibr shyrokyj (The Mighty Dnipro Roars)

arr. Vasilij Irehka

Molytva za Ukrainu (Prayer for Ukraine)

Mykola Lysenko (1842–1912)



PROGRAM NOTES

VOICES OF ESTONIA

Arvo Pärt, a composer of contemporary classical music, was born on September 11, 1935, in Estonia, which was annexed in 1940 by the Soviet Union. Since the late 1970s, Pärt has worked in a minimalist style that employs tintinnabula (the impression of ringing bells), a compositional technique he invented. Pärt's music is also inspired by Gregorian chant.

Pärt was severely criticized in 1962 for employing serialism in one of his compositions, which exhibited his "susceptibility to foreign influences." But nine months later Pärt won first prize in a competition of 1,200 works, awarded by the Union of Soviet Composers, indicating the Soviet regime's inability to agree on what was permissible. His first overtly sacred piece, *Credo* (1968), was a turning point in his career and life: on a personal level he had reached a creative crisis that led him to renounce the techniques and means of expression used so far; on a social level the religious nature of this piece resulted in him being unofficially censored and his music disappearing from concert halls. For the next eight years he composed very little, focusing instead on the study of medieval and Renaissance music to find his new musical language. In 1972 he converted from Lutheranism to Orthodox Christianity. He reemerged as a composer in 1976 with music in his new compositional style and technique, "tintinnabula."

Bogoroditse Devo (Rejoice, O Virgin Mary) is a setting of the well-known Orthodox version of the Hail Mary, and was commissioned in 1990 by the King's College Choir, Cambridge, for their Festival of Nine Lessons

and Carols. It alternates lightweight, chant-like, and transparent writing with sturdy, full-bodied choral writing in traditional Orthodox style.

Cantate Domino, for choir or soloists with organ, was composed in 1977 (revised in 1996). Based on Psalm 96 (95), one could easily say that it is one of the most joyful works in Pärt's tintinnabula music. Two pairs of voices, soprano/alto and tenor/bass, move throughout almost the entire composition step by step in opposite directions, while the organ plays the notes of a B-flat major triad, creating various combinations with the vocal parts. There is much emphasis on word rhythm, creating some interesting syncopations.

The Woman with the Alabaster Box is set for a capella mixed choir. It was composed for the 350th anniversary of the Karlstad Episcopacy in Sweden and premiered by the Eric Westberg Vocal Ensemble. This text from the Gospel of Matthew is shaped as music, but with much attention to word rhythm and slowly changing harmonies. Female voices dominate the story of the woman who poured precious ointment on Jesus's head. The displeasure of the disciples is expressed via a duet of male voices. Jesus's reply is communicated in the bass voices, through a rising and falling line anchored by a static note. The prediction of his death is expressed by the full choir, with a quiet acknowledgment at the end.

Veljo Tormis (7 August 1930–21 January 2017) is regarded as one of the great contemporary choral composers and one of the most important composers of the 20th century in Estonia. Internationally, his fame

CALIFORNIA BACH SOCIETY AUDITIONS

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arises chiefly from his extensive body of choral music, which exceeds 500 individual choral songs, most of them a cappella. The great majority of these pieces are based—either textually, melodically, or merely stylistically—on traditional Estonian folksongs. His work demonstrates the conviction that traditional Estonian and other Balto-Finnic music represents a treasure which must be guarded and nourished, and that culture may be kept alive through the medium of song.

Autumn Landscapes is a set of seven pieces for mixed chorus that invite us to contemplate the changing seasons, the fleeting beauty of nature, and the emotions stirred by transitions. We are performing the first two movements and the final movement.

The opening movement uses placid harmonies to describe the late summer sun casting shadows on the landscape, hinting at the approaching autumn. The second movement is a vivid musical description of clouds racing across the sky, driven by a chilly wind. The final movement describes the brilliant autumn sun illuminating the landscape, with building excitement.

Urmas Sisask (9 September 1960–17 December 2022) was an Estonian composer who was deeply fascinated by the interplay between astronomy, nature, and music.

Building on the calculation of the trajectories of the planets in the Solar System, he created a “planetary scale,” a mode consisting of the pitches C#, D, F#, G#, and A. Later, he discovered to his surprise that this was exactly the same as the Japanese *Kumajoshi mode*, which is also known as the Japanese pentatonic scale.

Many of his compositions are built around this scale and various harmonic permutations of this scale.

Te gratias ago, Creator Universi! is the final movement from a set of twenty-four sacred songs, “in tones of exoplanets.” The set of songs is constructed using only the five pitches of his “planetary scale.” They feature hypnotic repetition, strong rhythms, and abrupt dynamic changes.

This final movement is a song of thanks to the Creator of the Universe at the end of the singer’s life “in this Land.”

VOICES OF UKRAINE

Mykola Dyletsky was a music theorist and composer born in Kyiv and active in Russia. He was widely influential in late 17th-century Russia with his treatise on musical composition, *A Musical Grammar*, of which the earliest surviving version dates from 1677. Dyletsky’s followers included the Russian composer Vasily Titov.

Tsariu nebesny (O Heavenly King) is a sacred concerto meant to be performed during a service, but it is not a part of the regular liturgy. It is sweetly and simply set for four vocal parts.

Slava/Pryjdite, Liudiye (Come, O People) is a setting of the Troparion (liturgical hymn) sung after the second antiphon of the traditional Orthodox Christian liturgy, for eight-part unaccompanied choir. The text is clarified by varying the texture of the setting, with full eight-part choruses alternating with duets, trios, and quartets sung by various solo voices. The result is a fusion of European Baroque musical writing with a distinctive Slavic musical coloration.

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Hanna Havrylets was born in 1958 and died suddenly on February 27, 2022, of unknown causes. A student of Myroslav Skoryk, she was one of the brightest representatives of the Lviv school of composition. Her works are regularly performed at concerts and festivals in Ukraine, Europe, United States, and Canada. She was born in Ternopil, Ukraine, and graduated from the Lviv Conservatory. She continued her studies at the Ukrainian National Tchaikovsky Academy of Music in Kyiv, where she became professor of composition. She was awarded the Shevchenko National Prize in 1999 and became an Honoured Artist of Ukraine in 2005.

Molytva (Prayer to the Virgin) is a setting of a prayer from the Orthodox Prayer Service to the Mother of God. Solo voices introduce the first line, first over a drone in the bass, then over the gently hummed harmony, then with the full chorus. The dynamic level is not intense, but the harmonic progression lends urgency to the prayer, then becoming quieter, with a whispered request at the very end.

SONGS

Oi u vyshnevomu sadu (Oh, in the Cherry Orchard) is a folksong telling the story of a young woman's bitter-sweet encounter with her lover in the spring.

Reve ta stohne Dnipr shyrokyj (The Mighty Dnipro Roars) is a favorite chorus (and can be found in many different arrangements). It is a setting of a poem by the renowned Ukrainian poet, Taras Shevchenko. This original setting has the character of a sturdy folk hymn.

Mykola Vitaliyovych Lysenko (22 March 1842 – 6 November 1912) was a Ukrainian composer, pianist, conductor, and ethnomusicologist of the late Romantic period. In his time he was the central figure of Ukrainian music. He is often credited with founding a national music tradition during the Ukrainian national revival, in the vein of contemporaries such as Grieg in Norway, The Five in Russia, as well as Smetana and Dvořák in what is now the Czech Re-

public. By studying and drawing from Ukrainian folk music, promoting the use of the Ukrainian language, and separating himself from Russian culture, his compositions form what many consider the quintessential essence of Ukrainian music.

Molytva za Ukrainu (Prayer for Ukraine) is Lysenko's arrangement of a poem by Taras Hryhorovych Shevchenko, a revered Ukrainian poet, writer, and public figure, whose literary heritage is regarded as the foundation of modern Ukrainian literature and the modern Ukrainian language. This beloved composition is essentially the unofficial Ukrainian national anthem.

THANKS

Thanks to Yevgeniya Ignatenko for her help in producing performing editions of the two motets by Mykola Dyletsky that we are performing for this set—very likely the first time this music has been performed in the United States. Yevgeniya Ignatenko is a notable figure in the field of Ukrainian and Belarusian church music. She teaches at the Ukrainian National Tchaikovsky Academy of Music in Kyiv, one of the oldest and the most prestigious higher music education institutions in the country. We would also like to thank **Ivetta Irkha**, a Ukrainian musician and pianist residing in Stockholm, Sweden, for providing her father's arrangement of *The mighty Dnipro roars*. And finally, thanks to **Gary Graden**, an American conductor who is currently the Director of Music at the Stockholm Cathedral, who provided the other scores for our Ukrainian selections.

Acknowledgements:

Music of the Spheres: Astronomy and Shamanism in the Music of Urmas Sisak, David Michael Edmonds, B.M., M.M., Doctoral Dissertation, August 2012, University of North Texas.

Wikipedia

Paul Hillier Ensemble, liner notes from their recording of music by Arvo Pärt

—Patricia Jennerjohn

BIOGRAPHIES

A cornerstone of the Bay Area early music scene for more than 50 years, **California Bach Society**, under the direction of Paul Flight, is a 30-voice chamber choir known for finely wrought interpretations of Renaissance and Baroque music, often accompanied by leading period instrumentalists. Each season, the choir performs four concert sets in San Francisco, Palo Alto, and Berkeley.

Founded in 1971, CBS has specialized in historically informed performances since 1989. Since 2005, Dr. Flight has attracted audiences and critics with his thoughtful and engaging programming. Under his direction, the chorus has become well respected for bringing lesser-known masterworks to Bay Area stages and has garnered critical acclaim.

Leon Chisholm of *San Francisco Classical Voice* stated, “In recent years, the California Bach Society has become a prospector of Baroque gold. Its concerts have brought forth exquisite, rarely heard works by forgotten masters from the lost frontier, to the delight of its audiences.”

Artistic Director **Dr. Paul Flight**—a noted choral conductor, teacher, and singer—has been directing the California Bach Society since 2005. A former member of such distinguished ensembles as the Waverly Consort, Theatre of Voices, Pomerium Musices, and the New York Collegium, he brings a wealth of expertise to CBS. Critics have praised Dr. Flight’s conducting acumen, stating: “Flight has made of the choral group a professional ensemble capable of every expressive nuance and glorious ensemble sound.”

Dr. Flight is currently director of UC choral ensembles at the University of California at Berkeley. In ad-

dition, he is the artistic director of Schola Cantorum San Francisco, a professional chamber choir. He was founding artistic director of Berkeley-based Chora Nova, which he led for seventeen years. For nine years, he was principal conductor of the Madison Early Music Festival, where he directed masterworks by Bach, Handel, Telemann, Vivaldi, Purcell, Dufay, and Guerrero. He has twice been a visiting professor of music at the University of California at Berkeley, directing the music department’s top choral ensembles. As a visiting professor at Mills College, he has lectured on opera, and music history and form. He conducted an operatic double-bill production of Gustav Holst’s *Savitri* and Darius Milhaud’s *Les malheurs d’Orphée* for Mills College.

A renowned countertenor, Dr. Flight has performed works by John Adams, Leonard Bernstein, and Unsuk Chin with the Los Angeles Philharmonic, the Cleveland Orchestra, the Atlanta Symphony Orchestra, the BBC Scottish Symphony, the Berkeley Symphony, the Cincinnati May Festival and the Norwegian State Opera. In 2003 he sang the title role in Philip Glass’s *Akhmaten* for Oakland Opera Theater. He made his debut at the Kennedy Center in 2008, singing the first countertenor role in Adams’s *El Niño*, and in August, 2010, he made his debut at the Edinburgh International Festival singing the third countertenor role.

Dr. Flight received his doctorate from Indiana University, where he studied conducting with Robert Porco. His research focused on the Venetian composer Giovanni Croce (1557–1609). He has recorded a program featuring the music of Croce for *Harmonia*, a nationally syndicated radio show, and appeared as a guest on KALW radio’s performing arts program *My Favorite Things*.



TEXTS & TRANSLATIONS

BOGORÓDITSE DÉVO

Bogoróditse Dévo, rádujssja,
Blagodátnaja Marije, Gosspód ss Tobóju;
Blagosslojéna Ty v zhenách i blagosslojén plod
chrjéva Tvojejó,
Jáko Sspássa rodilá jeessí dush náshikh.

AVE MARIA

Rejoice, O virgin, full of grace,
Rejoice, Mary, 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.

Cantate Domino

Cantate Domino canticum novum omnis terra.
Cantate Domino et benedicite nomini ejus:
Annunciate de die in diem salutare ejus.

Sing to the Lord a new song, all the earth.
Sing to the Lord and bless his name;
proclaim his salvation from day to day.

Annunciate inter gentes gloriam ejus,
In omnibus populis mirabilia ejus.

Declare his glory among the Gentiles,
and his wonders to all peoples.

Quoniam magnus Dominus, et laudabilis nimis:
Terribilis est super omnes deos.

For great is the Lord, and greatly to be praised;
he is fearsome above all gods.

Quoniam omnes dii gentium daemonia:
Dominus autem caelos fecit.

For all other gods are demons;
but the Lord made the heavens.

Confessio et pulchritudo in conspectu ejus:
Sanctimonia et magnificentia in sanctificatione ejus.

Praise and beauty are before him:
holiness and majesty in his sanctuary.

Afferte Domino patriae Genitum, afferte Domino
gloriam et honorem:
Afferte Domino gloriam nomini ejus.

Ascribe to the Lord
glory and honor;
Ascribe to the Lord the glory of his name.

Tollite hostias et introite in atria ejus:
Adorate Dominum in atria sancto ejus.

Offer sacrifices and enter his courts;
adore the Lord in his holy place.

Commoveatur a facie ejus universa terra;
Dicite in Gentibus quia Dominus regnavit.

Let the earth shake at his presence;
say to the people, The Lord has reigned.

Eternim correat orbem terrae qui non commovebitur:
Judicabit populos in aequitate.

He fixed the earth forever and it will not shift:
he will judge the people with equity.

Laetentur caeli et exultet terra:
Commoveatur mare, et plenitudo ejus:
Gaudebant campi et omnia quae in eis sunt.
Tunc exultabunt omnia ligna silvarum a facie
domini quia venit:
Quoniam venit iudicare terram.

Judicabit orbem terrae in aequitate, et populos in
veritate sua.

—*Psalm 95*

Let the heavens rejoice and the earth be glad;
let the seas and their abundance move:
The fields and everything in them shall rejoice.
Then the trees of the forest will exult
before the Lord:
He comes to judge the earth.

He will judge the earth with justice, and the people
with his truth.

THE WOMAN WITH THE ALABASTER BOX

Now when Jesus was in Bethany, in the house of Simon the leper, there came upon him a woman having an alabaster box of very precious ointment and poured it on his head, as he sat at meal. But when his disciples saw it, they had indignation, saying, to what purpose is this waste? For this ointment might have been sold for much and given to the poor. When Jesus understood it, he said unto them:

Why trouble ye the woman? For she hath wrought a good work upon me, for ye have the poor always with you; but me ye have not always. For in that she hath poured this ointment on my body, she did it for my burial. Verily I say unto you, wheresoever this gospel shall be preached in the whole world, there shall also this, that this woman hath done, be told for a memorial of her.

—*Matthew 26: 6-13*

SÜGISMAASTIKUD

1. ON HILISSUV

Ja lõhnab angervaks ja tulillil ja ohakas.
On hilissuvi.
Ja pihlapuus on marjakobar,
Ja männikus on kanarbik.
Ja seda suve, ei tule enam.

2. ÜLE TAEVA JOOKSEVAD PILVED

Üle taeva jooksevad pilved,
Vihmajärgse hommiku lillad pilved.
See on järvelt lootsuv tuul,
See on kartulivaagude muld,
Millest su kaed külmetavad.

AUTUMN LANDSCAPES

1. LATE SUMMER

The fragrant meadow sweet, and buttercup and
thistledown.
It's late in summer.
And berries ripe on rowan branches,
And heather in the pine grove.
And this same summer will never return here.

2. THE CLOUDS ARE RACING

Clouds race across the sky,
Lavender clouds after the rain.
It's the wind from the lake,
It's the soil from the potato furrows,
That chills you.

—*Please turn the page quietly*

3. KANARBIK

Kurb lilla kanarbiik meeletult losskab,
Paikese viimane virvendus silmis.
Muidu Kõik on kui ikka:
need samad on nurmed,
Need sama on teed,
Ainult nende peal põleb maailma suurune leek.

—Viivi Luik

3. THE HEATHER

Sad purple heather blazes wildly,
Capturing the last flickering sunlight.
And all is as ever:
As ever the meadows,
As ever the roads.
But burning over them, a planet aflame.

—trans. Ritva Poom

TE GRATIAS AGO, CREATOR UNIVERSI! (GLIESE—163)

Te gratias ago, Creator Universi!
Mihi dicesti: Tempus tuus in hoc patria finivit.
In hoc modo dixerunt de terra tua et nostra.
Mirabilis est, quod hoc audientes tristitia non sen-
tio tristitia.
Multae stellarum videbam.
Admiror et miror potui.
*Scio, ut tu infinitus es et in palma manus tuae magna
et caldae claudo oculos meus et accendus sum.*

Thank you, Creator of the universe!
You said to me: “Your time in this land is over.”
Thus they spoke about your land and ours.
It’s wonderful that I don’t feel sad when I hear sad
things.
I have seen many stars.
I have been able to admire and marvel.
Speaker: I know that you are infinite. In the palm
of your great warm hand I close my eyes and catch fire.

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*Scio ut mox videre, audire, sentire potuo quid
mirabilia,
Pater meus in patria tua,
Te gratias ago, Creator Universi!*

—Jaen Tammsalu

I know that I will see, hear, and feel something
marvelous
in your realm, O my Father.
Thank you, Creator of the Universe!

TSARIU NEBESNYI

Tsariu nebesnyi, Uteshiteliu, Dushe istinnyi,
Izhe vedze syi I vsia ispolniaiai,
Sokrovishche blagikh I zhizni Podatelliu,
Pridi i vselisia vny, I ochisti nas ot viakiia skverny,
I spasi Blazhe dushy nasha.

O HEAVENLY KING

O heavenly King, Comforter, Spirit of truth,
Who is everywhere present and fulfills all things,
Treasury of good things and giver of life,
Come and dwell in us, and cleanse us from all impurity,
and save our souls.

PRYJDITE, LIUDIYE

Slava Otsu i Synu, i Sviatomu Dukhu,
i nyne i prisno, I vo veky vekov, Amin.

COME, O PEOPLE

Glory to the Father, and to the Son, and to the Holy Spirit,
now and forever. Amen.

—*Please turn the page quietly*



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Pryjdite, liudiye, tryipostasnomu Bozhestvu
poklonynsia,
Synu vo Ottsi so Sviatym Dukhom:

Otets bo bezliten rody Syna,
soprysnosuschna, i soprestolna,
Y Dukh Sviati vi bo Ottsi
Synom sproslavlaiem:

Yemu zhe poklaniaiushchesia vsi hlaholem:
Sviati Bozhe, Sviati Kripki,
Izhe vsia sodiiavyi Synom,
I sprosheniem Sviatoho Dukha.

Sviati Bozhe, Sviati Kripki,
Imzhe Ottsi poznakhom,
I Dukh Sviati pryide v myr:

Sviati Bezsmertnyi, utishytelnyi Dushe,
Izhe ot Orts iskhodiai,
i na Syni pochyvaiai:

Come, o people, let us worship the Godhead
in three persons:
the Son in the Father, with the Holy Spirit:

For the Father timelessly begat the Son,
co-eternal and equal in majesty;
and the Holy Spirit was in the Father,
glorified with the Son;

All those who worship him say:
Holy God, Holy Almighty,
who created all things through the Son
and with the cooperation of the Holy Spirit.

Holy God, Holy Almighty,
through whom we have known the Father
and the Holy Spirit came into the world;

Holy Immortal, comforting Spirit,
who proceeds from the Father
and rests in the Son:



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Troitse Sviataya, Bozhe nash,
Slava Tebi.

—*Old Church Slavonic prayer*

O holy Trinity, our Lord,
glory to you!

—*trans. Yuliya Ilchuk*

MOLYTVA

Presviataia Bohorodytse, vyslukhaj nas.
Presviataia Bohorodytse, bud nam Zastupnytseiu.
Vsesylnoiu Tvojeiu rukoiu dopomozhy nam,
Peremohty vorohiv,
Shcho napaly na nas.

PRAYER

Blessed Virgin Mary, listen to us;
Holy Mother of God, be our intercessor.
Help us, with your almighty hand,
To defeat the enemies
who have attacked us.

—*trans. Gabriela Medvetska, Yuliya Ilchuk*

OI, U VYSHNEVOMU SADU

Oi, u vyshnevomu sadu tam soloveiko shchebetav,
Dodumu ya prosylasia, A vin mene vse ne Puskav.

OH, IN THE CHERRY ORCHARD

Oh, in the cherry orchard, a sparrow sang.
I wanted to go home, but you wouldn't let me.

Oi mylyi mi, a ya tvoia, Ziishla vechirniaia zoria.
Prosnetsia matinda moia, Bude pytat, de bula ya.

You're my darling and I'm yours; let me go, for
dawn is breaking.
My mother will wake up and ask where I've been.

—*Please turn the page quietly*

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A ty vii dai takyi otvit: Yaka chudova maiska nich.
Vesna ide, krasu nese, A tii krasi raddie vse.

—*Ukrainian folksong*

Well, you tell her that it was a lovely May night.
Spring is coming, and her beauty makes everyone happy.

—*trans. Steve Repa*

REVE TA STOHNE DNIPR SHYROKYI

Reve ta stohne Dnibr shyrokyi,
Serdytyj viter zavyva,
Dodolu verby hne vysoki,
Horamy khvyliu pidijma.

—*Taras Shevchenko, 1837*

THE MIGHTY RIVER DNIPRO ROARS

The mighty Dnipro roars and bellows,
The wind in anger howls and raves,
Down to the ground it bends the willows,
And mountain-high lifts up the waves.

—*trans. John Weir*

MOLYTVA ZA UKRAINU

Bozhe velykyi, yedynyi,
Nam Ukrayinu khrany,
Voli i svitu prominiam,
Ty yii osiny.

Svitlom nauky i znanntia,
Nas, ditey, prosvity,
V cyhstiy liubovi do krayu,
Ty nas, Bozhe, zrosty!

Molymos', Bozhe yedynyi,
Nam Ukrayinu khrany,
Vsi svoi lasky shchedroty,
Ty na liud nash zveryny.

Dai yomu vol'u, dai doliu,
Dai dobroho svitu, shchast'a,
Dai, Bozhe narodu,
i mnohaya lita!

—*Oleksandr Konysky, 1885*

PRAYER FOR UKRAINE

Lord, oh Great and Almighty,
Protect our beloved Ukraine,
Bless her with freedom and light
Of your holy rays.

With learning and knowledge,
Enlighten us, your children,
In pure and everlasting love
Let us grow, oh Lord.

We pray, oh Lord almighty,
Protect our beloved Ukraine.
Grant our people and country
All your kindness and grace.

Bless us with freedom,
Bless us with wisdom,
Guide us with kindness.
Bless us with good fortune forever.

—*trans. Dmytro Shostak*

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2023-2024 SEASON

CALIFORNIA BACH SOCIETY

PAUL FLIGHT, ARTISTIC DIRECTOR

APRIL 26-28, 2024

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Fridays at 8 pm in San Francisco · Saturdays at 8 pm in Palo Alto · Sundays at 4 pm in Berkeley

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CALIFORNIA BACH SOCIETY

A cornerstone of the Bay Area early music scene for more than 50 years, California Bach Society, under the direction of Paul Flight, is a 30-voice chamber choir known for finely wrought interpretations of Renaissance and Baroque music, accompanied by leading period instrumentalists. Each season, the choir performs four concert sets in San Francisco, Palo Alto, and Berkeley.

MISSION STATEMENT

California Bach Society presents professional caliber performances of choral music—often rarely performed masterpieces, primarily of the Baroque era. We strive to transcend place and time to create a human connection, welcoming all who yearn to share the healing and unifying power of this music.

VISION STATEMENT

California Bach Society recognizes that the music we perform belongs to everyone and honors both its historical context and its contemporary significance. We strive to create a culture of belonging by engaging performers and audiences of all backgrounds, inviting them to immerse themselves in the experience of this music.

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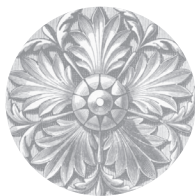
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