



Luminous Voices & Spiritus Chamber Choir

ARTEM VEDEL

Twelve Sacred Choral Concerti &
Divine Liturgy of St. John Chrysostom

NOTES

Composer Artem Vedel represents the apex of the choral concerto in the second half of the 18th century. His work marks the apogee of a new style in Ukrainian sacred music. Vedel's concerti are distinguished by original stylistics, perfectly executed choral textures, and the organic development of dramaturgical lines in composition. His *a cappella* works combine hallmarks of Italian Classical music and choral singing typical of the Ukrainian tradition.

In his works Vedel introduced an innovative tendency of "romanticizing" choral concerti within the tradition of Ukrainian *partesny* singing. Primarily this was reflected in his melodic development, where features of sacred chants, ancient Ukrainian liturgical monody, *partesny* choral works based on Ukrainian song folklore, and elements of secular genres are evident.

The defining trait of Vedel's vocal compositions is the lyrical and dramatic development of musical imagery. He interpreted canonical subjects through a poetization of subjective experiences. Without losing the contour of the religious subject matter, he concentrated on emotional, sometimes even sensorial aspects, especially in the slow movements.

Compared to the works of his contemporaries Dmytro Bortniansky and Maksym Berezovsky, Vedel's adherence to the Ukrainian national choral tradition is more pronounced. It was an innovation in Ukrainian sacred music in the second half of the 18th century. This combination of Classicism with the national particularities of music-making, especially melodic and modal-harmonic development, became the stylistic trend in Ukrainian national music in the 19th century.

Artem Vedel's special attention to the emotional aspect of a work and the individualization of the musical imagery differentiated his works from liturgical compositions by other composers of the period. His sacred concerti demonstrate his rethinking of traditional and stylistically established means of musical expression.

The composer's melodic basis was its "singability," inherent in old Ukrainian monody, which, in conjunction with vocal turns from folklore, signified its stylistic novelty. It can be argued that Vedel's works combined the traditions of *partesny* performance utilizing paradigms of Kyivan, *znamenny*, and other chants with elements of psalms, canticles, and art songs. Unlike Bortniansky and Berezovsky, Vedel composed works almost exclusively to canonical texts and primarily for performance during religious services.

The time in which Vedel lived and worked was marked by the systematic destruction of Ukrainian culture. The dismantling of Cossack institutions, the denial of almost all elements of political, military, and religious independence in the context of the total prohibition on national self-expression and crushing Russification all contributed to deformed cultural continuity in general, and in Ukrainian music in particular.

Artem Vedel infused sacred music with Ukrainian spirituality. Perhaps this was what later led to the composer's political imprisonment and a ban on the performance of his works.

According to the conductor and composer Alexander Koshetz, who was among the first in the early 20th century to revive Vedel's musical heritage, all his work was based on Ukrainian melodies. Koshetz wrote that Vedel "should be regarded as the first and greatest spokesperson of the national substance in Ukrainian church music."¹

Vedel's sacred concerti, in particular, are permeated with folk motifs. According to Ukrainian sacred music expert Pavlo Matsenko, in Vedel's compositions "melodies of historical and Cossack songs, dumas, folk lamentations, moral and lyrical psalms, canticles and motifs from the *Irmolo*"² are present. However, the composer did not resort to direct borrowing or quoting of folk songs, typical vocalization or specific

melodic turns. Instead, his musical vocabulary organically combined folk vocabulary, the tradition of Ukrainian sacred music and western European (mostly Italian) practice of composition.

Little remains of original materials and testimonies about Artem Vedel's life and work. This was the result of the composer's virtual imprisonment in an insane asylum, where he, at the personal order of the Russian tsar, spent the last nine years of his life. The publication and performance of his works were prohibited, resulting in many of them being lost. The absence of original manuscripts and primary sources about his life led to the marginalization of his legacy and a lack of awareness of his work's significance in the development of music in the second half of the 18th century.

Vedel's extant musical legacy consists of at least 20, possibly as many as 30, choral concerti, 12 of which have survived in his own autograph score (and which are featured on this recording), two Liturgies, an All-Night Vigil, three *irmoi* cycles, and various sacred choral works.³

The life and creative path of Artem Vedel, a composer of genius, singer, conductor, and teacher, was brutally interrupted. For many years his music was undeservedly forgotten. This gap of almost two centuries interfered with the organic development of Ukrainian sacred music.

Therefore, the restoration, performance, and interpretation of his works has exceptional significance for re-establishing historical justice and introducing Vedel's work into the context of world musical culture.

Artem Vedel (Vedelsky) was born in 1767 into a burgher family in Kyiv. Until 1787 he studied music and theoretical subjects at the Kyiv Academy. He had a beautiful voice, conducted a choir, and played the violin in the Academy orchestra. There is some evidence that during his studies Vedel's choral works were performed to acclaim. It is not surprising, therefore, that when a request for a talented scholar of church music came from Moscow, the choice fell on the young composer-conductor. Vedel spent four years (1788-92) in Russia, where he headed the cappella of the commander-in-chief. Not finding a place for his creative ambitions, the composer left Moscow, officially resigning for health reasons. Vedel moved back to Kyiv, where he taught for a short time at the Kyiv Academy. In early 1794 he accepted the invitation of General A. Levandinov to conduct a choir, entered military service and headed the corps choir in Kyiv as Kappellmeister. He also had the opportunity to work as a composer, and during this period he composed six sacred concerti, dated 1794-95. His works, first and foremost choral concerti, were becoming popular and were performed in the churches of the Russian Empire. A year later, in 1796, Vedel moved to Kharkiv, where he headed the choir of the local governor-general. There, in October-November 1796, Vedel completed the eighth and ninth choral concerti:

"Hear, O Lord, my voice" and "A preacher of the faith and a servant of the word." In the same year, he wrote the concerto "The Lord is my shepherd."

After the ascension of Paul I to the Russian throne, all cultural work was curtailed—military choirs, regimental orchestras, and other music centres were disbanded. Many administrative and music educational institutions were closed. In 1797 Vedel was stripped of employment and applied for dismissal from military service. The composer accepted an invitation to lead the Kharkiv governor's choir and to teach singing at the city's fiscal college. However, targeted attacks on culture—the closure of choruses and the opera house, censorship of religious music, the prohibition against performing sacred concerti in churches—prompted Vedel to leave Kharkiv, and in 1798 he returned to Kyiv. It was in this period that he wrote his concerti, "O God, the wicked are risen up against me" (No. 11) and "In my trouble I cried to the Lord" (No. 12).

Despite the official prohibition against the performance of sacred concerti in force in the Russian Empire since 1797, Vedel heard these works sung during services at Kyiv's St. Sophia Cathedral. It was perhaps the last time he heard his own music.

The following year of Vedel's life was one of tragedy and contradictions. In the winter of 1799 he tried to leave secular life and took vows at the

Kyiv Monastery of the Caves. Only a few months later, having lost faith in his surroundings and not finding peace of mind, he left the monastery and returned to his family's home, where, according to the memoirs of his father, he read a great deal, played the violin, and composed new works. He may have continued teaching at the Kyiv Academy.

In May 1799, on the basis of real or falsified writings about the Russian tsar, he was arrested and under the personal order of Paul I, Artem Vedel was imprisoned in an insane asylum "without release," that is, for life. Without an investigation or trial, Vedel, only 32 years of age, was incarcerated, denied paper, pen and ink, and forbidden to write or compose. The political motives of this persecution are indisputable.

Following the assassination of Paul I less than two years after Vedel's imprisonment, Alexander I ascended to the throne, and in 1801 many unjustly convicted prisoners were released under an amnesty. Vedel's sentence remained unchanged and, on the orders of the new Russian emperor, the composer was doomed to remain "in his present condition"⁴ in the St. Cyril Home for the Insane.

After nine years in prison, the fatally ill composer was released to die in his father's home. Of sound mind, physically broken, but not spiritually destroyed, Artem Vedel died in Kyiv on 26 July 1808 at the age of 41.

Even after Vedel's death, his works were forbidden to be printed or performed in churches. Despite censorship, his music was known from manuscripts and copies made by conductors of church choirs. Subsequently this led to discrepancies and the distribution of different versions and redactions of the originals.⁵ New recordings of the composer's choral works, coupled with the ongoing research of musicologists and chorus masters, are essential for a complete representation of Artem Vedel's work.

Although Vedel composed in various genres of choral music, the sacred concerto afforded him the opportunity to reveal his talent and compositional principles most fully. The 12 concerti featured on this recording date back to the second half of the 1790s and demonstrate his fluent command of classical polyphonic and contrapuntal techniques in choral writing. They combined innovative approaches to the interpretation of canonical musical expression, the scale of the cyclic form, and fundamentally new aspects of melodic and harmonic development in the musical fabric, which became the defining features of his unique style of choral writing.

Vedel's surviving choral works were set to religious texts and intended for performance by church choirs. Although his sacred concerti, like the works of Maksym Berezovsky in this genre, were set to Davidic psalms,

their musical reading was quite different. Vedel's deep religiosity and desire to adhere maximally to the traditional treatment of sacred works were not obstacles to his innovative and undogmatic interpretation of sacred music.

Scholars note that in their figurative and emotional musical elaboration of the text, Vedel's concerti can be classified as sacred works with appellations to secular music.⁶ The organic combination of musical and canonical textology, the penetration into the essence of verbal structural and syntactic elements, and the correspondence of semantic and prosodic accents all speak to Vedel's deep understanding of the fundamental stylistic and national foundations on which sacred works should be built.

The originality of his stylistics was diminished by publishers and copyists in the 19th century. "Improvements" were introduced by conductors according to their own ideas about canonical performance or in response to the capabilities of a given choir. Since the ban on the publication of Vedel's works lasted for a century, from 1799 to 1902, his works were subjected to corrections according to the "oral tradition" of unauthorized performances. Interference with the original concerti was often quite noticeable: tempi and modal textures were changed, and the formal structure of the works was altered through the fragmentation of the musical text or in the making of copies. The subjective treatment

of Vedel's works by church and amateur conductors resulted in the adaptation of concerti to the technical level of a given choir. This led to simplification of the musical text, which sometimes influenced rhythmic changes and "corrections" in how melodic lines were notated.⁷ Alexander Koshetz was one of the first Ukrainian conductors who tried to revive Vedel's work at the beginning of the 20th century. He noted that "the great technical difficulties of his solo parts, their broad aural sweep and the need for large choruses for performance make Vedel's works inaccessible for ordinary choirs."⁸

Even publications of the concerti made during the last century were not without the deficiencies of their predecessors.⁹ In view of this, the work of music scholars and conductors is especially important for the restoration of his choral concerti and the maximal approximation in performance to the musical source.¹⁰

The three-part **Concerto No. 1** (1794) is indicative of Vedel's choral writing. Dynamic development combined with a classically restrained form becomes the basis for the exposition and development of choral layers. Subtle lyricism and an elegiac expressiveness merge with virtuoso solo fragments and massive choral *tutti*. In this work Vedel utilized rhythmic leitmotifs, which contribute greatly to the "cementing" of the musical form. The composer used this principle actively in parts of other choral works as well.

The five-part **Concerto No. 2** (1794) is characterized by a contrasting juxtaposition of movements with a fairly Classical interpretation of the modal and harmonic texture. This work is unified by the tendency to “lyricize” the movements. There are certain associations with the art song and traditional song-like turns in the middle sections of the work. The thorough emotional development of the dominant musical image, especially in the slow movements, later became a hallmark of Vedel’s compositional style. Between the introduction and the last movement, the melodic and elegiac aspect changes dramatically. This is also facilitated by the dynamism of the vocal lines, using imitative polyphony in the development of the theme in fugue form. The dualism in the interpretation of the subjective aspect, by means of traditional formal development and polyphonic writing gives this concerto its unique emotional personification.

Concerto No. 3 (1795) is characterized by virtuoso vocal-choral technique and a contrasting development of its movements. As in his Cherubic Hymn, Vedel turns to melodic paradigms associated with the folk song or canticle traditions. It cannot be said that he used direct borrowing or quoted specific psalms, canticles or folklore sources. Rather, Vedel adapted stylistically revealing segments of the folk song tradition. These can be turns in cadence, rhythmic and harmonic constants, or even melodic vocalizations associated with *dumas* and women’s laments. These

elements in combination with the musical stylistics of 18th-century secular music mark one of Vedel’s most dramatic concerti. In Concerto No. 3, he introduced melodized recitatives similar to *dumas*, which in conjunction with repetitions and the combination of text fragments, created a flexibility in the formal construction of the work.

This three-movement concerto is an example of the organic synthesis of musical elements in Vedel’s works. It traces the stylistic features of Classicism (mostly in form and harmony), the Baroque (the treatment of the choral textures and the principles of development) and sentimentalism (melody and vocalization characteristic of everyday, folk-song sources). The work is highly lyrical, with minimal contrast between the three slow movements. Even the last section, characteristic of solemn hymns, does not come across as the antithesis of the meditative and contemplative type of melodism, which dominates the entire concerto.

Although Ukrainian composers of the 18th century had indisputably individual styles, some parallels between Vedel’s **Concerto No. 4** and choral works by Maksym Berezovsky are apparent. In the comparative analysis of their sacred concerti there emerges a common feature of “personalizing” the emotional aspect. A slender form combined with the logic of melodic and harmonic development gives this work a refined elegance. Ensemble fragments, which assume the function of a

full-fledged dramatic component, are based on the melodic turns inherent in secular genres. The vivid imagery of this concerto is associated with the formative features of the national choral style, which began to emerge in the second half of the 18th century, owing to the sacral musical heritage of Vedel, Bortniansky and Berezovsky.

Concerto No. 5 is an extension of the stylistic concepts established in concerti No. 1 and No. 3. This work has typological features of a lyrical and dramatic nature. The composer refers to the psalm text “Blessed is he that understandeth concerning the needy and the poor,” where the supplicant or pleading mood becomes dominant. Vedel uses a contrasting melodic call-and-response formula. The contrasting energy is programmed in the seed of the vocal line or an entire phrase, associated with the migrating melodic turns of *znamenny* chant. The crystallization of certain short melodic segments is finally used as a kind of leitmotif base for the melodic development of the work’s slow movements.

This principle becomes especially helpful in constructing large-scale concerti, such as the seven-movement **Concerto No. 6**. This work was written in 1796 to the text “Have mercy on me, O Lord, for I am weak” and counts among the greatest achievements in the sacred concerto. Its versatility almost breaks out beyond traditions of genre and style. The seven sections of the work are contrasting not only in their tempi and

formal characteristics (Adagio-Allegro-Adagio-Allegro vivace-Maestoso-Adagio-Allegro vivace), but the composer permeated the entire work with a pleading and sorrowful mood, which changed from a gentle lyricism (*dolce tranquillo*) to a dramatically rebellious character in the fourth, fifth, and final movements.

The internal cyclical construction of Vedel’s concerti is more mobile compared with choral works by Bortniansky or Berezovsky. He used multi-movement structures in his concerti, from three to seven sections. At the same time, the organizing typological principle to which Vedel adhered in most of the concerti was dramatic comparison or even the juxtaposition of lyrical psychology. While attempting to convey the moral nature of the conflict embodied in the religious texts, he simultaneously treated philosophical dualism as an individual aspect of universal humanistic canons.

Concerto No. 7, “Arise, O Lord,” which is not completely preserved, and **Concerto No. 8**, set to the text “Hear, O Lord, my voice,” were completed a few months apart in 1796. The latter, for all its active polyphonic texture, is dominated emotionally by a chamber-ensemble atmosphere. In its form and stylistic features, Concerto No. 8 is the most classically restrained.

Despite certain differences in the treatment of melodic and harmonic development, these two concerti have common features in their use

of monothematicism. The composer treats melodic lines, which have features of folk melody, as micro-thematic centres. By using these elements in different sections of the concerto with minimal changes, or with slight rhythmic or intonational variations, Vedel achieves the structural integrity of the work. Similar principles of “mini-leitmotivism” were used in Ukrainian *znamenny* chants of the 18th century. Quite often, short typological motifs and fragments, unlike established modes, became the formative blocks in works of this kind. A similar principle of melodic development was also emphasized by the researcher of Ukrainian sacred music Mykola Uspensky, who stressed that such fragments in *znamenny* chants “gradually came into general usage as motifs of certain church tones. They served as a kind of leitmotif for creating melodies for one tone or another.”¹¹

The tripartite **Concerto No. 9** (1796), “A preacher of the faith,” written to *stichera* of the Gloria, has a panegyric character. This work may have been written for the celebration of a particular event and has a solemn character. Concerti No. 9 and No. 10 both contain panegyric choruses of a theatrical and eulogistic nature. The virtuoso melodic development is analogous to the “instrumental” treatment of the choir, which was characteristic of the Baroque and early Classical periods.

The five-movement **Concerto No. 10** (1796), “The Lord is my shepherd,” set to the text of Psalm 23(22), is based on contrasting exposition and the further development of each movement through modulations in tempo, tone, mode and harmony. However, when comparing the tonal plans of all 12 concerti, only two of them were written in a major key, C Major. Among other common features that distinguish these two works is the magnitude of the choral composition. Concerti No. 9 and No. 10 were conceived as eight-voice choral scores for two choirs. Both compositions are built on sophisticated melodies. The balanced symmetry of each movement, together with the classical combination of tonal schemes, creates a sense of festive elevation. The arched placement of the ensemble parts in these works (in Concerto No. 10 it reaches nine parts) gives both concerti a sense of harmonic architectonics and perfection of form.

The last two known concerti by Artem Vedel are the apogee of his work in sacred choral music. In the textual part of **Concerto No. 11**, “O God, the wicked are risen up against me” (1796), the composer used the last stanzas of Psalm 86(85). The concentration, and to a certain extent, his subtly selective use of the text reveals another interesting tendency of Vedel’s final period. The composer reinforced the dramatic development of the work by concentrating on certain stanzas of the psalm. He also used the technique of repeating a rhythmic pattern in a different melodic line. Vedel focused attention on certain verbal fragments or even short

phrases. This technique is similar to the principle of *ostinato* repetition, which enriches the drama of a particular segment.

By actively introducing polyphonic techniques in developing the choral texture, Vedel constantly operated on the cusp of contrast, introducing solo and ensemble “interventions” into the main text of each of the four movements. A similar use of dramatic development, including figurative, rhythmic, melodic, tempo, and tonal juxtaposition, gave both concerti common features in the contrasting treatment of the cyclical choral concerto as a whole.

The large **Concerto No. 12**, “In my trouble I cried to the Lord” (1798), juxtaposes choral *tutti* and lyrical trios or choral duets. Vedel’s characteristic principle of using a thematic phrase-sentence finds new features in this work. He achieved a compact construction of forms through the introduction of common monothematic musical elements.

The stimulation of conflict through the combination of monological and lyrical episodes with fugal arrays in the four-voice choir reaches the level of a theatrical performance. Vedel gives the choral concerto features of the oratorio, with elements of an almost operatic presentation of the musical subject. I want to emphasize again that, unlike the output of Maksym Berezovsky and Dmytro Bortniansky—the authors of the first operas in

eastern Europe—Vedel did not create any works for the stage. However, the general tendency toward the intersection of stylistic elements in religious and “secular” genres manifested itself organically in Vedel’s sacred concerti. To a large extent, his works became the foundation on which the Ukrainian liturgical and secular musical culture of the 19th century continued to develop, albeit with great delays. His free command of contemporary techniques of choral writing, combined with innovations in adapting the particularities of Ukrainian melody, make Artem Vedel’s works a unique phenomenon in the context of world musical culture.

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References

1. Alexander Koshetz. *Pro ukrains'ku muzyku i pisniu* [About Ukrainian Music and Song] (Winnipeg: OKOP, 1942), 38.
2. Pavlo Matsenko. *Konspekt istoriï ukrains'koï tserkovnoï muzyky* [Compendium of the History of Ukrainian Church Music] (Winnipeg: St. Andrew's College, 1973), 49-50.
3. See Tetiana Husarchuk. *Anatovanyi pokazhchuk tvoriv Artema Vedelia* [Annotated Index of the Works of Artem Vedel] ed. A. Kutasevych (Kyiv: National Music Academy of Ukraine, 1997).
4. Lidiia Kornii. *Istoriia ukrains'koï muzyky* [History of Ukrainian Music] (Kyiv: M.P. Kots, 1998), 305. Also Vasyl Kuk. *Artem Lukianovych Vedel (Vedelsky), Materialy na dopomohu lektoru* [Artem Lukianovych Vedel (Vedelsky). Materials to Assist the Lector] (Kyiv, 1971), 15.
5. Today Artem Vedel's manuscripts are housed at the Manuscript Institute of the Vernadsky National Library of Ukraine (DA, no. 326).
6. M.M. Hordiichuk, ed. *Istoriia ukrains'koï muzyky* [History of Ukrainian Music] (Kyiv: Naukova Dumka, 1989), 203.
7. For example, in *Sbornik kontsertov dlia smeshannogo khora A. Vedelia i S. Degtiarëva* [Collection of Concertos for Mixed Choir by A. Vedel and S. Degtiarev], No. 7 (Petrograd: Alexander Nevsky Lavra, 1917).
8. Koshetz. *Pro ukrains'ku muzyku i pisniu*, 38-39.
9. For example, *Khorovye kontserty XVIII-nachala XIX vekov. M. Berezovskii, D. Bortianskii. A. Vedel* [Choral Concertos of the 18th-Early 19th Centuries. M. Berezovsky, D. Bortniansky, A. Vedel] (Kyiv: Muzychna Ukraina, 1988).
10. In particular, the works of Ihor Sonevytsky, who wrote the first monograph about Vedel in 1966; the research of Vasyl Kuk, Tetiana Husarchuk and scholars of the Academy of Sciences of Ukraine and the National Music Academy of Ukraine; conductors Viktor Ikonnyk, Wolodymyr Kolesnyk, Mykola Hobdych, Yevhen Savchuk, and other musicians popularizing Vedel's works.
11. Hordiichuk. *Istoriia ukrains'koï muzyky*, 206.

Editor's Note: With the exception of Psalm 23 (King James Version), English translations of the psalms are from the Douay-Rheims Bible. Spelling in the concerto texts reflects Vedel's manuscripts.

Choral Concerto No. 1

В молитвах неусыпающую Богородицу
Кондак на утрені Успіння Пресвятої Богородиці й Приснодіви Марії

The Birthgiver of God, who is constant in supplications
Kondak (Collect-Hymn) from the Matins on the Feast of the Dormition of the
Mother of God

Adagio

В молитвах неусыпающую
Богородицу, и в предстательствах
мира непреложное упование, гроб
и умерщвление не удержаста:

Andante

Якоже бо живота Матер к животу
представи,

Allegretto

Во утробу вселившийся
приснодѣвственную.

Adagio

The grave and death did not detain
the Birthgiver of God. She prays
perpetually and is our unfailing
hope of intercession;

Andante

For he transferred to life the
Mother of Life,

Allegretto

He who dwelt in the womb of the
ever-Virgin.



Choral Concerto No. 2

Спаси мя, Боже, яко внидоша води...

Псалом 68, стихи: 1, 4, 13, 3, 14, 17, 18, 19, 33

Save me, O God: for the waters are come...

Psalms 68 [69]: 2 [1], 5 [4], 14 [13], 4 [3], 14 [13], 17 [16], 18 [17], 19 [18], 33 [32]

Allegro; Allegro maestoso

1. Спаси мя, Боже, яко внидоша
воды до души моея.

4. Умножишася паче власъ главы
моея ненавидящии мя туне
укрѣпишася врази мои изгонящии
мя неправедно, ...

Adagio

13. Азъ же молитвою моею к
Тебѣ, Боже...

3. Утрудихся зовыи ...

14. ...во множествѣ милости Твоея
услыши мя, во истиннѣ спасенія
Твоего.

Allegro; Allegro maestoso

2 [1]. Save me, O God: for the waters
are come in even unto my soul.

5 [4]. They are multiplied above
the hairs of my head, who hate me
without cause. My enemies are
grown strong who have wrongfully
persecuted me:

Adagio

14 [13]. But as for me, my prayer is
to thee, O Lord...

4 [3]. I have laboured with crying; ...
14 [13]. ...In the multitude of thy
mercy hear me, in the truth of thy
salvation.

17. Услыши мя, Господи, яко
блага милост Твоя, по множеству
щѣдрот Твоих призри на мя.

Allegro

18. Не отврати лица Твоего от
отрока Твоего, яко скорблю, скоро
услыши мя.

Adagio

19. Вонми души моей, и избавію:
враг моих ради избави мя.

Allegro

33. Да узрят нищии и
возвеселятся.

17 [16]. Hear me, O Lord, for
thy mercy is kind; look upon me
according to the multitude of thy
tender mercies.

Allegro

18 [17]. And turn not away thy
face from thy servant: for I am in
trouble, hear me speedily.

Adagio

19 [8]. Attend to my soul, and
deliver it: save me because of my
enemies.

Allegro

33 [32]. Let the poor see and
rejoice.

Choral Concerto No. 3

Доколі, Господи, забудеши мя
Псалом 12, стихи: 1-6

How long, O Lord, wilt thou forget me
Psalm 12 [13]: 1-5 [6]

Andante

1. Доколя, Господи, забудеши мя
до конца? доколя отвращаєши
лице Твое от мене?
2. Доколя положу совѣты в души
моей, болѣзни в сердцѣ моем
ден и ноц?
доколя вознесетсѣ враг мой на
мя?

Adagio

3. Призри, услыши мя, Господи,
услыши, Боже мой: просвѣти очи
мои, да некогда усну в смерт.

Andante

1. How long, O Lord, wilt thou forget
me unto the end? How long dost
thou turn away thy face from me?
2. How long shall I take counsels in
my soul, sorrow in my heart all the
day?
3. How long shall my enemy be
exalted over me?

Adagio

4 [3]. Consider, and hear me, O
Lord, my God. Enlighten my eyes,
that I never sleep in death:

4. Да некогда речет враг мой:
укрѣпихся на него.
5. Стужающіи ми возрадуются а
ще подвижусѣ.

Andante

6. Азь же на милост Твою
уповах, возрадетсѣ сердце
мое о спасеніи Твоем: воспую
Господеви благодарѣвшему мнѣ, и
пою имени Господа вышняго.

5 [4]. Lest at any time my enemy
say: I have prevailed against him.
They that trouble me, will rejoice
when I am moved.

Andante

6 [5]. But I have trusted in thy
mercy. My heart shall rejoice in thy
salvation: I will sing to the Lord,
who giveth me good things: yea,
I will sing to the name of the Lord
the most high.



Choral Concerto No. 4

Пою Богу моему, пою дондеже есм

Пс. 145, 2; Пс. 141, 2; Пс. 26, 10; Пс. 37, 12; Пс. 26, 10; Пс. 65, 18; Пс. 4, 1; Пс. 39, 2-3; Пс. 71, 18-19

I will sing to my God as long as I shall be

Psalm 145 [146]: 2; Ps. 141 [142]: 3 [2]; Ps. 26 [27]: 10; Ps. 37 [38]: 12 [11]; Ps. 26 [27]: 10; Ps. 65 [66]: 19; Ps. 4: 2 [1]; Ps. 39 [40]: 3 [2], Ps. 39 [40]: 4 [3]; Ps. 71 [72]: 18-19

Maestoso

Пс. 145, ст. 2

Пою Богу моему дондеже есмъ,
восхваляю Господа в животъ моем.

Пс. 141, ст. 2

Пролію пред нимъ моленіе мое,
печал мою пред Ним възвѣщу.

Adagio

Пс. 26, ст. 10

Яко отец мой и мати моя
остависта мя,

Maestoso

Psalm 145 [146]:2

In my life I will praise the Lord: I will
sing to my God as long as I shall be.

Psalm 141 [142]: 3 [2]

In his sight I pour out my prayer,
and before him I declare my
trouble.

Adagio

Psalm 26 [27]:10

For my father and my mother have
left me:

Пс. 37, ст. 12

и ближніи мои от далече мене
сташа:

Пс. 26, ст. 10

Господ же воспріят мя,

Пс. 65, ст. 18

внят гласу моленія моего,

Пс. 4, ст. 1

и услыша молитву мою.

Allegro vivace

Пс. 39, ст. 2

И возведе мя от рова страстей,
і от брєнія тины, и постави на
камени нозѣ мои, и исправи
стопы моя.

Andante

Пс. 39, ст. 3

И вложи во уста моя пѣніе ново,
пѣсн Богу моему.

Allegro vivace

Пс. 71, ст. 18-19

Благословен Господ творяй
чудеса един. И благословенно
имя славы Его во вѣк и в вѣк вѣка.

Psalm 37 [38]:12 [11]

And they that were near me stood
afar off.

Psalm 26 [27]:10

But the Lord hath taken me up

Psalm 65 [66]:19

and hath attended to the voice of
my supplication.

Psalm 4:2 [1]

...and hear my prayer.

Allegro vivace

Psalm 39 [40]:3 [2]

And he heard my prayers, and
brought me out of the pit of misery
and the mire of dregs.

Andante

Psalm 39 [40]:4 [3]

And he put a new canticle into my
mouth, a song to our God.

Allegro vivace

Psalm 71 [72]:18-19

Blessed be the Lord ... who alone
doth wonderful things. And blessed
be the name of his majesty for ever.

Choral Concerto No. 5

Блажен разуміваяй на нища і убога

Псалом 40, стихи 1-2; Псалом 111, стихи 5, 7, 8, 9; Псалом 83, стихи 10-11

Blessed is he that understandeth concerning the needy and the poor

Psalm 40 [41]: 2-3 [1-2]; Psalm 111 [112]: 5-9; Psalm 83 [84]: 12-13 [11-12]

Adagio

Псалом 40

1. Блажен разуміваяй на нища и убога, в ден лют избавит его Господ.

2. Господ да сохранит его, и живит его, и да ублажит его на земли, и да не предаст его в руки врагов его.

Andante

Псалом 111

5. Благ муж щедра и дая, устроит словеса своя на судъ: яко в вѣк не подвижится.

Adagio

Псалом 40 [41]

2 [1]. Blessed is he that understandeth concerning the needy and the poor: the Lord will deliver him in the evil day.

3 [2]. The Lord will preserve him and give him life, and make him blessed upon the earth: and deliver him not up to the will of his enemies.

Andante

Псалом 111 [112]

5. Acceptable is the man that sheweth mercy and lendeth: he shall order his words with judgment:

7. От слуха зла не убоится.

8. Готово сердце его уповати на Господа, утвердися сердце его, не убоится дондеже возрит на враги своя.

9. Расточи, даде убогим, правда его пребывает во вѣк вѣка, рог его вознесетя в славу

Allegretto

Псалом 83

10. Яко милост и истину любит Господ, Бог благодат и славу дает.

Andante

11. Господ не лишит благих, ходящих не злобіем, Господи, Боже силь, блажен человек уповаяй на тя.

6. Because he shall not be moved for ever.

7. ...He shall not fear the evil hearing. His heart is ready to hope in the Lord: 8. His heart is strengthened, he shall not be moved until he look over his enemies.

9. He hath distributed, he hath given to the poor: his justice remaineth for ever and ever: his horn shall be exalted in glory.

Allegretto

Псалом 83 [84]

12 [11]. For God loveth mercy and truth: the Lord will give grace and glory.

Andante

13 [11-12]. He will not deprive of good things them that walk in innocence: O Lord of hosts, blessed is the man that trusteth in thee.

Choral Concerto No. 6

Помилуй мя, Господи, яко немощен есм
Псалом 6, стихи: 2-9

Have mercy on me, O Lord, for I am weak
Psalm 6: 3-11 [2-10]

Adagio

2. Помилуй мя, Господи, яко
немощеш есмъ: исцѣли мя,
Господи, яко смятошася кости
моя, и душа смятается зѣло, и Ты,
Господи, доколь?
3. Обратися, Господи, избави
душу мою, спаси мя ради
милости Твоея.

Allegro

4. Яко нѣст в смерти поминаяй
Тебе, во адѣ же кто исповѣтся
Тебѣ?

Adagio

3 [2]. Have mercy on me, O Lord,
for I am weak: heal me, O Lord, for
my bones are troubled.
4 [3]. And my soul is troubled
exceedingly: but thou, O Lord, how
long?
5 [4]. Turn to me, O Lord, and
deliver my soul: O save me for thy
mercy's sake.

Allegro

6 [5]. For there is no one in death
that is mindful of thee: and who
shall confess to thee in hell?

Adagio

5. Утрудихся въздыханіи моими,
измыю на всяку ноц ложе мое,
слезами моими постелю мою
омочу.

Allegro vivace

6. Смятается от ярости око мое:
обетшах во всѣх вразѣх моих.

Maestoso

7. Отступите от мене вси
дѣлающіи беззаконіе,

Adagio

яко услыша Господ глас моления
моего.

8. Господ молитву мою пріять.

Allegro vivace

9. Да постыдятся и смятутся вси
врази мои, да возвратятся, и
устыдятся зѣло вскорѣ.

Adagio

7 [6]. I have laboured in my
groanings, every night I will wash
my bed: I will water my couch with
my tears.

Allegro vivace

8 [7]. My eye is troubled through
indignation: I have grown old
amongst all my enemies.

Maestoso

9 [8]. Depart from me, all ye
workers of iniquity:

Adagio

For the Lord hath heard the voice
of my weeping.
10 [9]. ... the Lord hath received my
prayer.

Allegro vivace

11 [10]. Let all my enemies be
ashamed, and be very much
troubled: let them be turned back,
and be ashamed very speedily.

Choral Concerto No. 7

Воскресни, Господи, да судятся язици пред Тобою
Псалом 9, стих 18

Arise, O Lord, let the gentiles be judged in thy sight
Psalm 9 [10]: 18

Allegro maestoso
18. Суди сиру, смиренну, да не
приложит ктому величатися
человѣк на земли.

Allegro maestoso
18. To judge for the fatherless and
for the humble, that man may no
more presume to magnify himself
upon earth.



Spiritus Chamber Choir
Photo: Dallas Southcott

Choral Concerto No. 8

Услиши, Господи, глас мой
Псалом 26, стихи: 7, 8, 5, 6, 4, 9

Hear, O Lord, my voice
Psalm 26 [27]: 7, 8, 5, 6, 4, 9

Adagio

7. Услыши, Господи, глась мой,
имже воззвахъ, помилуй мя, и
услыши мя.
8. Тебъ рече сердце мое: Господа
взыщу, взыска Тебъ лице мое,
лица Твоего, Господи, взыщу.

Allegro affettuoso

5. Яко скры мя в селеніи своем, в
ден зол моих, покры мя в тайнъ
селенія соего, на камен вознесе
мя.
6. И нынѣ се вознесе главу мою
на враги моя.

Adagio

7. Hear, O Lord, my voice, with
which I have cried to thee: have
mercy on me and hear me.
8. My heart hath said to thee: My
face hath sought thee: thy face, O
Lord, will I still seek.

Allegro affettuoso

5. For he hath hidden me in his
tabernacle; in the day of evils, he
hath protected me in the secret
place of his tabernacle.
6. He hath exalted me upon a rock:
And now he hath lifted my head
above my enemies.

Largo

4. Єдино просих от Господа,
то взыщу, еже жити ми в дому
Господни вся дни живота моего,
зрѣти ми красоту Господню, и
посѣщати храм святой Єго.

Allegro vivace

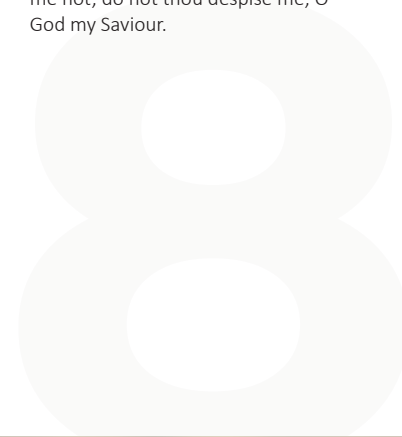
9. Не отврати лица Твоего от
мене, и не уклонися гнѣвом от
раба Твоего, помощник мой буди,
и не отрини мене, и не остави
мене, Боже спасителю мой.

Largo

4. One thing have I asked of the
Lord, this will I seek after; that I
may dwell in the house of the Lord
all the days my life. That I may see
the delight of the Lord, and may
visit his temple.

Allegro vivace

9. Turn not away thy face from me;
decline not in thy wrath from thy
servant. Be thou my helper, forsake
me not; do not thou despise me, O
God my Saviour.



Choral Concerto No. 9

Проповідника віри і слугу слова
Стихира на літї святїшого і всехвального апостола Андрія Первозванного

A preacher of the faith and a servant of the word
Stichera (Hymn) from the Feast of the Apostle Andrew, the First-Called

Allegro vivace

Проповѣдника вѣры, и слугу
Слова, Андрея восхвалим; той бо
из глубины челоуѣки уловляет,
вмѣсто трости крест в руках
держа и яко уже метая силу,
возводит души от лести вражїя.

Andante

И приносит Господеви дар
благопрїятен, того вѣрнїи с ликом
ученик Христовых восхвалим, да
молятся Ему:

Allegro vivace

Яко да милостив будет в ден
судный.

Allegro vivace

A propagator of the faith, and a
servant of the word, Andrew we exalt;
he who captivates from the depths of
man, instead of a cane holds a cross in
his hands, and wielding power, leads
souls away from cunning deception.

Andante

And bringing to the Lord a gracious
gift: his faithful, together with
the community of the disciples of
Christ, we exalt and pray to Him.

Allegro vivace

May He on the day of judgment be
merciful.



Choral Concerto No. 10

Господь пасет мя
Псалом 22, стихи: 1-6

The Lord is my shepherd
Psalm 23 [22]: 1-6

Allegro maestoso

1. Господь пасет мя и ничтоже мя лишит.
2. На мѣсть злачнѣ, тамо всели мя на водѣ покойнѣ воспита мя.

Adagio

3. Душу мою обрати, настави мя на стези правды, имѣнѣ ради Своего.

Allegro affettuoso

4. А ще бо и пойду посредеѣ съни смертныя, не убоюся зла, яко Ты со мною еси, жезл Твой и палица Твоя, та мя утѣшиста.

Allegro maestoso

1. The Lord is my shepherd; I shall not want.
2. He maketh me to lie down in green pastures: he leadeth me beside the still waters.

Adagio

3. He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.

Allegro affettuoso

4. Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff comfort me.

Adagio

5. Уготовал еси предомною трапезу, сопротив стужающим мнѣ, умастил еси елеем главу мою, и чаша Твоя упоявающи мя яко державна.

Allegro vivace

6. И милост Твоя, Господи, поженет мя вся дни живота моего, и еже вселитимися в дом Господен, в долготу днѣй.

Adagio

5. Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.

Allegro vivace

6. Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

Choral Concerto No. 11

Боже, заклопеступниці восташа на мя
Псалом 85, стихи: 14-17

O God, the wicked are risen up against me
Psalm 85 [86]: 14-17

Andante

14. Боже, заклопеступниці
восташа на мя, и сонмъ
державныхъ взыскаша душу мою,
и непередложиша Тебе пред
собою.

15. И Ты, Господи Боже мой,
щедрый и многомилостивый,
долготерпеливый и истинный.

Allegro affettuoso

16. Призри на мя и помилуй мя,
дажд державу отроку Твоему, и
спаси сына рабы Твоея.

Andante

14. O God, the wicked are risen up
against me, and the assembly of
the mighty have sought my soul:
and they have not set thee before
their eyes.

15. And thou, O Lord, art a God
full of compassion, and merciful,
patient, and of much mercy, and
true.

Allegro affettuoso

16. O look upon me, and have
mercy on me: give thy command to
thy servant, and save the son of thy
handmaid.

Adagio

17. Сотвори со мною знаменіе во
благо, и да видят ненавидящі
мя, и постыдятся:

Allegro assai

Яко Ты, Господи, помог ми, и
утѣшил мя еси.

Adagio

17. Shew me a token for good: that
they who hate me may see, and be
confounded,

Allegro assai

Because thou, O Lord, hast helped
me and hast comforted me.

Choral Concerto No. 12

Ко Господу, внегода скорбіти ми
Псалом 119, стихи: 1-7

In my trouble I cried to the Lord
Psalm 119 [120]: 1-7

Adagio

1. Ко Господу, внегода скорбѣти ми,
воззвах и услыша мя.
2. Господи, избави душу мою от
устен неправедных, и от языка
льстива.
3. Что дастся тебѣ, или что
приложится тебѣ к языку льстиву.

Allegretto

4. Стрѣлы силнаго из ощенны со
углми пустынными.

Adagio

1. In my trouble I cried to the Lord:
and he heard me.
2. O Lord, deliver my soul from
wicked lips, and a deceitful tongue.
3. What shall be given to thee, or
what shall be added to thee, to a
deceitful tongue?

Allegretto

4. The sharp arrows of the mighty,
with coals that lay waste.

Andante

5. Увы мнѣ! Яко прише́лствіе мое
продолжися, вселихся в селеніи
Кидарскими.
6. Много прише́лствова душа
моя: с ненави́дящими мира бѣх
мирен.

Allegro maestoso

7. Єгда глаголах им, боряху мя
туне.

Andante

5. Woe is me, that my sojourning
is prolonged! I have dwelt with the
inhabitants of Cedar:
6. My soul hath been long a
sojourner.
7. With them that hated peace I
was peaceable:

Allegro maestoso

- When I spoke to them they fought
against me without cause.

Divine Liturgy of St. John Chrysostom

1. Ектенія та Херувимська | Ektenia and Cherubic Hymn

Господи, помилуй. Господи,
помилуй. Тебѣ, Господи. Аминь.

Иже херувімы тайнѣмъ образующе,
и животворящей Троицѣ
трисвѣтлѣ пѣснь припѣвающе,
всякое нынѣ житейское ѡложимъ
попеченіе.
Аминь.

Яко да Царя всѣхъ подимемъ,
ангельскими невидимѣмъ
доруносима чинми. Аллилуїа,
аллилуїа, аллилуїа.

Lord, have mercy. Lord, have mercy.
To you, O Lord. Amen.

Let us who mystically represent the
cherubim and sing the thrice-holy
hymn to the life-giving Trinity, now
lay aside all cares of life.

Amen.

That we may receive the King of
all, escorted invisibly by ranks of
angels. Alleluia, alleluia, alleluia.

2. Милость мира | The mercy of peace

Милость мира, жертву хваленія.

И со духомъ твоимъ.

Имамы ко Господу.

Достойно и праведно есть
покланатисѣ Отцу и Сыну
и Свѣтому Духу, Троицѣ
единосущнѣй и нераздѣльнѣй.

Свѣтъ, свѣтъ, свѣтъ Господь
саваѡѡъ, исполнь небо и земля
славы Твоеѣ: ѡсанна въ вышнихъ,
благословенъ градый во имя
Господне, ѡсанна въ вышнихъ.

Аминь. Аминь.

Тебе поемъ, Тебе благословимъ,
Тебѣ благодаримъ, Господи, и
молимтисѣ, Боже нашъ

The mercy of peace, the sacrifice
of praise.

And with your spirit.

We have lifted them to the Lord.
It is right and just to worship the
Father and the Son and the Holy
Spirit, the Trinity one in being and
undivided.

Holy, holy, holy Lord of Sabaoth,
heaven and earth are full of your
glory! Hosanna in the highest!
Blessed is he who comes in the name
of the Lord. Hosanna in the highest!

Amen. Amen.

We sing of you, we bless you, we
thank you, O Lord, and we pray to
you, our God.

3. Достойно есть | It is fitting

Достойно есть яко воистинну
блажити тѧ, Богородицу,
присноблаженную и
пренепорочную и Матерь Бога
нашего. Честнѣйшую херувимъ
и славнѣйшую безъ сравненїа
серафимъ, безъ истлѣнїа
Бога Слова рождшую, сущую
Богородицу, тѧ величаемъ.

4. Отче наш | The Lord's Prayer

Отче нашъ, иже еси на небесѣхъ,
да святится имя Твое: да прїидеть
царствїе Твое: да будетъ воля
Твоя, яко на небеси, и на земли.
Хлѣбъ нашъ насущный даждь
намъ днесь: и остави намъ долги
наша, якоже и мы оставляемъ
должникомъ нашимъ: и не введи
насъ во искушенїе, но избави
насъ ѿ лукаваго.

It is truly right to bless you, O God-
bearing One, as the ever-blessed
and immaculate Mother of our
God. More honorable than the
cherubim and by far more glorious
than the seraphim; ever a virgin,
you gave birth to God the Word, O
true Mother of God, we magnify
you.

Our Father, who art in heaven,
hallowed be thy name. Thy
kingdom come. Thy will be done on
earth as it is in heaven. Give us this
day our daily bread; and forgive us
our trespasses as we forgive those
who trespass against us. And lead
us not into temptation, but deliver
us from evil.

5. Да исполнятся уста наша | May our mouths be filled with your praise

Да исполнятся уста наша
хваленїа Твоего, Господи, яко
да поемъ славу Твою, яко
сподобилъ еси насъ причаститисѧ
святимъ Твоимъ божественнымъ,
безсмертнымъ и животворящимъ
тайнамъ: соблюди насъ во Твоей
святости, весь день поучатисѧ
правдѣ Твоей. Аллилуїа, аллилуїа,
аллилуїа.

May our mouths be filled with your
praise, O Lord, that we may sing of
your glory. For you made us worthy
to partake of your holy, divine,
immortal, and life-giving mysteries.
Preserve us in your holiness that we
may meditate all the day upon your
justice. Alleluia, alleluia, alleluia.



TIMOTHY SHANTZ, conductor

Timothy Shantz is a conductor, choral collaborator, tenor soloist, and teacher. He is the founder and Artistic Director of Calgary's professional choir, Luminous Voices, and the Director of Choral Activities at the University of Alberta's Department of Music. Choirs in Calgary flourished during Timothy's leadership as Chorus Master for the Calgary Philharmonic Orchestra and Artistic Director of Spiritus Chamber Choir. Kenneth DeLong of the *Calgary Herald* wrote: "It is hard to believe that it has been a full decade since Timothy Shantz became the chorus master of the CPO Chorus. During this decade, Shantz, always energetic and full of initiative, has transformed the choral life of the city." As a conductor, Timothy is recognized for the breadth of his work, from early music to contemporary works, and virtuoso unaccompanied choral music as well as large choral-orchestral masterpieces. Under his direction, both Luminous Voices and Spiritus Chamber Choir have earned national choral awards, including Outstanding Choral Recording (Luminous Voices 2016 and 2018), and the Healey Willan Grand Prize (Spiritus Chamber Choir 2017 and 2013).

Timothy Shantz has several recordings, including *Sea Dreams*, featuring music by Peter-Anthony Togni (2020), Zachary Wadsworth's *The Far West* (2016), of which Joshua Kosman of the *San Francisco Chronicle* wrote "beautifully sung, as everything here is, by the aptly named Luminous Voices," and *Mendelssohn's Te Deum* (2015) with Luminous Voices, as well as James MacMillan's *Seven Last Words* (2014), *All the Stars Looked Down* (2012), and *Of Stars and Solitude* (2010) with Spiritus Chamber Choir. Timothy holds a Doctor of Music degree in Choral Conducting from Indiana University Jacobs School of Music with a dissertation analyzing the unaccompanied choral work *Sun-Dogs* by composer James MacMillan.

LUMINOUS VOICES

"Few musical experiences are more beautiful than a choir that sings as well as this one."

—Kenneth DeLong, *Calgary Herald*

Luminous Voices, Calgary's professional chamber choir, was founded in 2012 by conductor and Artistic Director Timothy Shantz. The choir unites local, national, and international artists and organizations to illuminate choral music of the past and present, spanning cultures and traditions. Luminous Voices engages audiences in Calgary and beyond through exceptional sonic experiences encompassing live and virtual performances, recordings, workshops, new commissions by contemporary composers, and community education and development. The choir's most recent commercial recording is *Sea Dreams* featuring music by Peter-Anthony Togni, released in July 2020 on the Leaf Music label. Prior recordings include *The Far West* (2016) and *Mendelssohn's Te Deum* (2015). Of *The Far West*, Joshua Kosman of the *San Francisco Chronicle* wrote "beautifully sung, as everything here is, by the aptly named Luminous Voices under Timothy Shantz." *The Far West* was awarded the 2018 National Choral Award for Outstanding Choral Recording from Choral Canada. The ensemble's first recording, *Mendelssohn's Te Deum*, was awarded the same recognition in 2016.

LUMINOUS VOICES

SOPRANO

Julie Crouch
Nina Hornjatkevyc
Benila Ninan
Katie O'Brien +
Monique Olivier *
Hannah Pagenkopf +
Kathleen Warke

ALTO

Taylor Berry +
Aoife Bonaventura +
Julie Freedman-Smith *
Joanna Henry +
Anna-Marie Koszarycz
Julia Millen
Meghan Prescott
Sara Staples *
Patricia Thompson

TENOR

Boyd Hansen
Stuart MacQuarrie +
Oliver Munar
Caleb Nelson *
David Sawatzky
David Vanderwal

BASS

Nicholas Allen +
Aaron Bartholomew
Graham Fast *
Dave Latos
Wes Nickel *
Leonard Ratzlaff *
David Schey
Paul Speiser

* August 25-27, 2014 only (Concerti I through VIII)
+ January 1-3, 2016 only (Concerti IX, XI, XII)

SPIRITUS CHAMBER CHOIR

“Quality attracts—and for lovers of fine choral music, Spiritus Chamber Choir has come to mean refinement, poise and rich expression in choral singing.” – *Calgary Herald*

Spiritus Chamber Choir is an internationally award-winning amateur choir founded in 1995, based in Calgary, Alberta, Canada. Spiritus has been recognized both nationally and internationally for its high-quality performances, musicianship, and unique collaborations. Spiritus is committed to excellence in choral music, performing for music lovers in Calgary and surrounding areas.

Concert programming by the choir portrays a broad range of repertoire. In addition to performing choral classics, the choir has commissioned works by Canadian composers Allan Bevan, Georgina Craig, Quenten Doolittle, Jeff Enns, George Fenwick, and Zachary Wadsworth. Spiritus also collaborates regularly with such diverse groups as the Calgary Philharmonic Orchestra, Calgary Opera, New Works Calgary, Old Trout Puppet Workshop, Early Music Voices/VoiceScapes, and Pro Coro Canada, as well as many local choirs including The Calgary Renaissance Singers &

Players, The Calgary Girls Choir, Cantare Children’s Choir, EnChor Chamber Choir, and Mount Royal Kantorei, to name a few.

Among its many accolades, Spiritus was twice awarded the prestigious Healey Willan Prize from the Canada Council for the Arts at the National Competition for Amateur Choirs (2013, 2017). In 2014 the choir earned second prize at the Fleischmann International Trophy Competition in Cork, Ireland. At the same competition, Spiritus won the Heinrich Schütz Perpetual Trophy for the best performance of a work by the German composer. In May 2011, at the Florilège Vocal de Tours International Choral Competition (Tours, France), Spiritus won the Ministry of Culture prize for the best performance of a work by a French composer.

Spiritus has produced five recordings, including *James MacMillan’s Seven Last Words from the Cross* (2014), *All the Stars Looked Down* (2012), *Of Stars and Solitude* (2010), *Never the Same River Twice* (2001), and *Crossing Bridges* (1999).

SPIRITUS CHAMBER CHOIR

SOPRANO

Dawn Coulter
Julie Crouch
Lindsay Weryshko
Anne Heinemeyer
Mar James
Nina Hornjatkevyc
Carol Nickel
Katie O'Brien
Monique Olivier
Kim Reinhart
Kathleen Warke
Bonnie Woelk

ALTO

Katherine Duncan
Kathy Hanna
Anna-Marie Koszarycz
Diep Lipkind
Julia Millen
Meghan Prescott
Donna Rupporell
Marian Zekulin

TENOR

Heather Gamber
Boyd Hansen
Oliver Munar
Paul Newman
Rod Olson
John Partridge
Mark Ross
Dallas Southcott
Dennis Voth
Zachary Wadsworth

BASS

Aaron Bartholomew
Jamie Bertram
Graham Fast
Bryan Hryciw
David Latos
Wes Nickel
Colin Redekop
David Schey
Jose-Manuel Serrano
Tom Van Hardeveld

June 22-24, 2014 (Concerto X & Divine Liturgy of St. John Chrysostom)



Timothy Shantz

SOLOISTS

CONCERTO I

Nina Hornjatkevyc, soprano
Monique Olivier, soprano
Patricia Thompson, alto
Oliver Munar, tenor
David Vanderwal, tenor
Leonard Ratzlaff, bass

CONCERTO II

Benila Ninan, soprano
Monique Olivier, soprano
Sara Staples, alto
Patricia Thompson, alto
Oliver Munar, tenor
David Vanderwal, tenor
Leonard Ratzlaff, bass

CONCERTO III

Benila Ninan, soprano
Sara Staples, soprano
Patricia Thompson, alto
David Vanderwal, tenor
Oliver Munar, tenor
Paul Speiser, bass
Leonard Ratzlaff, bass

CONCERTO IV

Julie Crouch, soprano
Benila Ninan, soprano
Meghan Prescott, alto
Anna-Marie Koszarycz, alto
Oliver Munar, tenor
David Vanderwal, tenor
Paul Speiser, bass

CONCERTO V

Nina Hornjatkevyc, soprano
Meghan Prescott, alto
Anna-Marie Koszarycz, alto
David Vanderwal, tenor
Oliver Munar, tenor
Paul Speiser, bass

CONCERTO VI

Julie Crouch, soprano
Patricia Thompson, alto
David Vanderwal, tenor
Oliver Munar, tenor
Leonard Ratzlaff, bass

CONCERTO VII

Nina Hornjatkevyc, soprano
Anna-Marie Koszarycz, alto

CONCERTO VIII

Kathleen Warke, soprano
Monique Olivier, soprano
Sara Staples, alto
David Vanderwal, tenor
Oliver Munar, tenor
Paul Speiser, bass

CONCERTO IX

CHOIR 1

Nina Hornjatkevyc, soprano
Julie Crouch, soprano
Aoife Bonaventura, alto
Oliver Munar, tenor
Boyd Hansen, tenor
Paul Speiser, bass

CHOIR 2

Kathleen Warke, soprano
Benila Ninan, soprano
Patricia Thompson, alto
David Vanderwal, tenor
David Sawatzky, tenor
Aaron Bartholomew, bass

CONCERTO X

CHOIR 1

Nina Hornjatkevyc, soprano
Monique Olivier, soprano
Julia Millen, alto
Meghan Prescott, alto
Boyd Hansen, tenor
Jose-Manuel Serrano, bass
Aaron Bartholomew, bass
Bryan Hryciw, bass
Dave Latos, bass

CHOIR 2

Kim Reinhart, soprano
Kathleen Warke, soprano
Julia Millen, alto
Kathy Hanna, alto
Oliver Munar, tenor
Jamie Bertram, bass
Graham Fast, bass

CONCERTO XI

Nina Hornjatkevyc, soprano
Julie Crouch, soprano
Meghan Prescott, alto
Oliver Munar, tenor
David Vanderwal, tenor
Paul Speiser, bass
Wes Nickel, bass

CONCERTO XII

Nina Hornjatkevyc, soprano
Benila Ninan, soprano
Patricia Thompson, alto
Oliver Munar, tenor
Paul Speiser, bass

Divine Liturgy of

St. John Chrysostom

1. Ektenia & Cherubic Hymn

Mar James, soprano
Kathleen Warke, soprano
Kathy Hanna, alto
Timothy Shantz, tenor
Boyd Hansen, tenor
Wes Nickel, bass

2. The mercy of peace

Julie Crouch, soprano
Julia Millen, alto
Boyd Hansen, tenor

3. It is fitting

Kim Reinhart, soprano
Monique Olivier, soprano
Julia Millen, alto
Boyd Hansen, tenor
Jose-Manuel Serrano, bass

4. The Lord's Prayer

Nina Hornjatkevyc, soprano
Meghan Prescott, alto
Jamie Bertram, bass

5. May our mouths be filled with your praise

Nina Hornjatkevyc, soprano
Kathy Hanna, alto
Wes Nickel, bass





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Lilea Wolanska

Lada Hornjatkevyc

Melanie Turgeon

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judged in your sight"
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