

Dear Friends!

Our world and times are changing faster than ever. Unfortunately, our era of technological progress is not bringing us any closer to genuine knowledge, faith, truth, goodness, creativity or peace.

In fact, more often and more profoundly, we are moving away from all that is important, essential, and meaningful; we are losing our ability to understand each other and to relate to each other.

But we are people, and we must not be strangers or especially enemies no matter where we live. After all, we are one family on this fragile Earth. It is our duty to remember this and to strive to understand, love and accept each other – to experience truth with our whole heart, and to bring love, life and light to this world!

Now more than ever, it has become increasingly important for us to be responsible for the future, for our common future!

Music is an enchanting and mysterious language bestowed upon us from above, that gives us the opportunity to hear and comprehend our unity, to experience feelings in common, to open our souls.

It is with great and deep hope that we present to you this new “CREDO” program, in which we are uniting epochs, cultures, religions, languages and peoples.

May music always open our hearts!

Part 1

1. Antonio Lotti (1667-1740) “Miserere”

“Miserere mei, Deus: secundum magnam misericordiam tuam.”

Translation from the 1662 [Book of Common Prayer](#): “Have mercy upon me, O God, after Thy great goodness”

2. Hans Leo Hassler (1564-1612) “Cantate Domino”

Psalm 98 ([Greek](#) numbering: *Psalm 97*) is one of the [psalms](#) in the [biblical Book of Psalms](#).

One of the Royal Psalms, [Psalm 93-99](#), praising God as the King of His people.

3. Wolfgang Amadeus Mozart (1756-1791) “Ave Verum”

is a [motet](#) in [D major](#) ([K. 618](#)), written by [Wolfgang Amadeus Mozart](#) for Anton Stoll, a friend of Mozart and [Joseph Haydn](#). Stoll was the musical coordinator in the parish of [Baden bei Wien](#), near Vienna. This setting of the [Ave verum corpus](#) text was composed to celebrate the feast of [Corpus Christi](#); the autograph is dated 17 June 1791.

4. Anton Bruckner (1824 – 1896) “Ave Maria”

is a sacred [motet](#) a setting of the [Latin](#) prayer [Ave Maria](#). [Anton Bruckner](#) composed it in Linz in 1861 and scored the short work in [F major](#) for seven unaccompanied voices. The piece, sometimes named an [Offertorium](#), was published in Vienna in 1867.

5. «Beautiful Savior» by Author Unknown, 1677 (arr. Kirill Sokolov)

Translated by Joseph A. Seiss (1823-1904)

6. Randall Thompson (1899-1984) “Alleluia“

Thompson wrote that the Alleluia is a very sad piece. The word "Alleluia" has so many possible interpretations. The music in my particular Alleluia cannot be made to sound joyous. It is a slow, sad piece, and...here it is comparable to the Book of Job, where it is written, "The Lord gave and the Lord has taken away. Blessed be the name of the Lord."

7. Francis Poulenc (1899-1963) “O Magnum Mysterium”

(arr. Kirill Sokolov) is a [responsorial chant](#) from the [Matins of Christmas](#)
English translation: O great mystery, and wonderful sacrament, that animals should see the new-born Lord, lying in a manger! Blessed is the Virgin whose womb was worthy to bear our Saviour, Jesus Christ. Alleluia!

8. Sergei Rachmaninoff (1873-1943) “The Mother of God incessantly in prayer” (arr. Kirill Sokolov)

Early choral work, "Concerto for Choir" written in 1893. Apparently it was never assigned an Opus number. The Mother of God incessantly in prayer interceding for the world, a certain hope; doing away with the grave and killing. You are surely the mother of the living One, until life passes away. Inspired in your womb, ever virgin.

9. Naomi Shemer (1930-2004) “Jerusalem of Gold” (arr. Jakov Dubravin)

written in 1967, became an unofficial second anthem after [Israel](#) won the [Six-Day War](#) that year and reunited [Jerusalem](#)

Part 2

1. «The men working on his garden» Humorous song about Zachary plowing his garden. Zachary plowed his garden and asked young ladies to sow and to weed the flax. They pricked their little white hands, they cursed him, but even more so did his wife. So he bought some pretty little shoes for another man's wife, and for his own just plain bark sandals.

2. «Black Raven» adapted by A.Michailov

Black raven, why are you wheeling,
Over my head circling low?
Ever will your prey elude you.
Raven black, I am not yours!

Why do you spread wide your talons,
Over my head circling low?
Or do you sense prey beneath you?
Raven black, I am not yours!

Take my shawl, now stained with red blood,
To my darling, dearly loved.
Say to her that she is free now:
To another I am wed.

Fly you now, off to my homeland,
And say to my mother dear,
Say to her, my darling mother,
That for Fatherland I fell.

3. «Barynya» is a fast [Russian folk dance](#) and [music](#). The word barynya was used by simple folk as a form of address to a woman of higher class, a feminine form for the word "barin", landlord. The Barynya dance is an alternation of [chastushkas](#) or song-patter and frenetic dancing. The dancing was without special choreography and consisted mainly of fancy stomping and traditional Russian squatwork – knee bending

4. «Moscow Nights» is a [Russian](#) song, one of those best known outside its homeland. The song was originally created as "Leningrad Nights" by composer [Vasily Solovyov-Sedoi](#) and poet [Mikhail Matusovsky](#) in 1955 (when both had well-established careers), but at the request of the [Soviet Ministry of Culture](#), this song was [transliterated](#) as "Moscow Nights".

5. «I Will Go To The Valley» "I will go to the wide valley, pick a wine grape; and flowers to weave a wreath. I'll throw myself on the lad's lap, gaze at him and ask him sweetly, 'Do you love me? Do you not?' 'Love you maybe not,' says he, 'but gaze at you lovingly, yes.'"

6. «Wide is The Steppe» Oh you broad, Vast steppe! Oh you mother Volga, Volga so free! Ah, that is not an eagle Of the steppe rising; But a river barge hauler Feeling freedom. Don't fly, eagle, Too near the earth; Don't roam, barge hauler, Too close to the river bank. An allegorical hymn to the Volga, the steppe, and freedom. A barge-hauler serf has escaped to the vast steppe, but he can never return to his beloved river lest he be recaptured.

7. The Volga Boatmen Song "Yo, heave-ho!"

This is a well-known traditional Russian song collected by Mily Balakirev, and published in his book of folk songs in 1866. It is a genuine shanty sung by burlaki, or barge-haulers, on the Volga, Russia's Mother-River. The burlaki are depicted in Ilya Repin's famous painting, Barge Haulers on the Volga, which hangs in the Russian Museum in St. Petersburg.

8. «I'll go out at night into the field» I'll go out into the field with the horse in the night, Quietly in the dark night we'll go. Together we'll walk with the horse in the field.