

Saturday, December 13, 2025, 2pm
Zellerbach Hall

Carols of Birds, Bells, and Peace from Ukraine: A Holiday Celebration

Ensemble Cherubim Chamber Chorus

Marika Kuzma, *director*

with

Frederica von Stade, *mezzo-soprano*

L. Peter Callender, *narrator*

Piedmont East Bay Children's Choir

Eric Tuan, *director*

Karen Bentley Pollick, Patrick Russell, and Cookie Segelstein

PROGRAM

We invite you to enjoy each set of short pieces as a continuous flow of carols.

All works sung in Ukrainian unless marked CS for Church Slavonic,

CT for Crimean Tatar, and YD for Yiddish.

PART I

Koliadky

Breath, Creation, and Miracles

Oldest known Ukrainian folk carol

arr. Marika Kuzma

Koly ne bylo (Before there was a world)

Soloists: Phoebe Rosquist, Emma Reed, Montana Smith

Kyivan chant

Vsiakoye dykhaniye

(Let everything that has breath) (CS)

Soloist: Alex Guerrero

Kyrylo Stetsenko (1882–1922)

Folk carol arr.

Dnes' poyushche (Today let's sing!)

Dmytro Bortniansky (1751–1825)

Choral Concerto No. 6, "Slava vo vyshnikh

Bohu" (Glory to God in the highest) (excerpt, CS)

Soloists: Katherine Growdon, Alex Guerrero

Heaven and Earth Rejoice!

Hrihorii Skovoroda (1722–1794)

Anhely—snyzhaiteias!

Angels—come downward!

Narrator: L. Peter Callender

Stetsenko

Traditional carol arr.

Nova radist' stala (New joy has come)

Soloist: Brian Thorsett

Stetsenko

Folk carol arr.

Po vsiomu svitu (All around the world)

Soloists: Angelique Zuluaga, Emily Ryan

Stetsenko

Traditional carol arr.

Nebo i zemlia (Heaven and Earth)



The Wonder of Mary

Kyivan-Halytsky chant	O Tebi raduyetsia (All creation rejoices) (excerpt, CS) Soloist: Agnes Vojtko
Volodymyr Yakymets (b. 1979)	Prechystaya Diva (The Immaculate Virgin)
Vasyl Barvinsky (1888–1963) Folk carol arr.	Shcho to za predyvo (What a wonder) Soloist: Katherine Howell Sadler
Stetsenko/M. Kuzma Folk carol arr.	Oy dyvneye (O, how wondrous) Soloists: Kyle Picha, Miriam Anderson, Agnes Vojtko
Iryna Alekseychuk (b. 1967)	Svitla mama Mariya (Luminous Mother Mary) (<i>West Coast Premiere</i>) Piedmont East Bay Children's Choir

Mother and Child: Lullabies

Avram Goldfaden (1840–1908) arr. Maurice Rauch (1910–94)/M. Kuzma with prelude from Michael Tilson Thomas (b. 1944) arr. Peter Grunberg	Rozhinkes mit mandlen (Raisins with almonds) (YD) Soloist: Frederica von Stade; Violinist: Karen Bentley Pollick
Fr. Bohdan Hanushevsky (1912–2001)	V tini pal'my (In the shade of a palm tree) Soloist: Frederica von Stade; Violinist: Karen Bentley Pollick
Fr. Yosyp Kyshakevych (1872–1953) arr. M. Kuzma	Spy, Isuse, spy (Sleep, Jesus, sleep)

God With Us

Yakiv Yatsynevych (1869–1945) Folk carol arr.	Yerusalymski dzvony (The Bells of Jerusalem) Soloist: Glenn Miller
Skovoroda adapted by M. Kuzma	Angels—Come downward! Narrator: L. Peter Callender
Fr. Petro Turchaninov (1779–1856) Kyivan chant harmonization	Z namy Boh (God is with us) Soloist: Simon Barrad

INTERMISSION

PART II

Shchedrivky

Carols! Greetings!

Traditional <i>Vinshuvannia</i>	Siyu, siyu, posivayu! (I am sowing seeds!) Greeter: Aviram Vartanian
Pylyp Kozytsky (1893–1960)	Oy koliada, koliadnytsia (Carol! Carol!)
Lesia Ukrainka (1871–1913)	From <i>Sviatyi vechir obrazochky</i> (<i>Christmas Eve sketches</i>) Narrator: Patrick Russell

Birds, More Birds, and a Moon

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|-------------------------------|---|
| Stetsenko
Folk carol arr. | Oy syvaya ta i zozuleńka
(The grey-winged cuckoo)
Piedmont East Bay Children's Chorus |
| Mykola Leontovych (1877–1921) | Shchedryk (Carol of good cheer)
Soloists: Emma Reed, Andrea Mich |
| Alexander Jacobchuk (b. 1952) | Shchedrivka (Little carol of good cheer) |
| Lesia Dychko (b. 1939) | Shchedrivka, excerpt from <i>Pory roku</i>
(The Seasons) |

Good Evening to You!

- | | |
|-------------------------------------|---|
| <i>Vinshuvannia</i> | I greet you!
Greeters: Nicholas Kotar, Glenn Miller, Miriam Anderson |
| Stetsenko
Traditional carol arr. | Dobryi vechir tobi! (Good evening to you!) |

Windows, Dreams, Reminiscence

- | | |
|---|--|
| Crimean folk song
arr. Cookie Segelstein | Pendzhereden khar geliyur
(At my window snow is falling) (CT)
Soloist: Yumi Tomsha; Violinist: Cookie Segelstein |
| Folk lullaby
arr. Barvinsky/M. Kuzma | Oy khodyt' son kolo vikon
(A dream wanders by the windows)
Soloists: Teryn Kuzma, Montana Smith |
| Marika Kuzma (b. 1959) | Pyrohy and Poetry
Narrator: Marika Kuzma |
| Yuriy Alzhnyev (b. 1949) | Shchedrivka, first movement
of his choral concerto <i>Spivomovky</i>
Soloists: Emma Reed, Andrea Mich, Rita Barakat,
Flicia Chen, Axel van Chee, David Hess |

God Eternal

- | | |
|---|--|
| Bohdan Lepky (1872–1941) | Na sviatyi vechir (On Christmas Eve)
Narrator: L. Peter Callender |
| Alexander Koshetz (1875–1944)
Traditional carol arr. | Boh predvichnyi (God eternal) |
| <i>Vinshuvannia</i> | Well wishes
Greeters: L. Peter Callender and Patrick Russell |
| Folk carol
arr. Hanna Havrylets (1958–2022) | U Vyfleyemi (In Bethlehem),
from <i>Barbivska koliada</i> (US Premiere)
<i>Vsi i vsia</i> (whole company of angels):
Ensemble Cherubim
Piedmont East Bay Children's Chorus
Extra angels
Victor Avdienko (pre-recorded bells)
Karen Bentley Pollick
L. Peter Callender
Patrick Russell
Cookie Segelstein
Frederica von Stade |

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CAROLS OF BIRDS, BELLS, AND PEACE FROM UKRAINE

*New joy has come, the pride of the heavens.
A bright star above a manger has illumined
the whole world.*

—from the traditional
Ukrainian carol “Nova radist stala”

It is an honor and a joy to present this unique concert today with so many voices, so many artists joining in celebration. There is much to celebrate.

Ukraine has thousands of winter carols. Thousands. Our program shares (a mere) 25 of them, spanning traditional miniatures to more extended choral fantasies. Some of them have never been heard on the West Coast. One of them, our concert finale, has never been performed outside of Ukraine. Perhaps only one of these carols is familiar to American ears, the ubiquitous “Carol of the Bells” that we hear every year in concerts and on the air waves. Yet, even this carol is seldom recognized as being Ukrainian, and its original lyrics are rarely known. It is even more beguiling in its original meaning!

Let the introduction begin—our introduction to an ancient culture that is nevertheless new to American audiences. Which songs to keep and which to leave out? Particularly at this time of prolonged war in Ukraine, I feel responsible to give ample voice to this country and its glorious, multi-ethnic culture. Our concert cannot represent *all* of Ukraine’s many regions or music styles, but it can offer a sample. These program notes cannot cover all of the background information on this concert’s pieces and composers, but they offer some explanation as to the rituals and history that surround the music and spoken words you will be hearing this afternoon.

Rituals and Themes

Ukraine’s rituals and vast body of music for the holidays are unique. In Ukraine, carols are sung continuously between Christmas Eve, called *Sviatyi vechir* (Holy Night), and a holiday called *Shchedryi vechir* (Generous Eve), a holiday of both generosity and gratitude, traits Ukrainians see as inextricably intertwined. Singing carols is integral to all holiday gatherings. In the mountains of Ukraine, carolers even believe that spring will not come unless they sing for every person in every home of their village.

There are two basic genres of Ukrainian carols, reflecting these two holidays. In general carols that refer to the Christian Nativity Story are called *koliadky*, while those associated with New Year’s or *Shchedryi vechir* are *shchedrivky*. Similarly, our concert is divided into two halves: the first more sacred and the second more secular.

The first half of our concert presents a series of *koliadky* that express wonder at miracles. The opening piece is the oldest documented song from Ukraine: a pre-Christian *koliadka* of creation. It is followed by a series of Christmas carols about the wonder of Christ’s birth. Next come pieces devoted to the *Prechysta Diva* (Immaculate Virgin, or Blessed Virgin Mary): from an ancient chant to a recently composed ode. Ukrainians feel a profound closeness to Mary, a relationship perhaps deepened by their ancient, pre-Christian worship of the feminine divine. Overall, *koliadky* express the awe Ukrainians feel at the Star in the East and the Nativity Story. In their folk imagination, magical bells rang and flowers blossomed at the birth of Jesus. Also, many of the pieces you will hear in the concert’s first half—the excerpt from Bortniansky’s Choral Concerto No. 6 as well as several carols—describe how the celestial and the terrestrial realms came together as one continuum at Christ’s birth, including the descent of angels from heaven to earth to sing with shepherds in chorus.

The second half of our concert features a series of *shchedrivky*: carols for the New Year and *Shchedryi vechir*. Many of these carols feature birds in their lyrics: cuckoos, swallows, falcons. Why birds? In earlier centuries, Ukrainians celebrated New Year's at the start of spring, a time of winged returns. In Ukraine and in its carols, birds are often symbols of good luck, prosperity, and fertility. The famous "Shchedryk" that most Americans know in its English version as "Carol of the Bells" is one such *shchedrivka*. A *lastivka* (swallow)—the harbinger of spring—flies into a farmer's yard to insistently remind him of all that he has. The carol is about the bounty of nature and gratitude. In Alzhnyev's *shchedrivka*, a falcon—a symbol of virility—lands on a windowsill to wake a household of brothers. The name of the leading brother, Vasyl, is related to New Year's Day in Ukraine: also called the Feast day of St. Basil (Vasyl). In folk tradition, Ukrainians believe that if a young man is the first to arrive with caroling at a home on New Year's Day and a meets a young woman, marriage and good fortune are sure to follow.

Interspersed in the second half of our concert are traditional holiday greetings, called *vinshuvannia*. Caroling in Ukraine begins or ends with greetings of blessing. Quasi-improvised, these greetings are typically delivered at a quick pace in rhyming couplets. Sometimes they are polite and grandiloquent, sometimes irreverent and comic. Poetry recitation and story-telling, as in the pieces by Skovoroda, Ukrainka, and Lepky, are also part of Ukraine's holiday lore.

Because Ukraine embraces various ethnicities, religions, and languages, our concert includes songs in Yiddish and Crimean Tatar as well as Ukrainian. Many poetic themes and melodic motives resonate across ethnic lines. Within the set of three lullabies in our concert's first half, Avram Goldfaden's, about a prosperous future, is regarded as a metaphor for the exile of Jewish people and their promised redemption.

Fr. Bohdan Hanushevsky's lullaby about Mary's wish to protect Jesus from Herod as they flee to Egypt relates to the plight of Hanushevsky's refugee congregation, sheltering in a displaced person's camp at the end of World War II. All three lullabies in the set (as well as the Crimean song "Pendzhereden khar geliyur" and lullaby "Oy khodyt son" in the second half of our concert) express a universal longing for peace, union with those we love, and a safe place to dream.

The Nature of the Music

Virtually all pieces in this concert are performed *a cappella*. (Within Jewish and Tatar culture, singing is typically accompanied by instruments, hence the violin obligato provided for their songs). Most of the pieces are quite short—one of the carols clocks at just 45 seconds—and we group them into continuous sets of three or four.

The brevity and modesty of scoring of Ukrainian carols comes not from a lack of creativity or skill among its composers but from ecclesiastical and political circumstances. Ukrainian composers have met each constraint with determination and ingenuity. Sacred music for the Orthodox and Eastern Rite Catholic Church are *a cappella* by definition: instruments are not allowed in worship services. Thus, Dmytro Bortniansky treats his chorus symphonically, changing vocal textures with almost every measure to create brilliant contrasts of sound.

The colonization of Ukraine during the Russian empire limited composers economically: wealth (and access to orchestras) was concentrated in St. Petersburg and Moscow. Further, the Russian tsars suppressed the Ukrainian language: an edict in the 1870s prohibited the publication of any and all Ukrainian words, even within songs. Thus, at the turn of the 20th century, composers like Koshetz, Leontovych, and Stetesenko wrote short, masterful pieces for a *cappella* chorus that could easily be copied by hand, taught by rote, and taken on concert tours.

After the fall of the Russian Empire, the Bolshevik leadership and eventual Soviet regime lifted the official ban on the Ukrainian language but continued cultural oppression in other ways. Carols were banned as expressions of religion. Composers were assassinated (Leontovych), displaced (Yanytsevych), ostracized (Koshetz), their manuscripts burned wholesale (Barvinsky), and their music generally kept in the shadows as unworthy of international promotion. The history of Ukrainian choral music is indeed full of tragic stories. Yet the brutality of the Russian tsars and Soviet leaders toward Ukraine's composers bespeaks just how powerful these carols were in galvanizing Ukrainians as a nation and reviving their spirits.

After the fall of the Soviet Union in 1991, Ukrainian composers have been able to write, publish, and publicize choral music freely—pieces of any length and scoring. Yet they continue to write and treasure miniatures for a *cappella* chorus. The tradition continues, and their inventiveness with carol arrangements is often stunning.

Composers and Poets

Given an appropriate place of honor in this concert, Kyrylo Stetsenko (1882–1922) was the first composer to recognize that Ukrainian carols were worthy of sharing not just in village homes but also in formal concert halls and elevated choir lofts. He arranged at least 50 if not 100 village carols, and together with his colleague Alexander Koshetz, organized the first Christmas concerts in Kyiv in the 1910s. One of those concerts in 1916 presented the premiere of Mykola Leontovych's ear-catching “Shchedryk.”

In 1919–21, “Shchedryk” and various other Ukrainian choral pieces traveled the world during a tour of the Ukrainian National Choir. Symon Petliura, the president of a briefly independent Ukraine between the Russian Revolution and Soviet rule, sent this choir to the Paris Peace Confer-

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ence on an unusual diplomatic mission. With its concerts, the choir was to assert Ukraine's distinct identity and right to sovereignty at the time that world leaders were determining the fate of many nations post World War I. It performed widely, selling out concert halls across Europe *enroute* to Paris and later in the Americas, including Carnegie Hall and the Hippodrome in New York and huge stadiums in Mexico City. "Shchedryk" became a sensation. The lullaby "Oy khodyt' son" was popular as well. It was likely heard by Ira Gershwin in New York, and some scholars believe that it became an inspiration for "Summertime" in the Gershwins' *Porgy & Bess*.

Alexander Koshetz, the composer and conductor who led the choir in this tour, was not allowed re-entry into Ukraine once the Soviets took firm hold of Ukraine and branded him as an "enemy of the people." Nevertheless, his arrangement of "Boh predvichy" (God eternal) became one of the most iconic carols in the diaspora and now within Ukraine. Yakiv Yatsynevych, author of the carol that *Ukrainians* recognize as their bell carol: "Yerusalynski Dzvony" (The bells of Jerusalem), also met a heart-breaking fate during the Soviet years as did Vasyl Barvinsky. Yatsynevych, who had been a leading composer in Kyiv and Odesa, lived the last years his life isolated in a remote village in Kazakhstan. Barvinsky was sent to Siberia for 10 years from 1948–58 and returned home to find out that all of his manuscripts had been burned. Luckily, "Shcho to za predyvo" and several other works of his had been performed and published before his exile and thus survived.

Although sacred *koliadky* were forbidden during the Soviet years, New Year's *shchedrivky* were allowed. In the 1970s, some 60 years after the premiere of Leontovych's "Shchedryk," Alexander Jacobchuk invented a new carol to almost identical lyrics. His "Shchedrivka" is similar to the Leontovych carol in its propulsive nature,

but unlike his predecessor's ends in a dazzling climax. Also in the 1970s, Lesia Dychko wrote a fantasy on New Year's carols within her extended *a cappella* work *Pory roku* (The Seasons). Her compositional style, inspired by both folk melodies and visual art, features splashes of colorful harmonies. An ethnographer and former director of a folk theater in Kharkiv, Yuriy Alzhnyev flexibly interweaves authentic village melodies in his evocative "Shchedrivka" from 1987.

In the post-Soviet era, sacred texts are once again freely in circulation, and the exploration of folk melodies and *a cappella* texture continues. Volodymyr Yakymets, the leader of a popular *a cappella* men's group (Pikkardiyska Tertsiya), wrote his "Prechystaya Diva" in 2010, and it became an instant hit on the airwaves. Iryna Aleksiychuk, a member of the Kyiv conservatory faculty and now a refugee in Spain, has enjoyed prestigious commissions and performances of choral and orchestral works within Ukraine and internationally in recent years. She wrote "Svitla Mama Mariya" to honor a Ukrainian children's book author Vitaly Blyzniuk, taking the lyrics from one of his poems. This ode received its premiere by a children's choir in Kyiv in January 2022, just a month before Russian missiles first landed there.

Within the arrangement of Goldfaden's lullaby "Rozhinkes mit mandlen" (Raisins and almonds), we quote a lullaby from a work by our luminary San Francisco conductor and composer Michael Tilson Thomas: *From the Diary of Anne Frank*. We include this as an appreciation of their Jewish-Ukrainian roots and the mutual importance of Goldfaden and the Thomas family in the establishment of the Yiddish Theater within Ukraine. May their memory live and breathe in our concert.

We end our concert with a piece by Hanna Havrylets, a great proponent and arranger of village songs. "U Vyfleyemi" (In

Bethlehem) comes from her self-described “oratorio of carols” *Barbivska koliada* (2011). This final movement of her extended work celebrates caroling culture in grand style: scored for adult choir, children’s choir, and percussion, including bells.

As for the poets represented in our concert: the 18th-century philosopher, poet, and composer Hrihorii Skovoroda wrote a cycle of 24 poems *Garden of Divine Songs* that melds sacred and secular themes seamlessly. “Angels come downward” is the fourth of the cycle. It includes an epigraph linking the poem to the chant “Z namy Boh.” Lesia Ukrainka (pseudonym) is one of Ukraine’s most famous and beloved poet–novelist–playwrights. The vignette “Sviaty vechir” is one of her series of poetic *obrazochky* (sketches) for Christmas Eve. Bohdan Lepky was born and raised in western Ukraine and lived most of his adult life in Poland. Like many Ukrainian poets, he wrote nostalgic poems for the homeland he dearly loved. “Na Sviaty vechir” (On Christmas Eve) is one of his series of Christmas reveries.

And so begins our introduction to Ukraine and its unique rituals and music for the holiday season. These songs have survived against all odds and now resound in our concert hall thousands of miles from Ukrainian homes.

Each of the pieces in our concert, in one way or another, reflects a people deeply connected to their religious faith and their land. As expressed in their *koliadky*, Ukrainians feel wonder at the Nativity Story. Their *shchedrivky* express a reverence and gratitude for the earth. In the Ukrainian imagination, angels and birds and bells connect them with a mystical realm. Overall, their winter carols assert their belief in generative, benevolent forces stronger than any tsar, commissar, or war. Our concert celebrates this culture of faith and resilience. It presents Ukraine’s carols not as objects to be admired from afar but as mini-miracles in our midst. We hope some of them might take your breath away and others might fill your spirits with hope and gladness for the holiday season and New Year.

—Marika Kuzma,
conductor and artistic director

For your further reference:

- Virlana Tkacz, *Still the River Flows: Winter Solstice and Christmas Rituals in a Carpathian Village* (2014). Available through yaraartsgroup.net/books.
- Tina Peresunko, “100 Years of Ukraine’s Cultural Diplomacy: The European Mission of the Ukrainian Republican Capella (1919–21),” *Kyiv Mohyla Humanities Journal* 6 (2019). Available online.
- Marika Kuzma, *Carols of Birds Bells and Sacred Hymns from Ukraine: An Anthology and Sacred Companion* (2024). Available at the UC Berkeley Music and Doe libraries or through Cambridge Scholars Printing.
- Serhii Plokhly, *The Gates of Europe* (2015).
- Ensemble Cherubim, *Carols of Birds, Bells, and Peace from Ukraine*. Recording to be released in 2026. See ensemblecherubim.org for updates.
- There are many excellent charities supporting Ukraine at this time, each with a different emphasis. Among them: Nova Ukraine (California), Razom (New York), Doctors United for Ukraine (New Haven).



Ensemble Cherubim at the Saint John Paul II National Shrine in Washington, DC, in 2023.

The mission of **Ensemble Cherubim** is to create bridges between Ukrainian culture and global audiences through vibrant, innovative performance. This relatively new choir has been invited to perform in major festivals and venues coast-to-coast. It first assembled to make a recording of Dmitry Bortniansky choral concertos (Naxos, 2013), and it reconvened in 2022 in response to Russia's full-scale invasion of Ukraine. In recent years, it has performed at the Berkeley Festival and Exhibition, the New Haven Festival of Arts and Ideas, the Saint John Paul II National Shrine in Washington, DC, and at the Ukrainian Institute of America in New York City. Ensemble Cherubim's singers come from varied ethnicities and artistic backgrounds. Each singer is featured in a solo moment in this concert. Many of them are coveted members of leading choirs across America, and some are directors of their own choirs. Some have appeared as soloists with esteemed ensembles such as American Bach Soloists and Los Angeles Master Chorale. Many are alumni of the UC Berkeley Chamber Chorus. All have embraced the Ukrainian language and its music—into their voices, hearts, and souls—as their own. Their next con-

cert is at St. John's Episcopal Cathedral in Los Angeles (tomorrow afternoon). Their album of Ukrainian carols, recorded in Hertz Hall on the Berkeley campus, will be released by Centaur Records in 2026. ensemblecherubim.org.



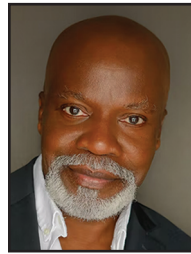
Music director and producer **Marika Kuzma** has enjoyed a multifaceted career as a conductor, music scholar, and actor. She has led choirs and orchestras in repertoire spanning medieval chant to world premieres. She taught University of California, Berkeley, for decades, where she led its University Chorus and Chamber Chorus. Her student choirs appeared in prestigious venues including Weill Recital Hall/Carnegie Hall, St. Stephen's Cathedral in Vienna, and the Mohyla Academy in Kyiv. As a chorus master, she has collaborated with Gustavo Dudamel, Nicholas McGegan, Kent Nagano, and others. At Zellerbach Hall, she often prepared choirs for concerts of the Berkeley Symphony and productions of the Mark

Morris Dance Group. In 2024, she collaborated with Keri-Lynn Wilson in concerts at Zankel Hall with the Kyiv Camerata and the Kennedy Center with the Ukrainian Freedom Orchestra. Of Ukrainian descent, she has written articles and given talks on Ukrainian music in esteemed journals and at leading universities. Her critical edition of Bortniansky choral concertos (Carus), recording of the concertos (Naxos), and her recent book *Carols of Birds, Bells, and Sacred Hymns from Ukraine* (Cambridge Scholars Printing) have become key resources for choral musicians internationally. As an actor, she has appeared onstage at Berkeley Rep, Marin Shakespeare, and La MaMa in New York City. Kuzma's final Christmas concert with the UC Berkeley choirs at Hertz Hall in 2015 featured Ukrainian carols. Ten years later, and with deepened appreciation of her native culture, she is honored to return to Berkeley and share this program. marikakuzmamusician.com.



Mezzo-soprano and pre-eminent American artist **Frederica von Stade** has sung in opera houses around the world including the Metropolitan Opera, Covent Garden, La Scala, the Vienna State Opera, and on countless concert stages. Her repertoire has spanned the Baroque era to modern music (including jazz and pop). Particularly acclaimed for French repertoire, she was awarded Chevalier of France's Ordre des Arts et des Lettres. Her many firsts have included the US premiere of Monteverdi's *Il ritorno d'Ulisse in patria*, the first recording of Massenet's *Cendrillon*, and world premieres of operas by many composers. Today's concert marks her first occasion to sing in Ukrainian and Yiddish. Featured in over 100 recordings, she was twice the winner of a Grand Prix du

Disque and has been nominated 12 times for a Grammy award. Among her acclaimed work locally was playing Mrs. Patrick de Rocher in the premiere of Jake Heggie's *Dead Man Walking* at San Francisco Opera and the premiere of Nathaniel Stookey's *Into the Bright Lights* (based on her own poetry) with Philharmonia Baroque Orchestra. "Flicka" is beloved in the San Francisco Bay Area also for her community outreach. A practicing Roman Catholic, she has engaged in extensive charitable work in local Catholic schools and with the Young Musicians Choral Orchestra in the East Bay.



Actor **L. Peter Callender** is well-known and highly regarded among theater audiences in the Bay Area and beyond. He was the artistic director of the African-American Shakespeare Com-

pany in San Francisco for 15 years and was an associate artist at the California Shakespeare Theater for more than 20 years. Born in Trinidad, raised in England and New York, and trained at the Julliard School, he has appeared in leading roles around the world including on Broadway and at San Francisco's ACT and Berkeley Rep. In 2022, he played Prospero at the Elm Shakespeare Co. in New Haven, CT, and in 2023, he played all three roles, including Louis Armstrong, in the play *Satchmo at the Waldorf* at San Jose Stage Company. In 2022, he also took part in Ensemble Cherubim's concert "Echoes from Ukraine." He has directed many plays and has taught at Emory University, San Francisco School of the Arts, and Stanford University. lpetercallender.com.

The internationally acclaimed **Piedmont East Bay Children's Choir** (PEBCC) offers 350 children ages 5-18 throughout San Fran-

cisco's East Bay an outstanding program of music training and choral performance. Launched in 1982 by founding Executive Director Susan Rahl with Artistic Director Robert Geary, the choir has performed with Joyce DiDonato, the Mark Morris Dance Group, Oakland Symphony, San Francisco Opera, and Valti, and at conventions of the American Choral Directors Association, Chorus America, and the Organization of American Kodály Educators. In addition to vigorous programming of innovative new music commissions and premieres, the choir is a leading force in international choral activities, with far-reaching collaborations, high marks in competitions world-wide, and the establishment of the Golden Gate International Children's and Youth Choral Festival in 1991. In 2024, the choir earned the coveted "Young Choir of the World" title at the Llangollen International Musical Eisteddfod in Wales.



PEBCC's Artistic Director **Eric Tuan**, currently in his seventh season, received his BA in music with honors from Stanford University, and completed his master's degree in choral studies (with distinction) at the University of Cambridge. He currently serves as the director of the Stanford Early Music Singers, and served for 12 years as founding Artistic Director of the chamber chorus Convivium and Director of Music at Christ Episcopal Church, Los Altos. Respected for his lyrical, innovative, and accessible choral works, Tuan has been widely commissioned by ensembles throughout the United States and Europe. His music is published by E.C. Schirmer, Santa Barbara Music Publishing, and National Music Publishers.



Karen Bentley Pollick is one of America's leading contemporary musicians, performing a wide range of solo repertoire and styles on violin, viola, piano and Norwegian *hardingfele*.

Within the Bay Area, she has performed extensively with the Drescher Ensemble and recently played the Tchaikovsky Violin Concerto with the Redwood Symphony. Internationally, she has performed in countries including Australia, England, Lithuania, and Mexico. In 2018, she made a recording with the National Orchestra of Ukraine and in 2022, she performed a concert "Homage to Ukraine" featuring music by Ukrainian composers Virko Baley and Ludmila Yurina at Stanford University's CCRMA. Her most recent album with the Lithuanian National Symphony, *Concertos from the Caucasus*, received gold medals in the 2025 Global Music Awards.



A member of the UC Berkeley faculty of Theater, Dance, and Performance Studies, **Patrick Russell** is a professional actor and director whose work has been seen in theaters across the Bay Area. Most recent acting credits include *Noises Off* and *The Play that Goes Wrong* at San Francisco Playhouse. Russell has appeared onstage at ACT, TheatreWorks, California Shakespeare Theater, Aurora Theater Company, Magic Theater, Marin Theatre Company, Marin Shakespeare Company, CenterREP, Shotgun Players, and other theaters. Directing credits include *She Kills Monsters* (San Francisco State University) and *The Arsonists* (UC Berkeley). His work

been recognized by the Bay Area Theatre Critics Circle, and he has taught workshops throughout the US. In 2022, he took part in Ensemble Cherubim's concert "Echoes from Ukraine." russell-coaching.com.



Cookie Segelstein is a founding member of Varetski Pass, a trio based in the Bay Area that specializes in 19th to 20th century Jewish music from the Carpathian Mountains as part of

the "klezmer revival" movement. Trained in Classical-Romantic repertoire during her

studies at Yale, she was principal violist in Orchestra New England, with whom she recorded the music of Charles Ives and performed solo works from Bach to Holst to premieres. She was also principal violist of the New Haven Symphony for many years. Among her career credits, Segelstein recorded the violin music for the Jewish wedding episode of HBO's *Sex and the City* as well as many CDs as an expert on Jewish violin style, and has written various books of historical transcriptions. Varetski Pass will soon begin an exploration of music from Crimea.

A Note on the Bell-Ringing Finale

The pre-recorded sounds of bells you hear at the end of our concert replicate the tintinnabulation of church bells you might hear in Kyiv at the Monastery of the Caves or St. Sophia Cathedral and near churches and cathedrals across Ukraine. They were recorded here in the Bay Area by percussionist **Victor Avdienko**, who has an expertise in this bell-ringing technique. In the first year of the Russo-Ukrainian war, he offered several bell concerts in the San Francisco area. Victor collaborates with many orchestras, opera companies, and chamber groups throughout the Bay Area—regularly with the San Francisco Symphony and Opera and with stage artists ranging from Rosemary Clooney to Joni Mitchell to Winton Marsalis. He was also music director, composer, and percussionist for the California Shakespeare Festival for many years. Our bell recording was engineered by Lolly Lewis who produces recordings with myriad artists for prestigious labels such as Centaur, Naxos, and Nonesuch. Victor and Lolly each have some family ties to Ukraine. This recording was made possible thanks to the great generosity of Fr. Peter Fermeglia and St. Michael the Archangel Orthodox Church in Concord in allowing the use of their church bells.

Visual Images

The photographs and artwork projected during this concert are all by Ukrainian and Ukrainian-American artists. The opening image of Part I—the Hutsul church in the Carpathian mountains—is by Tania D'Avignon, a Boston-based photographer. The photographs by Alexander Khantaev of Hutsul carolers in Part II are shared courtesy of Viriana

Tkacz and Yara Arts Group. The glass art image that opens Part II is by Nataliia Yuspchuk of Kosiv, in western Ukraine. The fanciful art projected in Part II is in a style called Petrykivka, a hallmark of eastern Ukraine. Please send queries on individual images projected in our concert and their artists to ensemblecherubim.org/contact. The *dzvinochky* (little bells) rung by the children's choir and the *kraiky* (sashes) worn by the Ensemble Cherubim singers were made in and sent directly from Kyiv and Kherson in Ukraine.

Sincerest Thanks

A warm "thank you" to all the dedicated artists who make this concert possible. The generosity of many guardian angels in the Bay Area has enabled Ensemble Cherubim to gather and sing for you this afternoon—particularly Nataliya Anon, David and Monika Eisenbud, Nataliia and Volodymyr Goshylyk, Frank and Virginia Lew, George Scharffenberger, Annie and Jean Walrand, and Penelope Washbourn as well as the staff and crew at Cal Performances. This concert is also supported by the *shchedrist* of librarians, composers, and choral directors in Ukraine who shared music scores with open Google files and open hearts. Andriy and Marta Shegera graciously provided the *zvizda* (star) and *kiptari* (Hutsul-region jackets) for the children's chorus. The expert eyes of Moki Kokoris and Charles Moulton guided us in visual elements along the way. Thanks also to the many *shchedri* organizations in the Bay Area Ukrainian community who helped to publicize this concert.

Usim serdechno dyakuyemo!

ENSEMBLE CHERUBIM

Marika Kuzma, *Artistic Director*

Sopranos

Felicia Chen
Teryn Kuzma
Andrea Mich
Emma Reed
Phoebe Rosquist
Katherine Howell Sadler
Angelique Zuluaga

Altos

Miriam Anderson
Rita Barakat
Katherine Growdon
Emily Ryan Kusnadi
Montana Smith
Yumi Tomsha
Agnes Vojtko

Tenors

Mickey Butts
Alex Guerrero
Nicholas Kotar
Kyle Picha
JC Smith
Brian Thorsett

Basses

Simon Barrad
Andrew Chung
David Hess
Glenn Miller
Tim Roth
Axel van Chee

Extra Angels

Ariel Anderson
Edward Betts
Jerry Freiwirth
Debra Golata
Serge Liberovsky
David Martinez
Kenric Taylor
Celeste Winant
Vanessa Yang

Ensemble Cherubim Board of Directors

Phil Bodrock
Andrew Chung
Natalie Pollock
Penelope Washbourn

PIEDMONT EAST BAY CHILDREN'S CHORUS

Ainsley Mullane
Alexandria Wilson
Alexis Byrnes
Andrea Morales
Anjali Falbo-Nicosia
Audrey Levin
Ava Tarapore
Aviram Vartanian
Ayla Montanez
Beatrix Vartanian
Caroline Wolferson
Carys Pligavko
Cooper Heyman
Daniel Hinton
Eleanor (Nora) Pfister
Elodie Plauché
Ember McCall
Emiko Critchlow
Felix Sudat

Georgia Orcharton
Imogen Wade
Isaac Ets-Hokin
Jay Cazier
Josie Renaud
Joshua Daniel
Juniper Ruyle
Karena Che
Keanna Koehler
Keira Lee
Laura Caceres Spears
Lisa Treichler
Loki Olsen
Maeve McMullen
Maia von Loewenfeldt
Matilda Trenkle
Mei Takeuchi
Michael Sidbury
Mignon Williams

Mirella Piccolboni
Molly Wolferson
Murielle Vance
Naomi Walker
Nicolas Adams
Nora Bell
Olivia Gamper
Phoebe An
Roya Agarwal
Rylee Bellesbach
Sarah Khan-Akselrod
Scarlett Lang
Sophi Ouyang
Veda Pao-Ziegler
Violet Irie
Zoe Grundy
Zofia Wang
Zuri Zkiyah Nia Williams

Carols of Birds, Bells, and Peace from Ukraine: A Holiday Celebration

TEXTS (TRANSLITERATED FROM CYRILLIC) AND TRANSLATIONS

*All works sung in Ukrainian unless marked CS for Church Slavonic,
CT for Crimean Tatar, and YD for Yiddish.*

PART I *Koliadky*

BREATH, CREATION, AND MIRACLES

Koly ne bylo

Koly ne bylo z naščada svita,
poduy že. Poduy, Hospody,
iz sviatym dukhom po zemli.
Tohdy ne bylo neba, ni zemli, poduy že.

A no lem bylo syñeye more, poduy že.
A sered moria zelenyi yavir, poduy že.
Svitile-soñinko, yasen misiaček, poduy že.
Yasna zirnytsia, dribñi zvizdočky,
poduy že. Poduy, Hospody
iz sviatym dukhom po zemli.

Before there was a world

In the beginning, before there was a world,
o breathe. Breathe, O Lord,
with the Holy Spirit over the Earth.
Then there was neither heaven nor earth,
o breathe
But there was a blue sea, o breathe.
And amid the sea, a green tree, o breathe.
Radiant sun and bright moon, o breathe.
Bright star, little twinklers,
o breathe. Breathe, O Lord
with the Holy Spirit over the earth.

Vsiakoye dykhaniye (CS)

Vsiakoye dykhañiye da khvalyt' Hospoda

Let everything that has breath praise the Lord.

Dnes' poyušče

Dnes' poyušče, kupno ihraymo!
Tsaria roždennoho vsi voskhvaliaymo!
Poyušče, slavliašče,
“Slava vo vyšñikh” hlaholiušče.

Today let's sing!

Today let's sing, make music together!
Let's praise the newborn King!
Singing, praising,
“Glory in the Highest” exclaiming.

Voskhvalimo ž brattia, Vseblahoho!
Vospivaymo mudrist' promyslu Yoho:
Ščo ne ubiyen Khrystos narožden,
Od Marii Divy dnes' voploščen!

Brothers, let's praise the All-Blessed One!
Let's sing to the wisdom of his deed:
That Christ was born immortal,
Incarnate from the Virgin Mary!

Please do not turn the page until the song and its accompaniment have ended.

Slava vo vyshnikh Bohu (CS)

Slava vo vyshnikh Bohu
i na zemli myr,
v čelovietsiekh blahovoleñiye.

Glory to God in the Highest

Glory to God in the Highest
and on earth peace,
good will among mankind.

—*Sticheron after Psalm 51
for the Nativity of Christ*

HEAVEN AND EARTH REJOICE!

Anhely snyžaytesia!

Anhely snyžaytesia! (Recited in English)

Angels, come downward!

Angels, come downward!

Nova radist' stala

(Tenors and Basses)

Nova radist' stala,
Ščo na nebi khvala:
Zvizda yasna nad vertepom
Uves' svit osiyala.

New joy has come

New joy has come,
announced in the heavens:
above the manger, a bright star
has illumined the whole world.

Pastušky z yahñiatkom
Pered tym dytiatkom
Navkolintsia pryadayut',
Tsaria, Boha voskhvaliyut'.

Shepherds with their lambs
before this child
fall upon their knees,
praising God, their King.

Oy Ty Tsariu, Tsariu,
Nebesnyi šafariu!
Daruy lita ščaslyvii
Tsioho doma hospodariu!

Oh Thou King, King,
celestial creator!
Bestow happy years
to the master of this house!

Po vsiomu svitu

Po vsiomu svitu stala novyna:
Diva Mariya Syna rodyla.
Sinom prytrusyla, v yaslakh polozhyla
Hospodñoho Syna.

All around the world

Good tidings came all around the world:
the Virgin Mary gave birth to a son.
She covered him with hay, and in a manger
placed the Lord's son.

Ziyšly yanholy z neba do zemli,
Prynesly dary Divi Marii.
Try sviči voskovi, ščey ryzy šovkovi
Isusovi Khrystovi.

Angels descended from heaven to earth,
bringing gifts to the Virgin Mary.
Three wax candles, and silk robes
for Jesus Christ.

Osiyala zvizda z neba do zemli,
Iziyšly yanholy k Divi Marii.
Poyut' Bozhi piśni Hospodñiy nevisti,
Radosti prynosiat'.

A star shone from heaven to earth,
angels descended toward Mary.
They sing divine songs to the Lord's bride;
and bring joy.

Nebo i zemlia

Nebo i zemlia nyñi torzestvuyut.
Anhely y liudy veselo spraznuyut':
"Khrystos rodyvsia, Boh voplotyvsia!"
Anhely spivayut', tsari vitayut',
Poklin viddayut', pasteriye hrayut'.
Čudo, čudo povidayut'!

Vo Vyfleyemi vesela novyna,
Čystaya Diva porodyla Syna.
"Khrystos rodyvsia, Boh voplotyvsia,"
Anhely spivayut', tsari vitayut',
Poklin viddayut', pasteriye hrayut'.
Čudo, čudo povidayut'!

Heaven and earth

Heaven and earth celebrate today.
Angels and humans happily announce:
"Christ is born, God became incarnate!"
Angels sing, kings greet,
bowing down, shepherds play music.
All proclaim the miracle, the miracle!

In Bethlehem, there are glad tidings,
A pure Virgin gave birth to a Son.
"Christ is born, God is made incarnate."
Angels sing, kings greet,
bowing down, shepherds play music.
All proclaim the miracle, the miracle!

THE WONDER OF MARY

O tebi raduyetsia

O Tebi raduyetsia, Blahodatnaya,
vsiakaya tvar.
Anhel'syi sobor i čelovičestkyi rod.
Osviačennyi khrame i rayu slovesnyi.
Ložesna bo tvoya prestol sotvorī,
i črevo Tvoje prostranneye nebes sodila.

O Tebi raduyetsia, Blahodatnaya
vsiakaya tvar. Slava Tebi.

All creation rejoices

About Thee, Blessed One,
all creation rejoices.
The angelic host and mankind.
Blessed temple and paradise.
Your body became a temple,
and Your womb more spacious than the
heavens.

About Thee, Blessed One,
all creation rejoices. Glory be to Thee.

—Hymn to the Mother of God from the
Liturgy of St. Basil the Great (excerpt)

Please do not turn the page until the song and its accompaniment have ended.

Prechystaya Diva

Prečystaya Diva Syna porodyla,
Oy ta tak rano.
Oy rano raneňko, raduysia zemleňko,
Khrystos narodyvsia.

A za blyskom zory, ydut' v pokori
Try slavñi tsari.
Try slavñii tsari
I prynosiat' dary Khrystu v ofiru.

A vo Vyfleyemi myr z'yavyvsia
Oy ta tak rano.

I my razom nyñi, Isusu Dytyñi
Poklin vsi viddyamo.
Poklin vsi viddyamo, Yoho proslavliaymo,
Ščyrym sertsem ta čystym.

Prečystaya Diva Syna porodyla,
Oy ta tak rano.
Oy rano raneňko, raduysia zemleňko,
Khrystos narodyvsia.

Ščo to za predyvo

Ščo to za predyvo v sviti novyna
Ščo Mariya Diva Syna rodyla.
A yak Vona porodila,
Todi Vona povidala:
"Suse, Synu Miy!"

A Yosyp starušok v žolobi stoiť,
Ta na Susa Khrysta pelenky stroiť.
A Mariya spovyvaye,
Do serdeňka pryhortaye:
Čystaya Panna!

O dyvneye (Solo trio)

O dyvneye naroždenñia Božoho Syna,
Ščo Yoho sey deñ ta porodyla
Diva Mariya.

Arkhanhela Havryła riči ponialy,
Ščo po Roždestvu Khrystovomu
Sady zatsvily.

Sady tsvitut' i fsi razñii kvity.
Vozraduvavsia veš' myr khreščeniy
I mali dity.

A virgin most pure

A virgin most pure gave birth to a Son,
Oh, so very early.
Oh early, so early, rejoice sweet earth,
Christ was born.

And following the flash of the star
three famous kings travel in humility.
Three famous kings
and bring gifts to Christ in offering.

And in Bethlehem, peace appeared,
Oh so very early.

And we too, to Jesus the Child
let us all bow down.
All bow down, and praise Him,
with sincere and pure hearts.

A virgin most pure gave birth to a Son,
Oh, so very early.
Oh early, so early, rejoice sweet earth,
Christ was born.

What a wonder

What a wonder is the news on earth
that the Virgin Mary gave birth to a Son.
And when she gave birth,
she exclaimed:
"Jesus, my Son!"

Old man Joseph stands in the cattle shed
and makes diapers for Jesus Christ.
Then Mary wraps Him,
presses Him to her heart:
Pure Virgin!

How wondrous

How wondrous is the birth of the Son of God,
whom on this day the Virgin Mary
brought forth.

The archangel Gabriel witnessed
how after the birth of Christ
the orchards blossomed.

The gardens bloom and all sorts of flowers.
The whole christened world rejoiced,
even small children.

Svitla Mama Mariya (Children's Chorus)

Svitla Mamo Mariye...

U velyčnomu khrami vysokykh nebes,
De rizdviana sviča nad svitamy zoriye,

Omoform sviatym zastupaye Tebe,
Svitla Mama Mariya, Mama Mariya.

Tanut' bili snihy vid liubovi y tepla,
Ščo vid sertsia do sertsia dobrom strumeňiye.
Sprahlo lasku piemo my z Tvoho džerela,
Svitla Mamo Mariye, Mamo Mariye.

Šliakh do Tebe vede ne na kladku khytku,
I tomu vsi tryvohy svoi i nadii,
Mov sviaščenne dytia nesemo v spovytku
Svitliy Mami Marii, Mami Marii.

Ty molytva sviata u dalekykh svitakh,
Lyk prečystyi navik khai sviatytsia i hriye.

Khai zoryt' nevyčerпно Tvoya dobrota,
Svitla Mamo Mariye, Mamo Mariye.

Nekhai zoryt' dobrota!

Luminous Mother Mary

O luminous Mother Mary...

In a great temple of the high heavens,
where the Christmas light shines above
worlds,

as if a holy vestment takes Your place,
luminous Mother Mary, Mother Mary.

White snows melt from the love and warmth,
than from heart to heart flow with goodness.
Thirsty for grace, we drink from your well,
O luminous Mother Mary, O Mother Mary.

The path to you leads not to a slippery plank,
and this is why all our worries and hopes,
like the holy child, we carry in swaddling
to luminous Mother Mary, Mother Mary.

You are a holy prayer in far-off worlds,
may your pure image forever be holy and
warm us.

May your goodness shine without end,
O luminous Mary, Mother Mary.

May goodness shine!

MOTHER AND CHILD: LULLABIES

(with Frederica von Stade)

Rozhinkes mit mandlen (YD)

In dem beys-hamikdesh, in a vinkl kheyder,
Zitst di almone, Bas-Tsiyon aleyn.
Ir ben-yokhidl Yidelen vikt zi keseyder
Un zingt im tsum shlofn a lidele sheyn:
Ay-li-lyu-li-lyu...

Unter Yideles vigele
Shteyt a klor-vays tsigele,
Dos tsigele iz geforn handlen,
Dos vet zayn dayn baruf:
Rozhinkes mit mandlen;
Schlof zhe, Yidele, schlof!

Raisins with almonds

In the Temple, in the corner of a room,
the widow, a daughter of Zion, sits alone.
She rocks ceaselessly her only son, Yidele,
and sings him to sleep with a lovely little song:
Lully, lullay...

Under Yidele's cradle
is a snow-white little goat,
the little goat is going off to trade,–
this will be his and your calling:
Raisins and almonds;
Oh sleep, Yidele, oh sleep.

Please do not turn the page until the song and its accompaniment have ended.

V tini paľmy

Liuli, liuli, miy synočku, Isuse maliy.
Spy spokiyno v kholodočku poky Ty šče miy.
Bo strašnyi tviy voroh Irod khoče vbyť Tebe.
Khoče vyrvaty serdeňko Tvoyei matusi.

Čuye hrozu Tvoya maty, Božeye dytia.
Bačyt' sertsem šliakh kryvavyi Tvoyoho žyttia,

U ternovomu vinočku holova Tvoya, Isuse.
Vysyt' na khresti rozpiatyi Synočok Matusen.

Spy, Isuse, spy (Sopranos and Altos)

Spy Isuse, spy.
Očka zažmury.
Ya Tebe mu kolysaty,
Pisoňkamy prysyplyaty.
Spy Isuse, spy maleňkyi,
Spy serdeňko, spy.

Spy leliyko, spy.
Holovku sklony
Tut na ručeňky Marii.
Bač vona Tebe leliye.
Spy Isuse, spy maleňkyi,
Spy serdeňko, spy.

In the shade of a palm tree

Lully, lullay, my sweet son, little Jesus.
Sleep calmly, in the shade, while You are mine.
Because your awful foe Herod wishes to kill You.
Wishes to tear out the heart of Your mother.

Your mother senses peril, oh child of God.
She sees with her heart the winding path of
Your life,
Your head in a crown of thorns, Jesus.
Hangs on a cross, crucified, Your mother's Son.

Sleep, Jesus, sleep

Sleep Jesus, sleep.
Close your little eyes.
I will cradle you,
Lull you to sleep with sweet songs.
Sleep Jesus, sleep little one,
Sleep dear heart, sleep.

Sleep sweet lily, sleep.
Bow your little head
Here onto the arms of Mary.
See how she cradles you.
Sleep Jesus, sleep little one,
Sleep dear heart, sleep.

GOD WITH US!

Yerusalymski dzvony

Oy v Yerusalymi rano zadzvonyly.
(Ref.) Ščedryi večir, dobryi večir,
Dobrym liudiam na zdorov'ya.
A Diva Mariya po sadu khodyla. (Ref)
Po sadu khodyla, Syna porodyla. (Ref)
Syna porodila, na rukakh nosyla. (Ref)

The Bells of Jerusalem

Oh in Jerusalem, bells rang out early.
(Ref.) Bountiful evening, good evening,
To all good people good health.
Oh the Virgin Mary walked in the garden. (R)
She walked in the garden, birthed a son. (R)
Gave birth to a son, carried him
in her arms. (R)

Z namy Boh

Z namy Boh, rozumiyte narody,
I pokoriaytesia, yako z namy Boh.

Počuyte vsi, až do krayu zemli.
Mohutñi pokoriaytesia!
Liudy ščo žyvut' u temriavi pobačut'
svitlo velyke.
Nad tymy ščo žyvut' u smertñiy tiñi,
svitlo zasyalo.
Bo khlopiatko nam narodylosia, Syna nam
dano, vlada na plečakh u Ňoho.
I dadut' Yomu imya
Čudesnyi Poradnyk, Sylñyi Boh,
Otets dovičnyi, Kñiaz myru.'

God is with us

God is with us, understand this ye nations,
and be ye humbled, for God is with us.

Hear all ye people to the ends of the earth:
Ye powerful be humbled!
The people who live in darkness will
see a great light.
Upon those you dwell in the shadow
of death, a light has shined.
For unto us a Child is born, to us a Son is
given, the government is on His shoulders.
And they shall give Him the name
Wonderful Counsellor, mighty God,
everlasting Father, Prince of peace.

—Canticle of Isaiah from the
Great Compline service of Christmas Eve
(excerpt)

INTERMISSION

PART II *Shchedrivky*

CAROLS! GREETINGS!

Oy koliada, koliadnytsia
Oy koliada, koliadnytsia,
Dobra z medom palianytsa,
A bez medu ne taka,
Daite diad'ku p'yataka!

Carol! Carol!
Oy carol, big carol,
bread is good with honey,
without honey not as fine,
old man, hand over a five.

From Sviatyi vechir obrazochky
(narrated in English)

From Christmas Eve sketches

Please do not turn the page until the song and its accompaniment have ended.

BIRDS, MORE BIRDS, AND A MOON

Oy syvaya ta i zozuleňka
(Children's Chorus)

Oy syvaya ta i zozuleňka.

Ščedryi večir, dobryi večir,
dobrym liudiam na zdorovia.

Usi sady ta i oblitala. Ščedryi večir...

A v odnomu ta i ne buvala. Ščedryi...

A v tim sadu try teremy. Ščedryi večir...

A v peršomu krasne sontse. Ščedryi...

U druhomu yasen mistiats. Ščedryi i...

A v tret'omu dribňi zirky. Ščedryi večir....

Yasen misiats Pan Hospodar. Ščedryi...

Krasne sontse žinka yoho. Ščedryi...

Dribňi zirky yoho ditky.

Ščedryi večir, dobryi večir,
dobrym liudiam na zdorovia.

Ščedryk

Ščedryk, ščedryk, ščedrivočka,

Pryletila lastivočka.

Stala sobi ščebetaty

Hospodaria vyklykaty.

"Vyidy, vyidy hospodariu,

Podyvysia na košaru:

Tam ovečky pokotylys,

A yahnyčky narodylys.

V tebe tovar ves' khorošyi

Budeš maty mirku hrošey.

Khoč ne hrošey to polova.

V tebe žinka čornobrova."

O, the gray-winged cuckoo

O, the gray-winged cuckoo.

A bountiful evening, good evening,
to all good people good health.

Around all gardens did she fly. Ref.

But there was one that she never visited. Ref.

And in that garden are three towers. Ref.

In the first is the beautiful sun. Ref.

In the second is the bright moon. Ref.

In the third are tiny stars. Ref.

The bright moon is master of the house. Ref.

The beautiful sun is his wife. Ref.

The tiny stars are his children.

A bountiful evening, good evening,
to all good people good health.

Carol of good cheer

Ščedryk, ščedryk, ščedrivočka,

a little swallow flew in.

She perched herself to chirp

and to call out the master of the house.

"Come out, come out, o master:

look at the sheep-stall:

There the ewes have rolled over,

and little lambkins have been born.

Your goods are so abundant

that you will get a lot of money.

If not money then you'll have grain.

You have a dark-eyed wife."

Shchedrivka

Ščedryk, ščedryk, ščedrivoňka,
Pryletila lastivoňka.
Stala vona ščeбетaty
Hospodaria vyklykaty.
“Vyidy, vyidy hospodaroňku,
Podyvysia na košaroňku
Tvoyi korovy vsi otelylys
Po teliatkovi popryvodyli.”
Ščedryi večir, dobryi večir! Večir!

Ščedryk, ščedryk, ščedrivoňka:

“Tam ovečky pokotylys’
A yahniata narodyls’
V tebe tovar ves’ khorošy
budeš maty mirku hrošey.
Khoč ne hrošy to polova.
V tebe žinka čornobrova.”
Hey!

Shchedrivka

Oy iz-za khmary, zza tumanu
Yasen misiats vyplyvaye.
Z novym rokom vas vitayem,
Ščastia i radosti bažayem.
Ščedryi večir, dobryi večir,
Dobrym liudiam na zdorovia.

Khai lunaye pisňia naša,
Pisňia myru, družby i ščastia.
Z novym rokom vas vitayem,
Ščastia i radosti bažayem.
Ščedryi večir, dobryi večir,
Z novym rokom vas!

Little carol of good cheer

Carol, carol, little carol,
a little swallow flew in.
She perched to chirp
and to call out the master of the house.
“Come out, come out sweet master:
look at the little sheep stall.
Your cows have all given birth,
each has brought forth a calf.”
A bountiful evening, good evening! Evening!

Carol, carol, little carol:

“Your ewes rolled over
and lambkins have been born.
Your goods are so abundant
that you’ll have a lot of money.
If not money then you’ll have grain.
You have a dark-eyed wife.”
Hey!

Little carol of good cheer

From behind the clouds, behind the mist,
a bright moon is gliding forth.
With the new year, we greet you,
wishing you good fortune and joy.
A bountiful evening, a good evening,
to all good people good health.

May our song resound,
a song of peace, unity, and good fortune.
With the new year, we greet you,
wishing you good fortune and joy.
A bountiful evening, a good evening,
Happy New Year to all!

GOOD EVENING TO YOU!

Dobryi večir tobi

Dobryi večir tobi,
pane hospodariu: Raduysia!
Oy raduysia, zemle:
Syn Božyi narodyvsia.

Good evening to you

Good evening to you,
master of the house: Rejoice!
(Ref) Oh rejoice, earth:
the Son of God is born.

Zasteliayte stoly
Ta vse kylymamy: Raduysia! (Ref)

Cover the tables,
all with kilims: Rejoice! (Ref)

Tay kladit' kalači
Z yaroyi pšenytsi: Raduysia! (Ref)

And place khalah-breads
made of new wheat: Rejoice! (Ref)

WINDOWS, DREAMS, REMINISCENCE

Pendzhereden khar geliyur (solo) (CT)

Pendžereden khar geliyur,
Ardyma bak-sam, yar geliyur,
Of, aman, aman, yar, aman, aman, of.

At my window, snow is falling

At my window, snow is falling.
Turning my gaze, I see my beloved coming.
Ah, good tidings of things to come, ah.

Pendžeresi yešil' de boya,
Kore de bil'sem don da doya.
Of aman, aman, yar, aman, aman, of.

At your window, there are colorful curtains.
You are the cause of my longing.
Ah, good tidings of things to come, ah.

Yeger kor'sem doya da doya,
Mum yak-arym boydan da boya.
Of aman, aman, yar, aman, aman, of.

If it is my fate to love you always,
Then your path will be adorned with candles.
Ah, good tidings of things to come, ah.

Oy khodyt' son (duet)

Oy khodyt' son kolo vikon
A drimota kolo plota.
Pytayetsia son drimoty:
“A de budem nochuvaty?”

A dream wanders

Dream wanders by the windows
and Sleep by the fence.
Dream asks Sleep:
“Where shall we spend the night?”

“De khatoňka tepleseňka
De dytyna maleseňka
Tudy budem nočuvaty
I dytynku kolysaty.”

“In a sweetly warm house
where the child is tiny.
There will we spend the night
and will cradle the child.”

Oy na kota, ta vorkota
Na dytynu ta drimota.
Kotyk bude vorkotaty;
Dytynoňka bude spaty.

O for the cat, and its purring,
for the child and its dreaming.
The little cat will purr;
the sweet little child will sleep.

Pyrohy and Poetry

(spoken in English)

Shchedrivka

Zletiv sokil na vikontse:

Ščedryi večir, dobryi večir.

U svitlytsiu zahliadaye:

Ščedryi večir, dobryi večir.

dobrym liudiam na ves' večir.

Oy rano, rano! Vstavayte!

Oy rano, rano kury zapily, sviatyi večir.

A išče raniš Vasička ustav, sviatyi večir.

Vasička ustav, lyčkom zadzveniv,

Lyčkom zadzveniv, brattsiv rozbudyv.

Vstavayte brattsy, koney sidlayte!

Koney sidlayte, v pole vyizžayte. Rano!

Oy rano!

Zletiv sokil na vikontse:

Ščedryi večir, dobryi večir.

Little carol of good cheer

A falcon flew onto the windowsill:

A bountiful evening, a good evening.

He peers into the parlor:

A bountiful evening, a good evening

to good people for the whole night.

Early in the morning! Wake up!

Oh early in the morn, the chickens crowed,

and even earlier, Vasička awoke.

Vasička woke up, twanged his bow,

Twanged his bow, roused his brothers.

Wake up brothers, saddle up the horses!

Saddle the horses, ride into the field. Early!

Oh early!

A falcon flew onto the windowsill:

A bountiful evening, a good evening.

GOD ETERNAL

Na sviatyi vechir

(spoken in English)

Boh predvichnyi

Boh predvichnyi narodyvsia.

Pryišov dnes' iz nebes

Ščob spasty liud sviy ves',

I utišyvsia.

"Slava Bohu!" zaspivaimo!

Čest' Synu Bozhomu

I Spasu nashomu

Poklin viddaimo.

On Christmas Eve

God eternal

God eternal is born.

He came today from the heavens

to save all of His people,

and He was glad.

"Glory to God!" let us sing!

In honor of the Son of God

and before our Saviour,

let us bow down.

Please do not turn the page until the song and its accompaniment have ended.

U Vyfleyemi

Vinčuyemo Vas ščystim zdorovyem,
Ščystim zdorovyem, Sviatym Roždestvom!

U Vyfleyemi nyňi novyna:
Prečysta Diva porodyla Syna.
V yaslakh spovytyi, pomiž bydliaty,
Spočyv na sini—Boh ne obňiatyi.

Vže kheruvymy slavu spivayut'.
Anhel's'ki khory Spasa vitayut'.
Pastyr ubohyi nese ščo može,
Ščob obdaryty dytiatko Bože.

Isuse mylyi, my ne bahati.
Zolota, dariv ne možem daty.
Ta dar tsinňišyi nesem vid myra,

Tse vira sertsia i liubov čyra.

Hliaň okom ščyrym, o Božyi Synu,
Na našu zemliu, na Ukrainu.
Pošly iz neba dar prevelykyi,
Ščob Tia slavyly po vični viky.
Po vični viky. Po viky!

In Bethlehem

We bless you with good health,
with good health, at the Holy Nativity!

In Bethlehem today come tidings:
The immaculate Virgin gave birth to a Son.
In a manger swaddled, among the cattle,
there rested on the hay—God unbound.

Now the cherubim sing of glory.
Angelic choirs greet the Savior.
The humble shepherd carries what he can,
to bestow gifts to the little child of God.

Sweet Jesus, we are not wealthy.
Gold, gifts we cannot give.
But we carry the most precious gift from
our world:
the faith of our heart and our sincere love.

Look down with a kind eye, o Son of God,
upon our land, on Ukraine.
Send from heaven your greatest gift,
so that we will praise You for ever more.
For ever more. Forever!