

KANSAS CITY
CHORALE



OCTOBER 4TH & 6TH

GRETCHANINOFF: PASSION WEEK



ALEXANDER GRETCHANINOFF · 1864–1956

Passion Week, Op. 58

Kansas City Chorale & Te Deum

SUNDAY · OCTOBER 4, 2026 · 2:00 PM

Cathedral of the Immaculate Conception · Kansas City, Missouri

TUESDAY · OCTOBER 6, 2026 · 7:30 PM

Village Presbyterian Church · Prairie Village, Kansas

Dr. Matthew Christopher Shepard, conductor

1 Behold the Bridegroom Comes

2 Thy Bridal Chamber

3 In Thy Kingdom

Soloist: Gail Nakano

4 Gladsome Light

5 Let My Prayer Arise

Soloists: Shuqi Zhang, Lauren Suchy, Bryan Pinkall

6 Now the Powers of Heaven

Soloist: George Keeper

7 Of Thy Mystical Supper

Soloists: Paul Davidson, Kayla Bradley

Intermission

8 The Wise Thief

9 Thou, Who Clothest Thyself with Light

10 The Lord Is God; The Noble Joseph

11 Do Not Lament Me, O Mother

12 As Many As Have Been Baptized; Arise, O God

Soloist: Paul Davidson

13 Let All Mortal Flesh Keep Silent

Soloist: Tara Boydston

The Ensembles & Conductor

KANSAS CITY CHORALE

Interim Executive Director:

Jonathan Thomas

Since the debut performance in 1982, the Kansas City Chorale has provided audiences with a high caliber of choral artistry, performing a diverse repertoire of new and traditional music. The choir has garnered international recognition for artistic merit, having been praised for its refined sound, phrasing and flawless intonation.

As a cornerstone of the Kansas City performing arts community, the Chorale creates concert programs and recordings that educate, engage, provoke, and inspire listeners. The Chorale's ongoing outreach efforts facilitate the development of local talent, while providing students and their instructors with the opportunity to learn from world-class vocalists.

Beyond the traditional season of local concerts, the Chorale frequently performs regionally and around the world. In 2009, the Kansas City and Phoenix Chorales performed at Lincoln Center's Alice Tully Hall. Highlights from the a cappella concert included "Canticum Calamitatis Maritimae" by Jaakko Mantjarvi and "Drei Geistliche Gesänge" by 19th-century composer Josef Rheinberger.

The Kansas City Chorale has an award-winning collection of albums with Chandos Records, Naxos Records, Bright Shiny Things, Nimbus Records, and 2Foals Records. The Chorale's album *Life and Breath: Choral Works of René Clausen*, won the GRAMMY® Award for Best Choral Performance and Best Engineered Album, Classical. Additionally, SoundMirror senior producer Blanton Alspaugh won the GRAMMY® Award for Producer of the Year, Classical, for *Life and Breath and Artifacts: The Music of Michael McGlynn*.

Between 2007-2015, the Kansas City Chorale joined with the Phoenix Chorale for three albums including Rheinberger: *Sacred Choral Works*, which received 2 GRAMMY® nominations, Grechaninov: *Passion Week*, which won the GRAMMY® Award for Best Engineered Classical Album along with 5 nominations, and Rachmaninoff: *All Night Vigil*, which won the GRAMMY® Award for Best Choral Performance along with 3 nominations. To date, the Chorale's albums have received 17 GRAMMY® nominations, winning 6.

TE DEUM

Executive & Artistic Director:

Matthew Christopher Shepard

Te Deum is a professional choral ensemble based in Kansas City, dedicated to creating compelling and thought-provoking performances of sacred music. Founded in 2008, Te Deum brings together some of the region's finest singers to explore the breadth of the choral tradition, from ancient chant and Renaissance polyphony to the music of Bach, Brahms, and contemporary composers. Through historically informed performances, imaginative programming, and a commitment to musical excellence, Te Deum seeks to place sacred music in uniquely relevant contexts, inviting audiences into experiences that are both musically compelling and spiritually resonant.

Over the past eighteen seasons, Te Deum has performed throughout the Midwest and has been invited to present its work at state, regional, and national conferences. The ensemble has released two commercially available recordings, including a Christmas album and the first commercial recording of Brahms' *Ein deutsches Requiem* in its version for two pianos, performed in English. New music is an equally important part of Te Deum's artistic life. The ensemble has premiered more than a dozen new works and maintains a Composer-in-Residence program that gives composers the opportunity to develop new music in close collaboration with professional singers.

At the heart of Te Deum's work is a conviction that sacred music remains a vital and transformative art form. By bringing historical repertoire into dialogue with newly created music, Te Deum connects centuries of musical tradition with the questions, hopes, and experiences of contemporary life. The result is a choral experience rooted in tradition while embracing imagination, discovery, and the enduring power of the human voice.

FEATURED CONDUCTOR

Dr. Matthew Christopher Shepard has forged a unique and dynamic career that spans concert halls, academic institutions, and faith communities. As a professional conductor of both orchestras and choirs, he has become a sought-after musical leader, known for his intellectual curiosity, fearless programming, and magnetic leadership. His career also includes guest conducting and lecturing in musicology and church music in both collegiate and secondary school settings, as well as leading worship services in Christian and Jewish communities.

Dr. Shepard is the founder and conductor of Te Deum, recognized as one of the premier choral ensembles in the Midwest. He is a passionate advocate for new choral music, having premiered dozens of pieces by both emerging and established composers. His expertise in early music has garnered national attention, and his work has been featured twice in *Early Music America*. He frequently presents lectures on historical chant performance, music history, and Renaissance performance practice. With Te Deum, he has delivered period performances of monumental Baroque works, including Buxtehude's *Membra Jesu Nostri*, J.S. Bach's *St. John Passion*, and Bach's *B-Minor Mass*.

As an orchestral conductor, Dr. Shepard recently served as the Interim Director of Orchestras at Illinois State University and has led notable ensembles such as The Philharmonia of Greater Kansas City, the Kansas City Civic Orchestra, and the Kansas City Baroque. He has previously served as orchestra director at Benedictine College and conductor of the University of Illinois Philharmonia Orchestra.

Dr. Shepard's musical journey began in woodwinds and voice. He holds an undergraduate degree from William Jewell College, two master's degrees in both choral and orchestral conducting from the University of Missouri-Kansas City Conservatory of Music and Dance, and a doctorate from the University of Illinois, where he held teaching assistantships for both choral and orchestral ensembles. His additional conducting studies include fellowships at the Conductors Institute at Bard College Conservatory under Maestro Leon Botstein and the Oregon Bach Festival Composers Institute.

The Singers

KANSAS CITY CHORALE

SOPRANO

Jesenia Marron
Margaret Slavinsky
Christy Blake
Madeleine Herst Sullivan
Melanie Melcher
Cuthbertson

ALTO

Lauren Suchy
Gail Nakano
Kimberly Arzoian
Anna Kate Scott
Tara Boydston
Kayla Bradley

TENOR

Shuqi Zhang
Scotty Allison
Derrick Bready
Bryson Rule
Jack Blackburn
Bryan Pinkall

BASS

Alexander Siron
Jack Pearson
George Keeper
Paul Davidson
Richard Walker
Thou Yang

TE DEUM

SOPRANO

London Roysden
Jenny Smith
Paige Flenniken
Rosie O'Brien
Miren Gabiola
Sarah Schulte

ALTO

Abby Gast-Watterson
Kailynn Byrne
Julia Kasten
Ann Marzette
Lisa Marie Gerstenkorn
Tara Curtis

TENOR

Jared Brooks
Andy Flanagan
Rafael Rodriguez
Tom Assel
Nico Caruso
Josh Markley

BASS

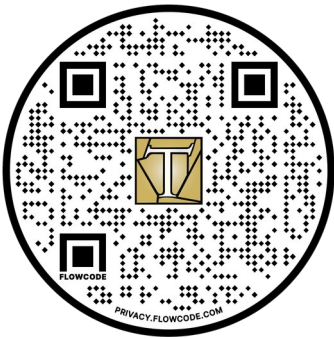
Evan Nelson
Sam Nolte
William Lubaroff
Michael Hon
Ryan Layton
JD Daniel
Kelly Cossey

Singer Biographies

KANSAS CITY CHORALE



TE DEUM



The Music and its Liturgy

By Vladimir Morosan

The seven days known as "Great and Holy Week" or "Passion Week" represent an entirely unique period in the liturgical year of the Eastern Orthodox Christian Church. It is a time of great liturgical intensity: in the services that take place every morning and every evening of this week, worshippers are invited to re-live "in real time," as it were, the dramatic and salvific events in the life of Jesus Christ—from his triumphal entry into Jerusalem on Palm Sunday, his teaching in the Temple about the "last days," his institution of the Eucharist at the "mystical supper," his betrayal, arrest, trial, crucifixion and burial, culminating with his resurrection on Easter Sunday morning. From the standpoint of the Orthodox faith, here are focused, in highly concentrated fashion, the most "cosmic" and pivotal events of human history, events that changed the destiny of mankind forever.

Every year the Orthodox Church remembers and reexperiences these events through its Holy Week services. Every day of the week witnesses a Matins service and a vespereal Divine Liturgy (except Great and Holy Friday, when there is only Vespers but no Liturgy). Each service is given its particular content and meaning by the scripture readings and the hymnography that amplifies and comments on the readings. In terms of the sheer amount of sung material, one can safely say that this is the richest and most "saturated" concentration of liturgical music in the Eastern Church: the "music," according to age-old tradition consists exclusively of unaccompanied singing-unison chant in some Orthodox traditions (such as those of Greece and the Middle East) and polyphonic choral singing in other traditions (such as those of Russia and the Balkan nations).

It is out of this vast amount of hymnographic material that Alexander Gretchaninoff selectively drew the thirteen settings that form his Passion Week, opus 58. Each setting can be regarded as a musical highlight from the particular service in which it occurs. Thus, while each individual section or movement of the cycle could be sung within a particular service (or in some cases, several services), taken together, these settings would never be sung sequentially in a liturgical context. Gretchaninoff's Passion Week therefore is not so much a liturgical cycle as a majestic tableau of thematically related sacred musical settings intended for an extra-liturgical performance.

Alexander Gretchaninoff (1864-1956) was a prominent member of an extraordinary creative movement known as the "new Russian choral school," which included such figures as Alexandre Kastalsky (1856–1926), Mikhail Ippolitov-Ivanov (1859-1935), Sergei Rachmaninoff (1873-1943), Alexandre Nikolsky (1874-1943), and Pavel Chesnokov (1877-1944), among others. Gathered around the Moscow Synodal School of Church Singing and its outstanding Synodal Choir of men and boys, these composers created one of the largest and most colorful bodies of unaccompanied sacred choral literature in modern times, including numerous complete settings of such Orthodox services as the All-Night Vigil (Chesnokov, Gretchaninoff, Ippolitov-Ivanov, Nikolsky, Rachmaninoff), the Divine Liturgy (Chesnokov, Gretchaninoff, Ippolitov-Ivanov, Kastalsky, Nikolsky, Rachmaninoff), the Panikhida or Requiem (Chesnokov and Kastalsky), the Wedding Service (Kastalsky and Nikolsky), and countless settings of individual liturgical hymns.

Among these composers Gretchaninoff stands out as one who sought to imbue choral composition with the same grand forms and dimensions as those employed by contemporary composers of symphonic music. His major cyclic works on texts from the Orthodox sacred services, starting with his two Liturgies of St. John Chrysostom, opus 13 and 29 (1898 and 1902) and through his Passion Week, opus 58 and All-Night Vigil, opus 59, show a continual striving to broaden and enlarge both the musical forms and the choral forces in terms of range and complexity of texture. The culmination of his movement in this direction was his Liturgia Domestica, opus 79, in which he broke with tradition and combined voices and instruments for the first time in a setting of texts from the Russian Orthodox liturgy. Emigrating from Russia after the 1917 Revolution, first to France and then to the United States, Gretchaninoff wrote one more setting of the Divine Liturgy (opus 177, for a small choir of unaccompanied voices, the sort that would be found in Russian emigre circles) and a small number of individual works on Orthodox texts. Mostly, however, he devoted his energies to composing several settings of the Roman Catholic Mass for voices and instruments and Latin motets.

The monumental Passion Week cycle was composed sometime in 1911-1912 and was premiered on 16 November 1912 (according to the "old style" Julian calendar), in Moscow by L. S. Vasil'yev's choir. (The Moscow Synodal Choir premiered Gretchaninoff's All-Night Vigil two days later.) Thereafter, Passion Week was premiered in St. Petersburg on 4 April 1913, under the composer's direction. Beyond that, however, there were no complete performances of this work until the 1990s, when it was revived by the Russian Symphonic Cappella under Valery Polyansky (recorded on the Chandos label) and one or two other Russian choirs. In the West, the work has remained essentially unknown, apart from several performances in 1997 by the Cambridge Singers of Pasadena, California under the direction of Alexandre Ruggieri.

In terms of its textual structure, Passion Week takes the listener through a broad range of emotional and spiritual experience. The cycle begins with two hymns ("Behold the Bridegroom" and "Thy Bridal Chamber") from the "Bridegroom Matins" service of the first three days of the week. (The term derives from the text of the Troparion or theme-song "Behold the Bridegroom comes at midnight," which, in turn, takes its subject matter from the parable about the wise and foolish virgins, read at the Matins of Holy Monday.) From the very beginning, one is admonished to be vigilant and watchful, lest one be overtaken by a physical and spiritual lethargy, just as the Apostles were overcome with sleep in the Garden of Gethsemane, just prior to deserting Christ upon his arrest.

Another parable from the Gospels, that of the rich ruler's wedding feast from which the invited guests begged to be excused, forms the basis of the next movement, "Thy Bridal Chamber." This solemn hymn, sung at Matins of Holy Monday, Tuesday, and Wednesday, has as its theme repentance and being prepared for the Paschal Wedding Banquet. After the invited guests make their excuses, the ruler's servants go out to the highways and byways and compel all passers-by to come to the feast. Yet only Christ, the Ruler of the Feast, can clothe each soul in the proper wedding garment of his forgiveness, without which no guest would think of attending a wedding celebration in those days.

The next four hymns are taken from the vespereal Liturgy of the Pre-Sanctified Gifts, a uniquely Lenten communion service celebrated also on Monday, Tuesday, and Wednesday of Holy Week. Thematically, the "commandments of blessedness" recited by the alto soloist relate to the subject matter of the preceding hymn, while the refrain "Remember us, O Lord, when Thou comest in Thy Kingdom" already foreshadows the drama on Golgotha, as it anticipates the words uttered by the repentant thief crucified on Jesus' right hand.

Light and darkness are continually juxtaposed both in the Gospels and particularly in the services of Great and Holy Week. In a curious reversal, which may have originally been necessitated by practical considerations but eventually acquired a theological "aura" about it, the Matins (morning) services of Holy Week are celebrated in the evening, while the vespereal (evening) Divine Liturgies are celebrated in the morning. It is as if the Church is saying that, in the face of such cosmic events, "ordinary" time loses its meaning: Jesus Christ, the "Gladsome Light" of the next movement of Passion Week, is the same "yesterday, today, and forever," and therefore worthy to be praised at all times, even though the text says that "we have come to the setting of the sun," while outside it may be 10 o'clock in the morning.

One of the most personal and intimate expressions of prayerful devotion is found in the next movement, "Let my prayer arise," which uses the opening verses of Psalm 141. Gretchaninoff assigns this text, which in Russian liturgical practice was commonly sung by a trio of soloists, for the most part to a single tenor voice, surrounding it by a semi-chorus of treble voices ("as with incense"); the verses of the soloists alternate with the full chorus, which spans the full expressive range from a prayerful whisper to a mighty supplicatory plea.

The next hymn, "Now the Powers of Heaven," surrounds one of the most solemn moments in the Liturgy of the Pre-Sanctified Gifts, when the Communion Gifts, already consecrated the previous Sunday (not merely bread and wine intended for consecration), are brought in silent procession from the Table of Oblation to the Altar Table. During the procession itself, the entire church prostrates in awestruck silence, while before and after the procession, the choir rises to the challenge of depicting in sounds the supernatural scenario described in the text. For the first time in Passion Week Gretchaninoff employs a double choir—an aural manifestation of the angelic choirs described in Prophet Isaiah's heavenly vision (Isaiah 6), which the Church has used throughout history as its "choral model." Double choral singing will be subsequently heard in the other two "Cherubic hymns" in Passion Week—No. 7, "Of Thy Mystical Supper" and No. 13, "Let all mortal flesh keep silent."

The next movement, "Of Thy Mystical Supper," is the central hymn of the vespereal Liturgy of Holy Thursday, which commemorates and celebrates the institution of the Eucharist at the Mystical Supper (the Orthodox Church does not use the term "Last Supper"). The text of the hymn, a prayer in first person, evokes from Gretchaninoff some of the most lyrical writing in Passion Week. Very soon, in the following movement, in fact, this lyricism will give way to more austere and epic-sounding chant-based writing, as the drama of the Passion of Christ unfolds in the services of the Twelve Gospel Readings (celebrated Thursday evening) and the services of Great and Holy Friday, from which the next three movements are drawn.

In the Russian Orthodox Church, the service of the "Twelve Gospels" at which the Gospel accounts of Jesus' arrest, trial, and crucifixion are read, is one that has greatly captured the popular imagination. Central in that service is the hymn "The wise thief," which focuses on Jesus' promise of Paradise to the repentant thief, a promise regarded as the ultimate manifestation of God's mercy in response to a confession of faith, even one made at the moment of death. In his setting of this text, for full double-choir, Gretchaninoff recalls chant motives first heard in No. 2, "Thy Bridal Chamber," which also contained pleas for salvation and enlightenment.

The hymn "Thou, who clothest Thyself with light as with a garment," from the Vespers of Great and Holy Friday, retrospectively recounts the death of Jesus on the cross. Its content offers great possibilities for dramatic musical interpretation, yet Gretchaninoff takes the more traditional epic approach, generally favored by Orthodox church hymnography: in the midst of the largely syllabic chordal recitative, the melismatic motives on the phrase "Woe is me, my sweetest Jesus" take on all the greater poignancy. As this hymn is being sung, the clergy prepare for the procession in

which the Holy Shroud representing Christ's body (the Epitaphion or Plashchanitsa) will be brought out of the Altar area and laid on the Sepulcher in the center of the church for veneration. The stage is set for one of the most solemn moments in Orthodox Christian worship.

To anyone who has ever attended the Holy Friday Vesper service in a Russian Orthodox church, the bringing out of the Holy Shroud is an ineffable and unforgettable moment, filled with emotion and sorrow, and intensified by the singing of voices hushed in an attitude of awed reverence. In the minds of Russian Orthodox churchgoers, the plaintive, melismatic Bulgarian Chant melody is so closely associated with the service of Christ's burial, that no composer would undertake to compose a new or different melody. Of all the movements of Passion Week, No. 10, "The Noble Joseph," contains the most straightforward presentation of a traditional chant melody; yet Gretchaninoff subjects the traditional tune to unusual modulations and transmutes the harmonic movement of the bass line into a solemn ostinato so as to create the effect of a somber funeral march.

The poignant hymn "Do not lament me, O Mother," in which Christ speaks words of comfort from the grave to his suffering mother, foretelling his resurrection, is sung on three different occasions during the course of Holy Week services: at the Matins of Holy Saturday (the service known as the Lamentations, served on Holy Friday evening), at the Divine Liturgy of Great and Holy Saturday, and at the Nocturn service, immediately preceding the Resurrectional Paschal Matins. During the latter service, according to traditional Russian practice, at the words "for I shall arise" the priest lifts the Holy Shroud from the Sepulcher and carries it back into the Altar area, dramatically representing Christ's impending resurrection. It is this exalted moment that Gretchaninoff envisioned when composing his setting of this text.

The Liturgy of Great and Holy Saturday, "the Great Sabbath," celebrates both Jesus' repose in the tomb and his descent into Hades to liberate those who had been held captive there since Adam's fall. Liturgically, this service belongs already to the "Paschal Vigil" and therefore contains Paschal elements: in place of the usual thrice-holy hymn "Holy God," the baptismal hymn "As many as have been baptized" is sung, since this is one of the traditional days for the reception of converts into the Church. The hymn "Arise, O God," with its obvious resurrectional theme, replaces the traditional "Alleluia" sung before the reading of the Gospel. During the singing of this hymn another dramatic moment occurs in the Liturgy: the clergy change their dark Lenten vestments to white Paschal ones, and all the other dark Lenten cloths, drapes, and curtains in the church are changed to white also. At the chanting of the last "Arise, O God," the radiantly-attired celebrant triumphantly brings the Gospel into the center of the church in front of the Sepulcher. The remainder of the service takes place upon the Sepulcher, in the manner of early Christian liturgies, which used the tombs of the martyrs in the catacombs as altar tables.

As the closing hymn of Passion Week, Gretchaninoff chooses the Cherubic Hymn of Great and Holy Saturday, "Let all mortal flesh keep silent." For those who have witnessed and experienced all the preceding events of Christ's Passion, silence does seem to be an appropriate response. Indeed, how does a composer depict in sound "things no eye has ever seen and no ear has ever heard," to use the words of St. Paul? Gretchaninoff's response is to weave the most complex choral tapestry yet, based upon a common chant melody used by numerous composers before him. Alternating between the shimmering wafting of the angels' wings and the triumphant trumpet calls of the angelic "Alleluias," Passion Week draws to a close.

Musically speaking, Gretchaninoff regarded Passion Week as "exhausting all the technical means which the unaccompanied chorus can render," to use his own words. Indeed, in terms of vocal ranges, textures, and colors, his choral writing is more rich and opulent in this work than anything composed on Russian Orthodox sacred texts at any time during the preceding two centuries and surpassed, possibly, only by Rachmaninoff's All-Night Vigil, written three years later, in 1915. Although he labels only one movement- No. 10, "The Noble Joseph"-as being based on a chant, chant motifs in more or less complete form are present throughout Passion Week, determining both the forms and the melodic content of the settings, and serving as a tangible aural connection to the liturgical services of the Russian Orthodox Church. Yet being the creative innovator that he was, Gretchaninoff also went further than any of his contemporaries in the direction of "choral symphonism": in her analysis of Passion Week, Russian scholar Marina Rakhmanova identifies a number of leitmotivic techniques reminiscent of Richard Wagner whom Gretchaninoff is known to have admired and emulated.

Ultimately, future chant scholars and liturgical musicologists will find great rewards in an in-depth identification and analysis of the chant themes and leitmotifs so creatively employed by Gretchaninoff. But members of the concert audience are more likely to be struck by the powerful theological and spiritual content of the texts, and touched emotionally by the vivid musical devices used by the composer, which speak to both Russian and Western listeners with a near-universal recognition: the prayerful intensity of a soloist's recitative, the somber, measured step of the funeral march, the jubilation of belllike "glorification motives," the mystery and holiness ineffably conveyed by the pure, "open" sonorities of octaves, fifths and unisons. Gretchaninoff's Passion Week score, organized and inspired by the profound sacred texts of the Orthodox Holy Week services, empowers the human voices in the chorus to transport the listener into realms of transcendent beauty and great spiritual depth. Continued familiarity with this work will surely establish it as one of the great choral masterworks of the twentieth century.

Poňiaňi nas, Ghospođi...
Sláva Ottsú i Sínu i Švřátomu Dúhu,
Poňiaňi nas, Ghospođi...
i níňe, i přisno, i vo věki věkóv. Aňiň.

Poňmãní nas, Ghóspodi,
 yegdá přídeshĩ vo tsãrstvíi Tvoým.
 Poňmãní nas, Vladĩko,
 yegdá přídeshĩ vo tsãrstvíi Tvoým.
 Poňmãní nas, Svĩatũy,
 yegdá přídeshĩ vo tsãrstvíi Tvoým.
 —перед Литургией Преждеосвященных Даров

— перед Литургией Пресвященноблагословенных Даров

Remember us, O Lord...

Rejoice and be exceedingly glad, for great is
your reward in Heaven.

Remember us, O Lord...

Glory to the Father, and to the Son, and to the Holy Spirit,

Remember us, O Lord...

both now and ever, and unto ages of ages. Amen.

Remember us, O Lord,
when Thou comest in Thy kingdom.
Remember us, O Master,
when Thou comest in Thy kingdom.
Remember us, O Holy One,
when Thou comest in Thy kingdom.
—before the Liturgy of the Presanctified Gifts

—before the Liturgy of the Presanctified Gifts

IV. GLADSOME LIGHT

Свѣте ѿшй свѣтѣи славі Бѣзмѣртнаго,
Отса Нѣбеснаго, Свѣтѣаго, Блажѣннаго, Іисуса Христѣ.
Прѣшѣдше на запад солтса,
вѣдѣдше свѣт вѣчѣрнѣи,
пойѣм Отса, Сина і Свѣтѣаго Дѣла, Бѣга.
Достѣи ѡеі во снѣ вѣмѣна
ѣт бѣі гласі прѣподѣбнѣи,
Снѣ Бѣжѣи, жѣвѣт даѣы,
ѣмже мѣр Тѣа славіт.
—на Вѣчѣрне и на Литургии Прѣждеосвѣщеннх Дарѣв

—на Вечерне и на Литургии Преждеосвященных Даров

Gladsome Light of the holy glory of the Immortal One—
the Heavenly Father, holy and blessed—O Jesus Christ!
Now that we have come to the setting of the sun,
and behold the light of evening,
we praise the Father, Son, and Holy Spirit—God.
Thou art worthy at every moment
to be praised in hymns by reverent voices.
O Son of God, Thou art the Giver of Life;
therefore all the world glorifies Thee.
—at Vespers and at the Liturgy of the Presanctified Gifts

—at Vespers and at the Liturgy of the Presanctified Gifts

V. LET MY PRAYER ARISE

Da isprávitšĩa molítva moyá,
yáko kaďflo před Tobóyu:
vozďeyáňiye rukú moyéyu,
zhértva vĕchérňiřaya.

Ghospodi, vozzvâh k Têbé, uslîshî mîa:
vonmî glâsu molêniya moyegó,
vñegdá vozzvâti mî k Têbé.

Polozhi¹, Ghóspodi, hrañéniye ustóm moím,
i dvēř ograzhděniya o ustnáh moih.

Ne ukloňi šěrdtse moyé v slovēsá lukávtviya,
něpshchevái vni¹ o gřěšěh.

—Псалом 140, ст. 2, 1, 3 и 4
(из Литургии Преждеосвященных Даров)

Let my prayer arise
in Thy sight as incense;
and let the lifting up of my hands
be an evening sacrifice.

Lord, I call upon Thee, hear me;
receive the voice of my prayer,
when I call upon Thee.

Set a guard, O Lord, over my mouth,
and keep watch over the door of my lips.

Incline not my heart to any evil thing,
nor to make excuses for my sins.

—Psalm 141:2, 1, 3, 4
(from the Liturgy of Pre-Sanctified Gifts)

VI. NOW THE POWERS OF HEAVEN

Нѣне сѣлѣ нѣбеснѣя сѣ нѣмѣ нѣвѣдимѣ слѣзхѣ;
 ше бо сѣодѣтѣ Тсѣрѣ слѣвѣ,
 Ше, Зхѣртѣвѣ тѣынѣя сѣврѣшенѣ дорѣносѣтѣсѣѣ.
 Вѣроу ѣ Ісѣубѣвѣу прѣстѣупѣм,
 да прѣхѣстѣнтѣсѣ зхѣзнѣ вѣчнѣя бѣдем.
 Аллѣлуѣя, аллѣлуѣя, аллѣлуѣя.

—из Литургии Преждеосвященных Даров

—из Литургии Преждеосвященных Даров

Now the Powers of Heaven do serve invisibly with us;
lo, the King of Glory enters.
Lo, the Mystical Sacrifice is upborne, fulfilled.
Let us draw near in faith and love
and become communicants of life eternal.
Alleluia, alleluia, alleluia.
—from the Liturgy of the Presanctified Gifts

VII. OF THY MYSTICAL SUPPER

Věcheři Tvoyeyá táyniya dñeš, Sñne Bózhñy,
přicháštñika mñřa přiiñí:
ñe bo vragóm Tvoím táynu povém,
ñi lobzáñiya Ťi dam yáko Iúda,
no yáko razbóyñik ispovédayu Ťřa:
poñřañí mñřa, Ghóspodí, vo tsárstvñi Tvoyém.

—*из Литургии во Св. и Великий Четверг*

Of Thy Mystical Supper, O Son of God,
accept me today as a partaker:
for I will not speak of Thy mystery to Thine enemies,
neither like Judas will I give Thee,
but like the thief will I confess Thee:
“Remember me, O Lord, in Thy Kingdom.”
—*from the Liturgy of Great and Holy Thursday*

VIII. THE WISE THIEF

Razbóyñika blagorazúmnago
vo yeđinom chaše
řáyevi spodóbíl yeší, Ghóspodí;
i mēñe dřevom křesťñim prosvěťí
i spaší mñřa.

—*Экспостиларий св. и великой пятницы*

The wise thief
in a single moment
Thou didst make worthy of Paradise, O Lord;
illumine me as well by the wood of Thy Cross
and save me.

—*Exaposteilarion of Great and Holy Friday*

IX. THOU, WHO CLOTHEST THYSELF WITH LIGHT

Ťebé ođeyushchagošřa světóm, yáko řízoyu,
sñem Iósiř s dřeva s Ťikodímom,
i vídev mērtva, nága, ñepogřebēñna,
blagošērdñiy plach vospřím, řidáya, glagólashe:
“Uvñ mñe, sladcháyshñiy Iisúše!
Yegózhme vmále sóntse, na Křesťe vřřima uzřēvsheye,
mrákom oblagáshešřa,
i zemřřa stráhom koľebáshešřa,
i razđíráshešřa tserkóvnaya zavēsa;
no še ññe vízhu Ťřa, mēñe rádi
vóľeyu podyémsha sñerí.
Káko pogřebú Ťřa, Bózhme moy?
Íľi kakóyu plashchaniťseyu obvíyú?
Kóimali rukáma přikosnúšřa ñetlénnomu Tvoyemú řělu?
Íľi kíya pēsñi vospoyú Tvoyemú ishódu, Shchéđře?
Velicháyu stráštñi Tvoya,
pēsnoslóvřřu i pogřebēñniye Tvoje so voskřesēñniyem, zovíy:
‘Ghóspodí, sláva Ťebé!’ ”

—*Стихира на вечерне во св. и великую пятницу*

Thou, Who clothest Thyself with light as with a garment,
wast taken down from the tree by Joseph, with Nicodemus;
and as he gazed upon Thee dead, naked, and unburied,
he wept in tenderhearted compassion and lamented, saying:
“Woe is me, my sweetest Jesus!
A short while ago, the sun beheld Thee hanging on the cross,
and it hid itself in darkness,
and the earth quaked in fear at the sight,
and the veil of the Temple was torn in two;
lo, now I see Thee
voluntarily endure death for my sake.
How shall I bury Thee, O my God?
Or with what linen shroud shall I wrap Thee?
With what hands shall I touch Thy pure body?
Or what songs shall I sing for Thy exodus, O merciful One?
I extol Thy Passion!
In song I glorify Thy Burial and Thy Resurrection, crying:
‘O Lord, glory to Thee!’ ”

—*Sticheron at Vespers of Great and Holy Friday*

X. THE LORD IS GOD AND THE NOBLE JOSEPH

Bog Ghospódí i yavíšřa nam,
blagoslovén gřřadíy vo ímřa Ghospódñe.

Blagoobrázñiy Iósiř,
s dřeva sñem přechístoye řělo Tvoje,
plashchaniťseyu chřřtopy obvív,
i voñřámi vo gróbe nóve pokrív, polozhí.

—*Тропарь на Вечерне во Св. и Великую Пятницу
и на Утрени во Св. и Великую Субботу*

The Lord is God and has revealed Himself to us;
blessed is He who comes in the name of the Lord.

The noble Joseph,
when he had taken down Thy most pure body from the tree,
wrapped it in fine linen,
annointed it with spices, and placed it in a new tomb.

—*Troparion at Vespers of Great and Holy Friday
and at Matins of Great and Holy Saturday*

—9-я песнь канона во Св. и Великую Субботу

—9th Ode of the Kanon for Great and Holy Saturday

Yeľítsi vo Hristá křesťisťesťa, vo Hristá oblekósťesťa. Allilúiya! (3x)
Sláva Ottsó i Sínu i Svjatómu Dúhu, i níne i přisno, i vo věki věkóv. Ammě.
...vo Hristá oblekósťesťa. Allilúiya!
Yeľítsi vo Hristá křesťisťesťa, vo Hristá oblekósťesťa. Allilúiya!

—на Литургии во Св. и Великую Субботу

As many as have been baptized into Christ
have put on Christ. Alleluia! (3x)
Glory to the Father, and to the Son, and to the Holy Spirit,
both now and ever, and to the ages of ages. Amen.
...have put on Christ. Alleluia!
As many as have been baptized into Christ
have put on Christ. Alleluia!

—at the Liturgy of Great and Holy Saturday.

Da molchít fšírákaya ploř chelovécha,
i da stoít so stráhóm i třěpetom, i ničtózhe
žemnýe f šebé da pomšhílayet.
Tsar bo tsársťvuyushchíh
i Ghospód ghospódstvuyushchíh
přihódit zaklátišřa i dátíšřa f šněd věrním.
(Amlín.)
Předhódřat zhe Semú lítsi ángelštii
so fšírákim nachálo m i vlásťuyi,
mnogoochšii heruvínii i shestokrilátií šerafi.
lítsa zakřívayushche i vopiyayushche peshi:
Alilúíyia, alilúíyia, alilúíyia.

—на Литургии во св. и великую субботу

Let all mortal flesh keep silent,
and in fear and trembling stand,
pondering nothing earthly-minded.
For the King of kings,
and the Lord of lords
comes to be slain and to give Himself as food to the faithful.
(Amen.)

Before Him go the ranks of angels:
all the Principalities and Powers;
the many-eyed Cherubim; and the six-winged Seraphim,
covering their faces and singing the hymn:
“Alleluia, alleluia, alleluia!”

—from the Liturgy of Great and Holy Saturday

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