





**The Millennium Choir.
W. Kolesnyk Conductor.
In Celebration of 1000 years of Ukraine's
Christianity.**



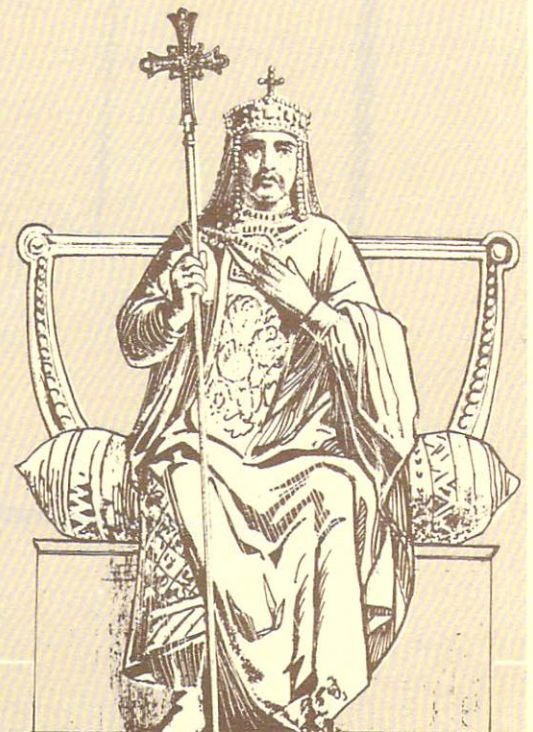
One thousand years ago in August 988 King Volodymyr christened his people in the waters of the blue Dnieper River at Kiev and established Christianity as the official state religion of Rus-Ukraine.

As the ruler of the Kievan Empire Volodymyr, or Vladimir, has seen that the vague pagan religion of Dazhboh (sun), Perun (thunder) and Svaroh (moon) did not contribute to the unity and strength of his state.

Uncertain what religion he should choose King Volodymyr sent delegates from his capital Kiev to investigate and report to him on the Muslim faith of the Bulgars, the Jewish faith of the Khazars, the western christian faith of the Germans and the Greek christian faith of Byzantium.

He saw that, since the Byzantine empire was the greatest power in Europe at that time, his state would gain cultural, political and economical strength by adopting the christian religion from the Greeks. Volodymyr was first christened himself, probably in Kiev. He then married a Greek princess Anna, who was the sister of Byzantine emperors Basileus and Constantine, thus uniting the royal family of Kiev with that of Constantinople.

Kiev flourished under Volodymyr who minted coins and built churches. King Volodymyr died on July 15, 1015 (which is his feast day) and was canonized about 1263. Since then he has been known as Saint Vladimir and with his christian grandmother, the Queen and Saint, Olha, he has entered the pantheon of the Ukrainian Church.





UKRAINE MILLENNIUM FOUNDATION
ФУНДАЦІЯ ТИСЯЧОЛІТТЯ ХРЕЩЕННЯ УКРАЇНИ
LA FONDATION MILLENAIRE DE L'UKRAINE

295 College St., Suite 300
Toronto, Ontario M5T 1S2
(416) 368-1998

6307 Grand View Drive
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Dear Friends and Supporters
of the Ukrainian Millennium Foundation:

This second concert of the Millennium Choir is a stirring culmination of the musical aspect of this Ukraine Millennium project.

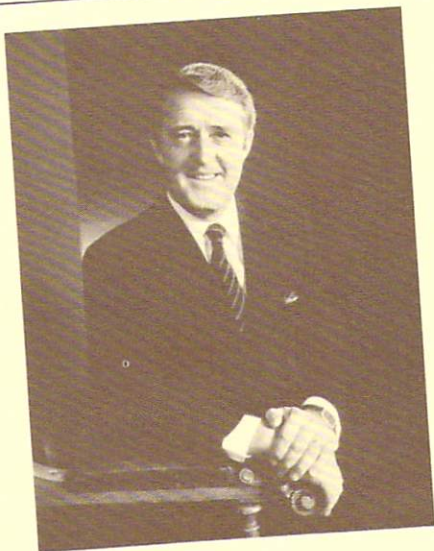
Several years of determined and conscientious effort brings this project of international stature to fruition.

Thanks are due to innumerable persons including hundreds of donors, the fundraisers, the singers, maestro Wolodymyr Kolesnyk and his assistants and the various provincial executive members and representatives.

Considerable recognition for financial support is due to the Government of Canada and the governments of Ontario and Alberta.

The recordings of Bortniansky's concertos will enrich the musical heritage of the world as well as serving a significant, prominent commemoration of Ukraine's millennium of Christianity.

William Pidruchney
National President



PRIME MINISTER · PREMIER MINISTRE

On behalf of the Government of Canada, I am delighted to extend my warmest greetings and sincere best wishes to all those gathered at Roy Thomson Hall for a Concert of Sacred Music.

The celebration of music is a celebration of culture, language, and tradition. Its performance reverberates the spirit of a people and echoes their soul.

The Concert of Sacred Music featuring the choral concertos of Dmytro Bortniansky is a fitting celebration of a Millennium of Christianity in Ukraine and the Millennium Choir will no doubt present the vitality and colour of the Ukrainian culture.

I trust that this evening's concert is enjoyable and memorable and I would like to congratulate the organizers on an outstanding effort.

James Mulroney

OTTAWA
1987



EPARCHY OF TORONTO

CHANCERY OFFICE

61 GLEN EDYTH DRIVE
TORONTO, ONTARIO
M4V 2V8

Ukraine Millennium Foundation,
Concert Committee,
Toronto

July 16, 1987

It is with great joy that I greet this auspicious occasion of the completion of the recordings of the 35 Choral Concerts of Dmytro Bortniansky, and the second concert and World Premiere of the Millennium Choir in Toronto under the direction of Maestro Wolodymyr Kolesnyk.

The Synod of Bishops of the Ukrainian Catholic Church in 1980 warmly received my presentation of this Millennium Project to record these Sacred Choral Concerts of Bortniansky, as a significant contribution to the celebrations of the Millennium of Christianity of Rus-Ukraine. The bishops gave their approval and patronage.

The sacred liturgical music of Dmytro Bortniansky, his compositions for the Divine Liturgy, Vespers and the thirty-five Concerts of the Psalms of David have become classics in our liturgical tradition. No wonder, then, that our entire community, the bishops, clergy and faithful, eagerly await the first release of this album of the thirty-five Sacred Choral Concerts "a cappella".

May the Lord continue to bless your work with still greater successes.

Respectfully yours,

Isidore Borecky Bishop
Isidore Borecky, Bishop.

The Secretary of State of Canada



Le Secrétaire d'Etat du Canada

July 26, 1987

I.P. Komarnicky
Ukraine Millennium Foundation
Director
Roy Thomson Hall Event
295 College Street
Suite 300
Toronto, Ontario
M5T 1S2

Dear Friends,

I send my warmest regards and sincere best wishes to all members of the Ukrainian family of friends, at the concert of sacred music celebrating 1000 years of Christianity in Ukraine.

As Canadians, it is the sharing of our cultures, our talents, and our friendships that unite us even though we are a country of many different cultures.

In my role as Secretary of State and Minister Responsible for Multiculturalism, I encourage and seek the full participation of all Canadians in that multicultural reality.

This concert is truly a symbolic celebration for Ukrainians around the world. By sharing your joy and the glory of your songs with members of other communities, you heighten the awareness of Ukrainian culture for all Canadian citizens.

On this memorable occasion I wish you a most enjoyable afternoon and best of luck with the completion of the Bortniansky Project.

Bazhayu Vam vsim bahato uspihiv.

Yours sincerely,

David Crombie
Minister Responsible
for Multiculturalism

Ottawa, Canada K1A 0M5



HOUSE OF COMMONS
CHAMBRE DES COMMUNES
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ANDREW WITER, M.P.
FARSDALE HIGH PARK

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CONSTITUENCY OFFICE
1873 Bloor St. W.
Toronto, Ontario
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(416) 535-6593

July, 1987

On the occasion of the world premier performance of Dmytro Bortniansky's choral concertos, it is my pleasure to extend my greetings to all participants in this splendid event. This Concert of Sacred Music, a milestone in the worldwide celebration of the Millennium of Ukrainian Christianity, reflects the cultural and spiritual aspirations of Ukrainians throughout the world. I am confident that the concert will not only revive the brilliant cultural inheritance of Ukraine, but afford the opportunity for all Canadians to share in our rich heritage.

It is indeed a pleasure to join my colleagues in congratulating Maestro Kolesnyk, the Millennium Choir, and the Ukraine Millennium Foundation for bringing this unforgettable music to Canadians, and for making such a vital contribution to the commemoration of 1,000 years of Ukrainian Christianity.

Once again, congratulations and best wishes.

Yours sincerely,

Andrew Witer, M.P.



Світовий Конгрес Вільних Українців

WORLD CONGRESS OF FREE UKRAINIANS
CONGRES MONDIAL DES UKRAINIENS LIBRES
CONGRESO MUNDIAL DE UCRANIOS LIBRES
WELTKONGRESS DER FREIEN UKRAINER
CONGRESSO MUNDIAL DOS UCRANIANOS LIVRES

Secretariat: 2118 A Bloor Street West, Toronto, Ontario, Canada, M6S 1M8 Tel.: (416) 762-1108

В імені Світового Конгресу Вільних Українців бажаю Фундації Тисячоліття Хрещення України якнайкращих успіхів у її праці на увіковічнення духовної спадщини українського народу. Проект Бортнянського: видання альбому, портрету і погруддя композитора, публікація книжки про Тисячоліття, і серія концертів із його безсмертною музикою – заслуговують на повну моральну і фінансову підтримку української спільноти у світі, а організатори і виконавці на наше признання і вдячність.

Тисячоліття Хрещення України – це історична нагода поставити Україну на мапу світу національну, політичну, економічну, релігійну, наукову і мистецьку, але й на музичну! Ми маємо з чого бути горді! Хай Бог щастить!

It gives me great pleasure to extend greetings on behalf of the World Congress of Free Ukrainians to the Ukraine Millennium Foundation for its excellent idea to honour the Millennium of Ukraine's Christianity by adding to the musical culture of the world all 35 immortal sacred concertos of Dmytro Bortniansky. We are proud to support the Bortniansky Project in its entirety, wish to acknowledge the dedication, efforts and talents of all the organisers, singers and especially the distinguished Conductor, Wolodymyr Kolesnyk and urge the Ukrainian community throughout the world to support wholeheartedly this and similar such projects in honour of the 1988 Millennium of Ukraine's Christianity.

It is indeed a fitting tribute to a magnificent composer and an historic event. Both my wife Olya and I offer our congratulations and best wishes for a successful series of concerts, too.

Peter Savaryn, President
World Congress of Free Ukrainians



Ontario

The Premier
of Ontario

Parliament Buildings
Queen's Park
Toronto, Ontario
M7A 1A1

July 26, 1987

On behalf of the people and the Government of Ontario, it gives me great pleasure to offer greetings to all attending this afternoon's Concert of Sacred Music at Roy Thomson Hall in celebration of 1000 years of Christianity in Ukraine.

Those members of Ontario's population who are proud to be of Ukrainian heritage make up an important part of our province, and we are delighted to offer our congratulations as you celebrate this important event in the history of Ukraine.

The world premiere of Dmytro Bortniansky's sacred choral concertos performed by a choir of 47 opera singers selected from across Canada and the United States, is sure to be a memorable and inspiring tribute to the millennium of Ukrainian Christianity.

Shelley and I regret being unable to attend this evening. However, in my capacity as an Honorary Patron of the Ukraine Millennium Foundation, I would like to extend my best wishes for the enjoyment of this Concert of Sacred Music.

A handwritten signature in dark ink, appearing to read 'David Peterson'.

David Peterson



The City of Toronto
Arthur C. Eggleton
Mayor

GREETINGS
CONCERT OF SACRED MUSIC
MILLENNIUM OF UKRAINIAN CHRISTIANITY
July 26, 1987

On behalf of the Council and the people of the City of Toronto it is a pleasure to extend greetings on the occasion of the presentation of a "Concert of Sacred Music" in commemoration of the millennium of Ukrainian Christianity.

We are indeed fortunate to be welcoming to the City of Toronto the Millennium Choir under the direction of Mr. Wolodymr Kolesnyk, who are presenting a world premiere performance of the works of renowned Ukrainian composer Dmytro Bortniansky.

Bortniansky's vibrant music combines the intonations of Ukrainian folk and sacred music with compositional practices of Western Europe. It is appropriate that the works of this master musician be presented to commemorate the tremendous impact that Christianity has made on the historical evolution of the Ukrainian people.

I share the pride of Torontonians of Ukrainian descent on this historic occasion. Please accept my warmest wishes for an enjoyable concert and a memorable year of celebration.

City Hall, Toronto M5H 2N2, Canada (416) 392-7001



The Honourable

Tony Ruprecht M.P.P.

Minister With Special
Responsibilities for
Multiculturalism



Minister Responsible
for
Disabled Persons

700 Bay Street, 3rd Floor, Toronto, Ontario M5G 1Z6 965-1122

MESSAGE FROM THE MINISTER

On behalf of the people and the Government of Ontario, I congratulate the Ukraine Millennium Foundation for organizing this inspiring Concert of Sacred Music. The Bortniansky project committee has toiled long and hard to ensure the concert's musical, religious, cultural and financial success.

Originally, Dmytro Bortniansky based his choral lyrics on the Old Testament Book of Psalms. Today, concert organizers are keen to emphasize the ecumenical significance of these musical works...and the ecumenical support received throughout Ontario and Canada in promoting the concert. My thanks to all who have made it possible for both Christians and non-Christians to celebrate the faith maintained by modern Ukrainians and Canadians of Ukrainian descent.

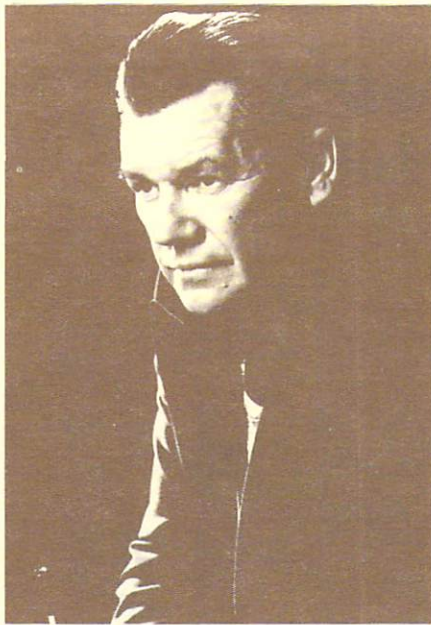
As John Donne wrote "No man is an island". Earlier in 1987, the Government of Ontario recognized January 22 as Ukrainian Independence Day. This underlines our appreciation of freedom, liberty and democratic ideals. We in Canada must continue to stand on guard. If we permit one's freedom to be trampled in Ukraine, then freedom is endangered everywhere.

As a major fund raising project, this concert (and professional recording) will assist the Foundation in sponsoring "outreach" programmes throughout 1988...introducing Ukrainian culture and ideals to non-Ukrainians. I am certain that all Canadians have much to look forward to throughout 1988.

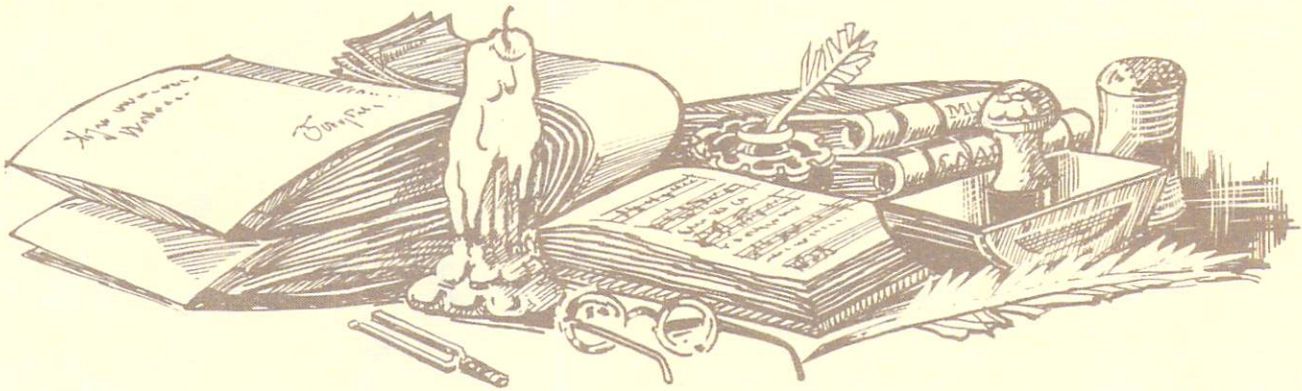
Again, my hearty congratulations to one and all contributing to the success of this concert and future Millennium projects.

Tony Ruprecht, M.P.P.
Minister with Special
Responsibilities for
Multiculturalism

Wolodymyr Kolesnyk Conductor



Wolodymyr Kolesnyk conductor of the Canadian Ukrainian Opera in Toronto and the Bandurist Chorus in Detroit, is the former director of one of the world's great opera theatres, the State Opera and Ballet Theatre in Kiev, the capital of Ukraine. Kolesnyk's brilliant musical career spiralled early. He has received many honours and awards including the highly regarded, "Distinguished Artist of Ukraine", in 1960. By the time he left the Soviet Union in 1972 he had risen to the post of General Director, Artistic Director, Conductor and Head Choirmaster. His repertoire includes about 80 operas, among them: Carmen, Aida, Faust, Prince Igor, Boris Godunov, Lohengrin, Tannhauser and Taras Bulba. As conductor and chorusmaster he produced four opera albums for the Melodiya label. Since leaving Ukraine he has been devoted to staging Ukrainian operas and symphonic concerts. Conducting the Millennium Choir is the fulfillment of a long standing ambition of Maestro Kolesnyk.



The Millennium Choir

The Millennium Choir was assembled to record the complete collection of Bortniansky's 35 sacred choral concertos. This year's choir is comprised of 50 singers who hail from Ontario, Quebec, Manitoba, Saskatchewan, Alberta, New York, New Jersey, Ohio, Pennsylvania, and Michigan. From the more than 200 singers across North America who auditioned, these were chosen in accord with the specific vocal requirements of the musical score, that is, very deep basses and altos, tenors and sopranos with a strong middle register. The greater majority of them are professional singers pursuing careers in Canadian and American theatres.

The choir's presence at the Church of Our Lady Immaculate in Guelph to record Series I Concertos in 1985 created an opportunity for music-lovers to hear the inaugural performance of the world premiere of those works. This year's concert, Series II Concertos completes the world premiere concert performance of all 35 concertos marks the culmination of the recording of these 35 sacred choral concertos by Dmytro Bortniansky, as a collection, for the first time. This collection is scheduled for release in 1988, the millennium year of Ukraine's acceptance of Christianity.

THE MILLENNIUM OF UKRAINE'S ACCEPTANCE OF CHRISTIANITY

Apostle Andrew stood on the site of present day Kiev and proclaimed "See you these hills? Behold, for on them shall shine the blessing of God. A great city shall be built here and God shall cause to rise upon them many churches." (*The Primary Chronicle*)

Christianity's presence had been felt in Ukraine from apostolic times, but in 988 the ruler of Rus'-Ukraine, the Kievan King, Volodymyr the Great, accepted Christianity on behalf of his realm. This was the deliberate act of a monarch setting a new historical course for his kingdom. Even though Volodymyr may have been personally receptive to becoming a Christian, (his Christian grandmother Queen Olha had great influence over him) he as ruler had a number of political choices to consider. His state had evolved to the point that the pagan beliefs and rites of his people restricted closer ties with Christian Europe. His choice was to either accept the new religion and enter into the family of Christian nations or remain a pagan isolated by antiquated principles from an advancing cultural and political world.

Volodymyr, whose name is Vladimir in Church Slavonic, chose conversion. He turned to Byzantium as a source of Christian faith and Christian culture. This was an empire with which Rus'-Ukraine had many ties commercially, politically, culturally and militarily. It was also a source that other Slavic nations had turned to for spiritual guidance. The mysticism and grandeur of the eastern rites appealed to the aesthetic temperament of Volodymyr's subjects. A delegation returning from Constantinople told with enthusiasm, "When we came to the Greeks and were led into the place where they worship their God, we did not know whether we were in heaven or not. For surely on earth there is not such beauty; there, truly, God dwells with them".

Having married the Byzantine Emperor's sister and allied himself with the East through conversion, Volodymyr set about converting his subjects to the new religion. Christianity was easily accepted in the heartland of the realm but conversion in the outlying areas met with resistance. The influence of Christianity was greatly felt in the civil codes drawn up by St. Volodymyr and especially by his son, King Yaroslav the Wise. In the latter's *Rus'ic Truth* the death penalty was abolished for many crimes and replaced with money fines.

The establishment of religious institutions accelerated the cultural development within the Kievan State and gave rise to a wealth of spiritual treasures. Many churches were built and with these; schools, orphanages, hospitals, libraries and monasteries. Organizations were created to administer the newly-founded institutions, thereby creating new social elements within the existing order. Literature, painting, music and architecture flourished in religi-



ous and cultural centres such as the Monastery of the Caves in Kiev and spread to the rest of the kingdom.

The seeds planted in 988 bore great fruit over the centuries. The Church became a spiritual haven harbouring its people during times of national strife and enslavement; guiding them to great aesthetic achievements in times of freedom and statehood. St. Volodymyr's single act brought Christianity to the Ukrainian people and influenced the neighbouring Slavic states socially, politically and culturally. For this he is known as "Equal to the Apostles".

In light of the tremendous impact that Christianity has made on the historical evolution of the Ukrainian people, preparations are being undertaken around the world to mark the 1988 Millennium in a manner worthy of its great significance.



DMYTRO BORTNIANSKY 1751-1825

Dmytro Stepanovich Bortniansky was born in Hlukhiv, Ukraine in 1751. There he studied at the music school which prepared singers for the Imperial Chapel. Having a very beautiful voice, he was taken at the age of seven to St. Petersburg and enrolled in the Court Choir. At the age of 13 he sang the main soprano role, Admete, in Raupakha's opera *Alceste*. His teachers at this time were the famous Ukrainian singer Marko Poltoratsky who was the first director of the Chapel, and the Italian composer, Baldassare Galuppi. After Galuppi left for Italy, Empress Catherine the Great sent Bortniansky to him to continue studies in composition.

During his ten-year (1769-1779) stay in Italy, Bortniansky became a well-known composer. His operas *Creonte*, 1776, *Alcides*, 1778 and *Quinto Fabio*, were written at this time and staged in Venice and Modena. He also wrote many works to German and Latin Texts. Upon his return home in 1779, Bortniansky was appointed Kappelmeister of the Royal Chapel. Here he wrote his comic operas to French librettos *Le Faucon* (1786 in Gatchina), and *Le fils rival* (1787, in Pavlovsk). He also

composed instrumental works – quartet, quintet (for piano, harp, violin, viola da gamba and cello), piano sonatas, a symphony for string orchestra – and many songs. A special place of honour must be given to his sacred choral concertos *a cappella* (35 concertos in 4 parts and 10 concertos for double choir) most of which were composed during 1780-1805. Peter Tchaikovsky edited a ten volume *Complete Collection of Bortniansky's Sacred Music* (Moscow: Jurgenson, 1881). In 1796 Bortniansky became conductor of the Imperial Court Choir, and from 1801 until his death on October 9, 1825 he was its director.

Bortniansky's compositions and his abilities as educator and conductor of the Court Choir greatly impressed the leading composers of the day. The Imperial chapel was highly applauded by Haydn and Beethoven in Vienna during its European Tour in 1796.

The well-known French composer, Hector Berlioz visited St. Petersburg in 1847 and had the pleasure of listening to the Bortniansky choral concertos sung by the Imperial Chapel: "In this harmonic web there were complications of part-writing that seemed impossible, there were sighs, vague murmurs such as one sometimes hears in dreams, and from time to time accents that in their intensity resembled cries, gripping the heart unawares, oppressing the breast, and catching the breath. Then it all died away in an incommensurable, misty, celestial, decrescendo; one would have said it was a choir of angels rising from the earth and gradually vanishing into the ethereal."

As a composer Bortniansky stretched the limits of choral compositional technique. Berlioz said: "He shows rare skill in the grouping of vocal masses, a miraculous sense of nuance and resonant harmony, and – still more surprising – an incredible freedom in the handling of the parts, a sovereign contempt for the rules respected by both his predecessors and his contemporaries, especially by the Italians whose disciple he is supposed to be." Anton Rubinstein (first director of the St. Petersburg Conservatory) considered him "The most talented . . . among gifted

people in the field of choral music." The works of Bortniansky, he thinks, are "beautiful and create a magical impression on account of their simplicity and non-hypocritical piety."

Bortniansky's uniqueness lay in his ability to unite the intonations of Ukrainian folk and sacred music with the compositional practices of Western Europe. The importance of his music as a model for others to follow was far-reaching in Eastern Europe. B. Asafiev the composer, theoretician and critic states, "Bortniansky developed a style with characteristic turns of melody which preserved its vigor for a number of generations into the future . . . These typical turns of melody found their way not only into the music of Glinka but also into that of Tchaikovsky, Rimsky-Korsakov, and Borodin."

The music of Bortniansky is an exceptional artistic phenomenon of the 18th and early 19th centuries. The best of his works can be placed beside the greatest achievements not only of Ukrainian but also of world musical genius.



Title Page of the first opera, *Creonte*, by Bortniansky, Venice, 1776

THE 35 SACRED CHORAL *a cappella* CONCERTOS*

The 35 sacred choral *a cappella* concertos* were written over a 25-year period (1780-1805) and as such display a long process in Bortniansky's highly-developed *a cappella* style. The concertos are large choral cycles with contrasts and dramatic juxtapositions of musical images of various length and gradation. As to their profundity, significance, intensity and unified structure, the best of them approach the sonata-symphonic cycles.

The cycle of contrasting movements reminds us of the Italian overture with its tempo scheme – quick – slow – quick, or at times hints at the older sonata form with its two contrasting themes. Within the movements, the constant juxtaposition of full-choir (*tutti*) against soloists or small ensemble (*concertino*) resembles the *concerto grosso*.

Brightly elevated lyricism; happy, energetic, courageous themes; profound, concentrated dramatism and sorrow create such a diverse world of images and emotions in these concertos. Bortniansky embodies them with an exceptionally broad palette of modes, harmony, polyphony, timbre, dynamics and other means. Making full use of contrapuntal structures such as fugues, fugato and imitation, he never strains the choral texture, never hides the melodic line in the movement of the voices with complex imitation or counterpoint.

His melodies are saturated with the intonations of Ukrainian folk-songs which are noted for their breadth and tunefulness. He draws on ancient native traditions of

choral chant, developed part-singing, melodic turns and voice-leading that are typical for Eastern Slavs. Some lively episodes exploit the dance rhythms of the Ukrainian Kozachok, as well as those of Russian folk-song and the Polish Mazurka.

The texts of the concertos are taken almost entirely from the Book of Psalms, with a few concertos based on New Testament or Liturgical passages.

Ukraine's national poet, Taras Shevchenko (1814-1861), translated some of the psalms thus making them a part of Ukrainian literature.

They have been chosen and arranged in an order of contrasting emotions, images, moods. They have been clothed throughout in melodic content appropriate both in intonation and rhythm. As such, the close relationship between text and music has given the concertos clear emotional contours.

Bortniansky's creative approach to the traditions of his native Ukrainian culture and his bold utilization of the accomplishments of Western European music led to a clear originality in the composer's works. Bortniansky's works have not lost their aesthetic value to the present day.

*Concerto today refers to a composition for an orchestra and solo instruments, usually in three movements. Concerto, also known as church concerto or concertato, is used here with Bortniansky's compositions in the first, original 1519 meaning of the word as a "vocal ensemble" or a "getting together of voices." In the 16th and 17th centuries nearly all Italian composers called their sacred compositions for voices and for instruments, concertos. – Editor.



VALENTIN SKOBLO

Born in Vitebsk, Belorussian SSR in 1932 Valentin Skoblo has been in the recording profession for over 30 years. His musical education as a cellist and composer started very early. However, upon his graduation from the National Conservatory of Music his interest changed and he pursued a career in recording. After finishing the Institute of Recording Technology in Moscow, Skoblo began his professional career as a producer and recording engineer in Melodiya, the largest recording company in the USSR. At Melodiya he recorded hundreds of orchestras, choirs, bands

and soloists. Many of his recordings received such major awards as the Grand Prix in Paris and the Oskar in Holland. His recordings of such great performers as Shostakovich, Oistrakh, Rostropovich, Ashkenazy, Davidovych and others were reproduced by Columbia, Angel, His Master's Voice and Deutsche Grammophon. Upon emigrating to Toronto in 1979 Valentin Skoblo formed his own company, Septima Recording Ltd. He has recorded such known Canadian stars as Rivka Golani and Offra Harnoy.

THE BORTNIANSKY PROJECT

In honour of the millennium of Ukrainian Christianity in 1988, the Ukraine Millennium Foundation is in the process of producing a six-record album of the 35 sacred choral concertos a cappella of D. Bortniansky. It will include a book in several languages containing essays about the Millennium, Ukrainian culture, Bortniansky and his concertos. The Millennium Choir was assembled to fulfill this goal.

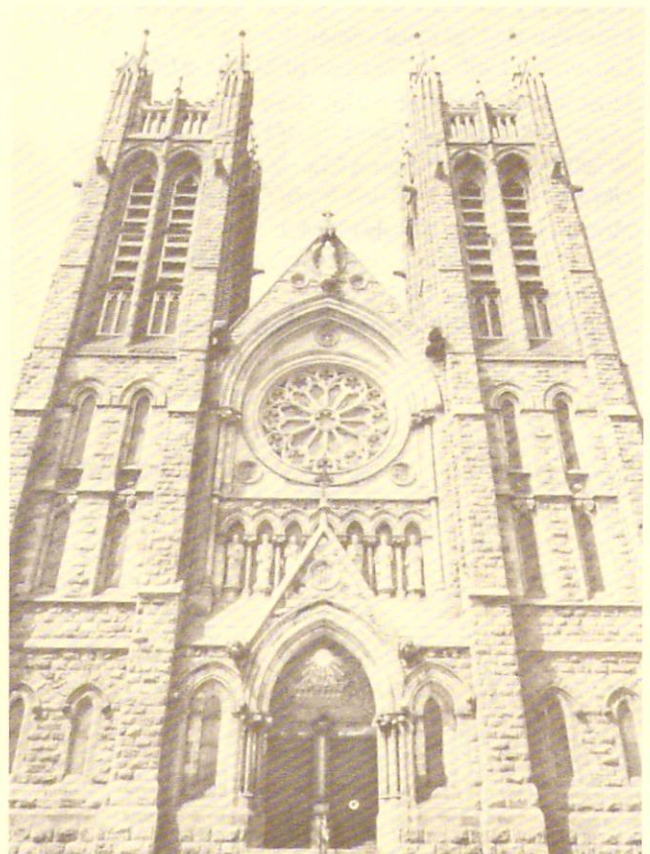
The completion of the project is planned in two stages: firstly, July 6-28, 1985, concertos Nos. 1-18, and secondly, July 4-26, 1987, concertos Nos. 19-35. The final choral preparations were carried out at Mount Mary Immaculate Retreat Centre in Ancaster and the University of Guelph in Ontario. The recording was made in the Church of Our Lady Immaculate in Guelph.

The musical score is based on copies of the original manuscripts published in St. Petersburg in 1834 and now in the British Museum; and on the score, published in 1881-82 by Jurgenson in Moscow, edited by Peter Tchaikovsky. The collection as an entity is being recorded for the first time.

The idea to undertake this project was conceived by maestro W. Kolesnyk some eleven years ago when the presence of the concertos in the British Museum was brought to his attention. Over the years he presented his views about this project to the majority of Ukrainian church and community leaders during his many travels across the continent. The project received impetus when His Beatitude, Metropolitan Mstyslav Skrypnyk of the Ukrainian Orthodox Church in the USA published his support for this endeavour in *Ukrainian Orthodox Information* in 1982. This was later reprinted by most Ukrainian newspapers. By February of 1983, an ad hoc committee was created in Toronto, headed by Luba Zaraska and including Bohdan Holynsky, Stefan Bojeczko, I. Walter Baryn, Ihor Osakiwsky and Michael Poroniuk. This committee laid the groundwork for the establishment of the Ukraine Millennium Foundation.

THE CHURCH OF OUR LADY IMMACULATE

The majestic Gothic Church of Our Lady Immaculate, which dominates the skyline of the City of Guelph, was dedicated on October 10, 1888. It was in 1827 that John Galt donated the land to the Roman Catholic Bishop with the hope that "on this hill would one day rise a church to rival St. Peter's in Rome." Originally envisioned six times the size of the present church, construction was finally commenced in 1874. Designer Joseph Connolly modeled the Church after the famous early medieval Gothic Cathedral in Cologne. Because of the superb acoustics of the Church of Our Lady the Ukraine Millennium Foundation chose the site for the recording of the 35 Bortniansky Concertos.





UKRAINE MILLENNIUM FOUNDATION

The Ukraine Millennium Foundation is a cultural and charitable foundation incorporated both in Canada and the United States of America, whose main purpose is to preserve, promote and disseminate Ukrainian culture and music throughout Canada and the world.

HONORARY PATRONS

Most Rev. Metropolitan Mstyslav Skrypnyk
Ukrainian Orthodox Church of the USA

Most Rev. Metropolitan Wasyl Fedak
Ukrainian Greek-Orthodox Church of Canada

Most Rev. Metropolitan Maxime Hermaniuk
Ukrainian Catholic Church of Canada

Most Rev. Metropolitan Stephen Sulyk
Ukrainian Catholic Church of the USA

Most Rev. Bishop Isidore Borecky
Ukrainian Catholic Eparchy of Toronto

Most Rev. Bishop Ivan Prasko
Ukrainian Catholic Eparchy of Australia

Most Rev. Bishop Innocent Lotocky
Ukrainian Catholic Diocese of Chicago, USA

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BORTNIANSKY CONCERTOS:

ENGLISH TRANSLATION

CHURCH SLAVONIC

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XIX

THE LORD SAID TO MY LORD Ps. 109 (110): 1-3

1. The Lord said to my Lord: "Sit here at my right hand, until I make your enemies a footstool for your feet."
2. From Sion the Lord will send you a sceptre of power – and you will rule amid your enemies.
3. With you was the beginning, in the day of your strength, in the splendour of your saints; from the womb, before the dawn, I begot you.

XX

IN YOU, O LORD., I HAVE HOPED Psalm 70 (71): 1,5, 6a, 7b, 17.

1. In you, O Lord, I have hoped, never let me be disgraced.
5. For you are my trust, O Lord, my hope since my youth:
- 6a. I have relied on you from the womb of my mother – and you have been my strong defender.
17. My God, you have taught me since my youth, and to the present I proclaim your marvels.

XXI

WHOEVER LIVES IN THE SHELTER OF THE MOST HIGH Psalm 90 (91): 1-4, 7, 11-16.

1. Whoever lives in the shelter of the Most High makes his home in the shadow of the God of heaven.
2. Such a one can say to the Lord: "You are my defender and my refuge, my God, and I place my trust in you!"
3. For He shall save you from the snares of the fowler and from the entangling word.
4. With his shoulders He shall shelter you, and beneath his sheltering wings you shall be safe: his truth shall surround you like sheltering armor.
7. Though a thousand fall at your left side, and ten thousand at your right, no harm shall come to you.
11. For He will command his angels concerning you, to protect you in all your ways.
12. They will take you into their hands, so that you strike not your foot against a stone.

XIX

РЕЧЕ ГОСПОДЬ ГОСПОДЕВИ МОЕМУ

з 109 псалма 1, 2 и 3 стихи.

Рече Господь Господеви моему:
Сиди одесную Мене, дондеже положу враги Твоя,
Подножие ног Твоих.
Жезл силы послет Ти Господь от Сиона,
И господствуй посреди врагов Твоих.
С Тобою начало в день силы Твоея,
Во светлостех святых Твоих из чрева прежде денницы родих Тя.

XX

НА ТЯ, ГОСПОДИ, УПОВАХ

з 70 псалма 1, 5, 6, 7 та 17 стихи.

На Тя, Господи, уповах,
Да не постижуся в век.
Яко Ти еси терпение мое, Господи,
Упование мое от юности моея.
В Тебѣ утвердихся от чрева матери моея,
И Ти помощник мой крепок.
Боже мой! Им же научил мя еси от юности моея,
И до нинѣ возвищу чудеса Твоя.

XXI

ЖИВИЙ В ПОМОЩИ ВИШНЯГО

з 90 псалма 1, 2, 3, 4, 7, 11, 12, 13, 14, 15 та 16 стихи.

Живий в помощи Вишняго, в крови Бога небеснаго водворится.
Речет Господеви: «Заступник мой еси и приближище мое,
Бог мой, и уповаю на Него!»
Яко Той избавитъ тя отъ сѣти ловчи, и отъ словесе мятежна.
Плещма Своѣма осѣнитъ тя, и подъ крили Его надѣшися;
Оружиемъ обидеть тя истина Его.
Падетъ отъ страни твояся тысяща, и тма одесную тебе, къ тебѣ же не приблизится.
Яко Ангеломъ Своѣмъ заповѣсть о тебѣ, сохрани ти во всѣхъ путехъ твоихъ.
На рукахъ возмутъ тя, да некогда преткнешися о камень ногу твою.
На аспида наступиши, и попереши льва и змиа.
Яко на Мя упова, и избавлю и покрию и яко позна имя Мое.
Воззоветъ ко Мнѣ, и услышу его; зъ нимъ

XIX

Сказав Господь Господеви моему:
«Сиди праворуч Мене,
Доки не положу враговъ Твоихъ
Под ноги Твоѣ».
Жезл силы пошле Тебѣ Господь изъ Сиону, —
Пауи помѣжъ врагами Твоими.
Зъ Тобою влада в день силы Твоѣ
В сѣвѣ святыхъ Твоихъ;
Зъ утробы, ранѣш зорѣ ранньої, Я породив Тебе.

XX

На Тебе, Господи, надѣюся,
Нехай не посоромлюся повѣк.
Бо Ти надѣя моя, Господи,
Надѣя моя від юности моєї.
На Тебе покладався від утробы матери моєї,
І Ти помічник мій кріпкий (сильний).
Боже мій! Навчав Ти мене від юнацтва мого,
І аж дотепер звіщаю (оповідаю) чудеса Твої.

XXI

Хто живе під охороною Всевишняго, під покровом Бога небеснаго оселиться.
Говорить Господеви: «Ти Заступник мій і приближище мое, Бог мій, На кого покладаю надії!»
Він збереже тебе від сітки ловця і від слова напасливого.
Плечима Своїми заступить тебе і під крилами Його будеш в безпеці;
Зброя для тебе буде істина Його.
Біля тебе впаде тысяща, і безліч праворуч тебе, але до тебе не наблизиться.
Бо Ангелам Своїм заповість про тебе, зберегти тебе на всіх дорогах твоїх.
На руках понесуть тебе, щоб ніколи не спиткнувся об камінь ногою твоею.
На змія наступиш, розтопчеш лева і дракона.
Тому, що він на Мене надію поклав, врятую і охороною його, бо він визнав ім'я Мое.
Взиватиме він до Мене, і Я вислухаю його; з ним Я буду в печалі;
Вознесу його і прославлю його.
Довгим життям обдарую його, і

13. You shall tread on vipers, and shall trample on lions and snakes.
14. Because they have trusted in Me, I will save them and I will protect them, for they have known my Name.
15. He will call to Me, and I will hear him: I am with him in distress: I will take him away and give him glory:
16. With length of days I will fulfill him, and I will give him glory and show him my salvation.

XXII

THE LORD IS MY LIGHT Psalm 26 (27): 1, 3, 5-6.)

1. The Lord is my light and my Redeemer: whom need I fear?
The Lord is the fortress of my life: of whom should I be afraid?
3. Even though an army is encamped against me my heart need not fear; though battle be raised against me, in Him do I trust.
5. For he shelters me in his dwelling in the day of my troubles, he hides me in the secret depths of his dwelling, he sets me high on a rock.
6. And now lo, he raises my head over my enemies: I will go about, and offer sacrifice in, his dwelling, a sacrifice of praise and exultation.
I will sing and I will play for the Lord.

XXIII

BLESSED ARE THE PEOPLE WHO KNOW HOW TO ACCLAIM YOU

Psalm 88 (89): 15-29 (16-30), adapted.

15. Blessed are the people who know how to acclaim You!
Lord, they will walk in the light of your face,
- 16b. and will exult in your righteousness.
- 17a. You are the glory of their strength,
- 16a. and in your name they will rejoice all day.
19. You spoke once in a vision to your sons, and said: "I have given help to a strong one, I have raised up a chosen one from among my people.
- 20b. With my holy oil I have anointed him.
21. For my hand will protect him, and my arm will strengthen him.
25. And I will set his hand over the sea, and high right hand over the rivers.
27. And I will place him as my first-born, higher than the kings of the earth.
29. And I will establish his seed for ever and ever, and his throne like the days of heaven.
28. Forever I will safeguard for him my mercy, for him my faithful covenant."

есьм в скорбі;
Ізму его, і прославлю его.
Долготою дней ісполню его,
І прославлю его, і явлю єму спасеніє моє.

XXII

ГОСПОДЬ ПРОСВІЩЕНІЄ МОЄ

з 26 псалма 1, 3, 5 та 6 стихи

Господь просвіщеніє моє і Спаситель мой; Кого убоюся?
Господь защититель живота моего; От кого утрашуся?
Аще ополчится на мя полк, не убоится сердце мое;
Аще востанет на мя брань, на Него аз уповаю.
Яко скри мя в селеніи своем в день зол моїх покри мя в тайні селенія Своего, на камень вознесе мя.
І нині се вознесе главу мою на враги моя; обидох і пожрох в селеніи Єго жертву хваленія і воскликновенія.
Пою і воспою Господеві.

XXIII

БЛАЖЕНІ ЛЮДІЄ ВІДУЩІ ВОСКЛИКНОВЕНІЄ

(з 88 псалма 16, 17, 18, 20, 21, 22, 23, 26, 28, 29 та 30 стихи)

Блажені людіє відущіі воскликновеніє:
Господи, во світі лица Твоего пойдут, І правдою Твоею вознесуться.
Яко похвала сили їх Ти еси.
І о імені Твоєм возрадуються весь день.
Глаголал еси в видініи синовом Твоім, І рекл еси: положих помощ на сильного,
Вознесох ізбраннаго от людей Моїх:
Єлєєм святим Моїм помазах его.
Истина Моя і милость Моя з ним.
Ни что же успіет враг на него
І син беззаконія не приложит озлобити его,
Ібо рука Моя заступит его, І мишца Моя укріпит его.
І положу на мори руку его, І на ріках десницу его.
І аз первенца положу его, Висока паче царей земних.
І положу в вік віка сімя его, І престол его яко дніє неба.
В вік сохранию єму милость Мою, І завіт Мой вірен єму.

прославлю його, і явлю йому спасіння Моє.

XXII

Господь світло моє й Спаситель мій; кого мені боятися?
Господь оборонець життя мого, — кого буду лякатися?
Якщо військо проти мене облогою стане, не злякається серце моє;
Якщо проти мене повстане війна, — я надіятися буду на поміч Його.
Бо Він сховає мене в оселі Своїй в день нещастя мого,
Сховає мене в таємному місці оселі Своєї, на скелю підніме мене.
І ось тепер піднесе голову мою на ворогів моїх.
І буду приносити в оселі Його жертви хваління і радості.
Буду співати Господеві.

XXIII

Щасливий нарід, що вміє Тебе прославляти.
Господи, він ходитиме у світлі лица Твогого,
І правдою Твоею піднесений буде.
Ти окраса сили його.
З іменем Твоім життя стане радісним.
Тоді говорив Ти у видінні синам Твоім,
І сказав: «Я подав допомогу сильному, Підніс вибраного з народу Мого.
Оливою святою Моєю помазав його.
Истина Моя і милість Моя з ним.
Ворог не перевершить його
І син беззаконня не пригнобить його.
Бо рука Моя помагатиме йому,
І сила Моя зміцнить його.
І покладу на море руку його,
І на ріки правицю його.
(Я озброю його силою володіння над морем,
І панування над ріками).
І я первородним зроблю його,
Найвищим над земних царів.
І продовжу на віки вічні потомство його,
І престол його, як дні неба.
Повіки збережу йому милість Мою,
І завіт Мій вірний йому.

XXIV

I LIFTED MY EYES TO THE MOUNTAINS

Psalm 120 (121)

1. I lifted my eyes to the mountains,
from which will come my help.
2. My help is from the Lord,
who made heaven and earth.
3. He will not let your feet stumble,
nor will he who guards you doze.
4. Lo, he does not doze nor does he
sleep he that guards Israel.
5. The Lord will guard you, the Lord is
your protection, at your right hand.
6. By day the sun will not strike you,
nor will the moon at night.
7. The Lord will guard you from every
evil, the Lord will guard your soul.
8. The Lord will guard your coming
and your going, for now and for
ever.

XXV

NEVER WILL WE BE QUIET,
O MOTHER OF GOD(a tropar-stanza from the Prayer
Service to the Most Holy Mother of God)

Never will we be quiet, O Mother of God,
In speaking of your power, unworthy though
we be:

For if you have not stood up for us, praying,
Who would have saved us from so many
afflictions?

Who would have safe-guarded us until now,
Free until now?

We will not forsake you, O Lady,

For you always save your servants from
every evil.

XXVI

O LORD, GOD OF ISRAEL

Prayer of King Solomon at the
Consecration of the Temple built
by him, from 1 Kings, chapter 8,
vv. 23, 27-30, 50, 43.

- 23a. O Lord, God of Israel!
There is no God like You in heaven
above and on earth below.
27. For if heaven and the heaven of
heavens are not large enough to
contain You,
How much less this temple that I have
built for Your Name.
28. However, listen to my prayer,
The prayer which your servant prays
before You today.
O Lord, God of Israel!
- 29a. Let your eyes from on high be upon
this temple day and night,
30. And when anyone prays in this place to
You,
Hear them in the place of your dwelling
in the heavens;

18

XXIV

ВОЗВЕДОХ ОЧИ МОІ В ГОРИ

(з 120 псалма 1, 2, 3, 4, 5, 6, 7, 8 ст.)

Возведох очі мої в гори,
Отнюду же прийдедіть поміч моя.
Поміч моя от Господа,
Сотворшаго небо і землю.
Не дажд во смятеніє ноги твоєя,
Ниже воздремлет храняй тя:
Се не воздремлет,
Ниже уснет храняй Ізраїля.
Господь сохраниць Тя,
Господь покров твой на руку десную
твою.
Во дни солнце не ожжет тебе,
Ниже луна ношцію.
Господь сохраниць тя от всякаго зла,
Сохраниць душу твою Господь.
Господь сохраниць вхожденіє твоє,
І ісхожденіє твоє от нині і до віка.

XXV

НЕ УМОЛЧИМ НИКОГДА,
БОГОРОДИЦЕ(Тропар молебний до Пресвятої
Богородиці)

Не умолчим нікогда, Богородице,
Сили Твоя глаголати недостойні:
Аще бо Ти неби предстояла молящи,
Кто би нас ізбавил от толиких бід?
Кто же би сохранил до нині свободні?
Не отступим Владичице от Тебе.
Твоя бо раби спасаєши присно от
всяких лютих.

XXVI

ГОСПОДИ, БОЖЕ ІЗРАІЛЕВ!

(з I-ої книги царств, VIII глави, 23, 27,
28, 29, 30, 43, 50 стихи)

Господи, Боже Ізраїлев!
Ність Бог, яко же Ти на небеси горі і
на землі долі.
Аще бо небо і небо небесе не довліють
Тебі,
Кольми паче храм сей єго же создах
імені Твоєму.
Обаче призри на молитву мою,
Єю же раб Твой молиться пред Тобою
днесь.
Господи, Боже Ізраїлев!
Да будуть очі Твої отверсти на храм
сей день і ноц,
І єлика аще помоляться Тебі на місті
сем,

XXIV

Я звів очі мої в гори,
Звідки прийде поміч моя.
Поміч моя від Господа,
Що створив небо і землю.
Не дасть нозі твої спіткнутися,
І не задрімає Той, що охороняє тебе.
Не задрімає і не засне Той,
Що оберігає Ізраїль.
Господь охоронить тебе,
Господь захист твій праворуч тебе.
Удень сонце не обпалить тебе,
Ані місяць уночі.
Господь збереже тебе від усякаго зла,
Збереже душу твою Господь.
Господь збереже вхід твій,
І вихід твій, від нині і до віку.

XXV

Не замовкнемо ніколи, Богородице,
Про силу Твою говорити ми
недостойні;

Бо коли б Ти не молилася благаючи,
Хто б врятував нас від багатьох бід?
Хто ж би охоронив нас донині
вільними?

Не відступимо від Тебе, Владичице:
Ти завжди рятуєш рабів Твоїх від
усякаго лиха.

XXVI

Господи, Боже Ізраїля!
Немає Бога, подібного до Тебе ані на
небі вгорі, ані на землі внизу.
Та ж небо і небо небес не можуть
вмістити Тебе!
А що вже цей храм, що я збудував в
пошану Твою.
Однак, зглянься на молитву мою,
Якою слуга Твій сьогодні молиться до
Тебе.
Господи, Боже Ізраїля!
Нехай очі Твої споглядають на храм
цей вдень і вночі,
І на всіх тих, що будуть молитися до
Тебе на цьому місці,
І Ти вислухаєш їх в своїй оселі на
небесах;
І будуть милосердним до їхніх провин,
якими вони згрішили перед Тобою.
І нехай усі люди на землі знають,

50. And You will be merciful regarding their sins, which they have committed against You.
43. And may all the people of the earth come to know,
That your Name is invoked upon this temple,
Which I have built to your glory.

XXVII

WITH MY VOICE I CRIED TO THE LORD

From Psalms 76 (77) and 17 (18).

- 76 (77):1. With my voice I cried to the Lord,
With my voice I cried to God,
and He heard me.
- 17 (18): 6. In the day of my distress
I called upon the Lord:
And He heard me from His holy temple.
19. And he led me to a high place,
Because He loved me.
20. And the Lord will repay me for my uprightness
And for the purity of my hand.
21. For I have kept the ways of the Lord,
And I have not wandered away from my God
22. For all his decrees are before me,
And his ordinances have not left me.

XXVIII

BLESSED IS THE MAN WHO FEARS THE LORD

(from Psalms 111 (112) and 131 (132))

- 111.2. Blessed is the man who fears the Lord, who takes great pleasure in His commandments.
- 2.a. Mighty on earth shall be his seed.
3. Glory and riches shall be in his house,
and his justice shall last forever.
- 131.11. For the Lord swore to David with truth, and shall not go back on His word: "The fruit of your loins I shall place upon your throne.
12. "If your sons observe my covenant, and these my decrees which I shall teach them, then their sons, too, shall sit upon your throne forever.
18. "His enemies I shall clothe with disgrace; in him, however, my holiness shall flourish."

XXIX

I SHALL PRAISE THE NAME OF MY GOD WITH A SONG

(Psalm 68:31 (69:30) and Psalm 116 (117):2)

- 68:31 I shall praise the name of my God with a song, and I shall proclaim His greatness in praise.
- 116:2 For His merciful love has been confirmed upon us, and the truth of the Lord Lasts forever.

І Ти услишиши на місті жилища Твого на небесіх;
І милостив будеш неправдам їх, іми же согрішиша Тебі.
І да розуміють всі людіє землі,
Яко імя Твоє призвано на храм сей,
Єго же создах во славу Твою.

XXVII

ГЛАСОМ МОІМ КО ГОСПОДУ ВОЗЗВАХ

(з 17 та 76 псалмів)

Гласом моім ко Господу воззвах,
Гласом моім к Богу і внят ми.
В день скорби моєя призвах Господа:
І услиша мя от храма святаго свого.
І бисть Господь утвержденіє моє.
І возведе мя на висоту, яко восхоті мя.
І воздасть ми Господь по правді моєй,
І по чистоті руку моєю.
Яко сохраних пути Господні,
І не нечествовах от Бога моего.
Яко вся судьби Єго предо мною,
І оправданія Єго не отступіша от мене.

XXVIII

БЛАЖЕН МУЖ, БОЯЙСЯ ГОСПОДА

(з 111-го та 131 псалмів)

Блажен муж, бояйся Господа,
В заповідех Єго восхоцет зіло.
Сильно на землі будет сімя его,
Слава і богатство в дому его,
І правда его пребиваєт в вік віка.
Яко клятєся Господь Давиду істиною,
І не отвержєтєся єя: от плода чрева твоего
Посажду на престолі твоєм.
Аже сохраняєт синове твої завіт Мой
І свидінія Моя сія імже научу Я:
І синове їх до віка сядуть на престолі Твоєм.
Враги его облеку студом:
На нем же процвієтєт святиня Моя.

XXIX

ВОСХВАЛЮ ІМЯ БОГА МОЄГО С ПІСНІЮ

(з 68 псаломом 31-й стих та з 116 псалому 2-й стих)

Восхвалю імя Бога моего с піснєю;
І возвеличу Єго во хваленії.
Яко утвердися милость Єго на нас,
І істина Господня пребиваєт во віки.

Що ім'ям Твоїм іменовано храм цей,
Створений на славу Твою.

XXVII

Голосом моім я ззиваю до Господа,
Голосом моім я звертаюся до Бога і Він висулує мене,
У день печалі моєї я кликав Господа:
Почув мене у своєму храмі святому.
І буде Господь підпорою моєю.
Він піднесе мене на висоту, до якої хотів.
І нагородить мене Господь за правду мою,
Та за чистоту рук моїх.
Бо я зберіг пути Господні,
І не був нечестивим перед Богом моім.
Бо усі присуди Його перед мною,
І від заповітів Його я не відступав.

XXVIII

Блаженний муж, що боїться Господа,
Що безмежно любить заповіді Його.
Сильні на землі будуть нащадки його,
Слава і багатство буде в домі його,
А правда його перебуватиме вічно.
Клявся Господь Давиду істиною,
І не відмовиться від неї: «Плід твого лона
посаджу на престолі твоім.
Якщо сини твої будуть зберігати завіт Мій
І закони Мої що Я навчу їх,
То й діти їх по віки вічні будуть сидіти на престолі твоім».
«Ворогів його покрию соромом,
А на ньому буде сяяти вінець Мій».

XXIX

Я прославлятиму ім'я Боже в пісні
І подякою звеличуватиму Його.
Бо прийшло Його милосердя до нас,
І істина Господня вічна.

XXX

HEAR, O GOD, MY VOICE

Hear, O God, my voice, listen to my prayer.
You are my God, and I shall sing out
to You, and exalt You.

Stand up to help me, and listen to my
sentence.

Set me aright in Your truth, and my tongue
shall become versed in your justice.

And I shall rejoice because of Your
merciful love,

And my mouth shall declare Your praise.

For in You, O Lord, have I trusted,

In God – my salvation and my glory.

XXXI

ALL YOU PEOPLE, CLAP YOUR HANDS
(from Psalm 46 (47))

1. All you people, clap your hands, and cry
out to God with sounds of rejoicing!
2. For the Lord, the Most High, is fearsome,
the great king over all the earth.
- 7(6). Sing praise to our God, sing praise;
sing praise to our King, sing praise.
- 8(7). For God is king over all the earth, sing
praise with understanding.

XXXII

TELL ME, O LORD, WHEN MY
END WILL COME
(from Psalm 38 (39))

- 5(4). Tell me, O Lord, when my end will
come, and what the number of my
days are, so that I may understand
what remains for me.
- 6(5). Behold, you have set a limit to my
days, and my span of life is as nothing
before You; for everything is vanity.
- 7(6). Thus man walks like a shadow, for he
scrambles about in vain: he amasses
his treasures, and knows not for
whom he collects them.
- 11(10). Turn away from me Your
wounding blows: because from the
strength of Your hand I grow faint.
- 13a(12). Hear my prayer, O Lord, and
listen to my supplication; be not
silent to my tears.
- 14(13). Relieve me, so that I may rest,
before I have to leave and to be no
more.

XXXIII

WHY ARE YOU SO SAD, MY SOUL?

- 41:6(42:5). Why are you so sad, my soul,
and why do you trouble me so?
Put your hope in God! So I shall
sing to Him – the salvation of
my face, and my God!

XXX

УСЛИШИ, БОЖЕ, ГЛАС МОЙ

(з 60 псалма)

Услиши, Боже, глас мой,
Вонми молитві моєй.
Бог мой єси Ти, і ісповімся Тебі,
І вознесу Тя.
Востани в поміч мою,
І вонми суду моему,
Настави мя на істину Твою,
І язык мой поучитися правді Твоїй.
І возвеселюся о милости Твоїй,
І уста моя возвістят хвалу Твою:
Яко на Тя, Господи, уповах.
О Бозі, спасеніє моє і слава моя.

XXXI

ВСІ ЯЗИЦИ ВОСПЛЕЩІТЕ
РУКАМИ

(з 46 псалому)

Всі язици восплещіте руками,
І воскликніте Богу гласом радованія.
Яко Господь вишній, страшен,
Цар велій по всей землі.
Пойте Богу нашому,
Пойте Цареві нашому, пойте.
Яко Цар всея землі Бог,
Пойте разумно.

XXXII

СКАЖИ МИ, ГОСПОДИ,
КОНЧИНУ МОЮ

(з 38 псалому 5, 6, 7, 11, 13 та 14
стихи)

Скажи ми, Господи, кончину мою,
І число дней моїх коє єсть,
Да разумію что лишаюся аз.
Се пяди положил єси дні моя,
І состав мой яко ничтоже пред Тобою.
Обаче всяческає суєта.
Убо образом ходить чоловік.
Обаче всує мятется, сокровиществує,
І не вість кому соберет я.
Отстави от мене рани Твоя:
От крїпости бо руки Твоєя, аз ісчезох.
Услиши молитву мою, Господи,
І моленіє моє внуши,
Слез моїх не премолчи.
Ослаби ми, да почію,
Прежде даже не отїду,
І ктому не буду.

XXXIII

ВСКЮЮ ПРИСКОРБНА ЄСИ,
ДУШЕ МОЯ

(з 41, 22 та 58 псалмів)

Вскюю прискорбна єси, душе моя?

XXX

Боже, почуй голос мій,
Вислухай молитву мою.
Ти мій Бог, я ісповімся Тебі,
І величатиму Тебе.
Допоможи мені, і зглянься на долю
мою.
Настав мене на істину Твою,
І язык мій навчиться правди Твоїї.
І радітиму милістю Твоюю,
І уста мої возвеличуватимуть Тебе;
Бо на Тебе, Господи, я надіюся.
В Бозі спасіння моє і слава моя.

XXXI

Плещіте руками, усі народи,
Радісним голосом кличте до Бога.
Бо Господь — Всевишній, славетний.
Він великий Цар всієї землі.
Співайте Богу нашому,
Співайте Цареві нашому, співайте.
Бо Цар всієї землі — Бог,
Співайте разумно (змістовно).

XXXII

Скажи мені, Господи, про кінець мій,
І про кількість днів моїх,
Щоб я знав, скільки їх залишилося в
моему житті.
Ось долонею Ти відміряв дні мої,
І вік мій ніщо перед Тобою.
А втім, усе єсть суєта.
Людина тільки подув — мариво саме.
Отак, як мариво ходить чоловік,
метушиться даремно,
Громадить багатство, і не знає,
Для кого він збере його.
Відверни від мене удари Твої:
Від сили руки Твоїї я зникаю.
Почуй молитву мою, Господи,
І прислухайся до благання мого,
Не відповідай мовчанням на сльози
мої.
Дай полегшення мені, щоб я відпочив
Перед тим, як відїйду
І не буде мене.

XXXIII

Чому сумуєш ти, душе моя?
Чому бентежиш мене?
Покладай надію на Бога, бо я ще буду
прославляти Його,
Спасителя мого і Бога мого.
Якщо я і піду долиною смертної тіні,

- 22:4(23:4a). For even though I pass through the deathly shadow, I shall not fear evil, for You are with me.
- 22:8a(23:6a) And your merciful love shall precede me, all the days of my life.
- 58:17(59:15). But I shall sing of Your strength, and I shall rejoice in Your merciful love, for You have been my defender in the day of my affliction.
- 58:18(59:17). You are my helper: to You I sing; as God, You are my defender, O my God, my merciful love.

XXXIV
LET GOD ARISE
(from Psalm 67(68))

- 2 (1) Let God arise,
And let His enemies be scattered;
And let those who hate Him flee
before His face.
- 3 (2) As smoke vanishes, let them vanish;
As wax melts before the face of fire,
- 4 So let sinners perish before the face of God.
- (3) But let the just rejoice:
Let them exult before God;
Let them rejoice in gladness.
- 33b (32a) Sing out to God, sing His name.
- 35 (34) Give glory to God:
His splendour is over Israel,
And His power is in the clouds.
- 36a (35a) *Awesome is God in His holy places – God of Israel!*

XXXV
O LORD, WHO MAY DWELL IN YOUR DWELLING PLACE?
(from Psalm 14(15))

1. O Lord, who may dwell in Your dwelling place?
Or who may live on Your holy mountain?
2. The one who walks without blame,
and always does what is right;
The one who speaks truth in his heart;
3. The one who slanders not with his tongue,
And has done no evil to his friend,
And has brought no reproach upon his neighbours;
- 4b. The one who makes an oath to his friend,
And does not go back on his word;
5. The one who has not given his silver in usury,
And has not taken bribes against the innocent:
– Whoever does all this will never be shaken forever.

І вскую смущаєши ся?
Уповай на Бога, яко ісповімся Ёму,
Спасеніє лица моего, і Бог мой.
Аще бо і поїду посереді сїни смертнїя,
Не убоюся зла,
Яко Ти со мною єси.
І милость Твоя предварит мя,
Вся дні живота моего.
Аз же воспію милость Твою,
І возрадуюся о милости Твоєй,
Яко бил єси заступник мой в день скорби моєя.
Помощник мой єси, Тебї пою:
Яко Бог заступник мой єси,
Боже мой, милость моя.

XXXIУ
ДА ВОСКРЕСНЕТ БОГ

(з 67 псалома 1, 2, 3, 4, 35 та 36 стихи)

Да воскреснет Бог,
І расточатся врази Ёго,
І да біжат от лица Ёго ненавидящїі Ёго.
Яко ісчезает дим, да ісчезнут;
Яко тает воск от лица огня,
Тако да погібнут грїшници от лица Божїя.
А праведници да возвеселятєся,
Да возрадуютєся пред Богом,
Да насладятєся в веселїї.
Воспойте Богу, пойте імени Ёго.
Дадіте славу Богові;
На Ізраїле велелїпота Ёго,
І сила Ёго на облацїх.
Дивен Бог во святїх своїх,
Бог Ізраїлев.

XXXУ
ГОСПОДИ, КТО ОБИТАЄТ В ЖИЛИЩІ ТВОЄМ?

(з 14 псалома 1, 2, 3, 4 та 5 стихи)

Господи, хто обитаєт в жилищі Твоєм?
Ли хто вселитєся во святую гору Твою?
Ходяй непорочен, і ділаєй правду,
Глаголай істину в серці своєм.
Іже не ульсти язиком своїм,
І не сотвори іскреннему своєму зла,
І поношенїя не прїят на ближнїя своя.
Клений іскреннему своєму,
І не отменяєся.
Сребра своего не даде в лихву,
І мзди на неповинних не прїят.
Творяй сїя не подвижитєся во вік.

**This English translation is based on the Church Slavonic translation used by Bortniansky. The text is not always identical with other English translations of the Psalms in the Bible.*

Не побоюєся зла,
Тому що Ти зі мною.
І милість Твоя буде супроводжувати мене
В усі дні життя мого.
А я буду співати про милосердя Твоє,
І радітиму милістю Твоєю,
Бо Ти захищав мене в скорботний для мене день.
Ти помічник мій, Тобі співаю:
Бо Ти Бог — заступник мій,
Бог мій, милосердя моє.

XXXIУ

Нехай повстане Бог,
І розвіються вороги Його,
І повтікають від лица Його ненависники Його.
Як зникає дим, так вони зникнуть;
Як топиться віск від вогню,
Так згинуть грїшники від лица Божого.
А праведні нехай веселятєся,
Нехай радіють перед Богом,
Нехай насолодятєся у radoцax.
Співайте Богові, славте ім'я Його.
Віддайте славу Богові;
Над Ізраїлем величність Його,
А в хмарах сила Його.
Дивний Бог у святині Своїй,
Бог Ізраїля.

XXXУ

Господи, хто може перебувати в оселі Твоїй?
Хто може оселитися на святій горі Твоїй?
Той, хто поводитьєся непорочно, і чинить справедливість,
Говорить істину в серці своім.
Хто не обмовляє язиком своїм,
Не чинить злого другові своєму,
І не осуджує ближнього.
Хто клянетьєся своєму ближньому,
І дотримуєтєся слова.
Хто гроші свої не дає на лихву,
І підкупу проти безвинного не приймає.
Хто так чинить, — той повік не захищаєтєся.

English translation compiled by Fr. George Perejda CSSR.

PERFORMERS

SOPRANO



ELIZABETH ANDERSON – Elizabeth Anderson of St. Albert, Alberta, received her Bachelor of Education degree with a music major from the University of Alberta and is currently working on her Master's degree. She studied voice with David Astor and sings with the Merezhi Ensemble. She is a teacher and conducts the choir in Albert Lacombe School. Since 1980 she has been the conductor of the St. Basil Ukrainian Catholic Church Choir in Edmonton. In August 1987 she will conduct a 100 voice combined choir from several Alberta parishes premiering George Fiala's *Millennium Liturgy*. Performed in Bortniansky I program, 1985.

performance in 1982. A Finalist at the 1982 DuMaurier Search for Stars contest, she has since been performing in Quebec and Ontario (Canada's Wonderland) in various concerts and T.V. shows. She has performed at the International Theatre Festival in Quebec City with Andrée Lachapelle in 1986 and in the 1987 Lachine Festival. She is an active member of the chorus of the Opera of Montreal since 1986. She is presently recording popular music. She is a soloist at Montreal's Notre Dame Basilica.



DIANE COLOTON – Superb musicianship, interpretive flair and vocal opulence have served as the hallmarks of American soprano Diane Coloton. Miss Coloton has appeared with the Syracuse Symphony in Beethoven's *Symphony Number 9*, as well as with such ensembles as the St. Paul Symphony, the Civic Orchestra of Minneapolis, and the New Haven Chorale in such repertoire as Mozart's *Mass in C Minor*, Rossini's *Stabat Mater*, Rachmaninoff's *The Bells*, Tippett's *A Child of Our Time* and Vaughan Williams' *Pilgrim's Journey*. Her operatic debut was as Musetta in Opera St. Paul's *La Boheme*. She has recently appeared with the opera companies ARTPARK, and DES MOINES in such roles as Violetta in *La Traviata*, Mimi in *La Boheme* and Marzelline in *Fidelio*.



KATHRYN DOMONEY – Vancouver-born soprano Kathryn Domoney is a graduate of both the Victoria Conservatory of Music and the University of Toronto. Since receiving her Bachelor of Music in Performance in 1983, Miss Domoney has appeared as soloist with McMaster Symphony Orchestra, the Oshawa Symphony and the Toronto Community Orchestra. A versatile performer, Kathryn's operatic roles include Nanetta in Verdi's *Falstaff* at the Banff Festival in 1985 and Belinda in Opera Atelier's authentic baroque production of Purcell's *Dido and Aeneas* in 1986. Next season, Miss Domoney will star in *The Bohemian Girl* with Toronto's Opera in Concert.

Bohème, Die Zauberflöte, Man of La Mancha, and The Sound of Music. Her extensive experience in church music has included solos in works by Bach, Fauré, Handel, Stravinsky and Britten. Miss Dyre currently resides in New Brunswick, New Jersey, where she teaches voice privately.



BARBARA FRIS – Soprano Barbara Fris came to the attention of the Canadian audiences in Calgary in 1983, when she appeared as 'Clorinda' in *La Cenerentola* with the Calgary Opera Association. The following season Miss Fris appeared with the Opera Theatre of Alberta singing the role of 'Mabel', in their production of the *Pirates of Penzance*, as well as the North York Symphony in Haydn's *St. Nicolai Mass* and Handel's oratorio, *Judas Maccabaeus*. Originally from Halifax, Nova Scotia, Fris is a graduate of Dalhousie University's Music Department and the University of Toronto's Opera Division. She has been a recipient of a Canada councils study grant, as well as several awards and scholarships. Recent concert work has included appearances with the North York Philharmonic Choir and the Scarborough Philharmonic Symphony as the soprano soloist in Handel's *Messiah*. In September 1986, Edmonton and Calgary audiences heard Barbara Fris as 'Angelina' in their production of Gilbert & Sullivan's, *Trial by Jury*. This spring, Miss Fris made her Manitoba Opera Association debut as 'Norina' in Donizetti's *Don Pasquale*. Her recent return to Toronto was marked by a Guest Artist appearance with William Neill and the Scarborough Philharmonic in a program entitled, "Vienna to Broadway".



NATALIE CHOQUETTE – Montreal soprano Natalie Choquette was born in Japan and travelled around the world through her youth. She began her voice training in Moscow, U.S.S.R. and continued at the University of Montreal where she obtained a Bachelor's degree in Music in 1980 and a Bachelor's degree in voice



CYNTHIA DYRE – A native of Syracuse, New York, Cynthia Dyre, soprano, received her musical training at SUNY Fredonia and the University of Texas at Austin. Active in Musical theatre and opera since her teens, Miss Dyre's repertoire includes roles in *Die Entführung aus dem Serail, La Traviata, La*



KATHERINE JOHNSON – received her Master of Music Degree from the Manhattan School of Music. Miss Johnson made her operatic debut in the Fall of 1984 in New York with OPERAWORKS in a *One Woman Show*. She has been the recipient of grants from both the Canada Council of Arts and the William Mattheus Sullivan Foundation enabling her to prepare a repertoire and in 1985 was a prize winner in the Montreal International Concours and the International Contemporary Opera Competition of New York. In 1987 Miss Johnson made her debut recital in Toronto at the Centre Stage and performed as a soloist in Verdi's *Requiem* with the Kitchener-Waterloo Symphony. Her operatic roles include Micaela in *Carmen* and Musetta in *La Boheme* and will perform the role of Rosalinda in the Chattanooga Opera production of *Die Fledermaus* in March of 1988.



GAYNOR JONES – Soprano Gaynor Jones came to the attention of Canadian audiences in Banff in 1983, when she sang the title role in Starus' *Ariadne auf Naxos*. at the invitation of Mario Bernardi, who conducted the Ariadne performances, Miss Jones appeared with the Calgary Philharmonic in September, 1984, in the role of the Marschallin in the Straus' *Der Rosenkavalier*. Her performance

was described as "deeply reflective" by the *Calgary Herald*. Originally from Wales Jones is a graduate of Toronto's Royal Conservatory of Music, the Faculty of Music and the Opera School of the University of Toronto. She was the recipient of a Canada Council study grant, and a first prize winner at the Royal Welsh National Eisteddfod. Gaynor Jones has been heard recently as Santuzza in the McMaster Symphony's production of *Cavalleria Rusticana* at Hamilton Place. Her upcoming performances include the *Beethoven Ninth Symphony* with the Thunder Bay Symphony on the occasion of the opening of their new concert hall in October, 1985. Performed in Bortniansky I project, 1985.



VERA KAUSHANSKY — Holds a Master's degree in singing and harp from the Rimsky-Korsakov State Conservatory in Leningrad. She was accepted in 1964 as a soloist in the Glinka State Academic Cappella of Leningrad performing oratorio, where she remained until leaving Russia. In addition she worked extensively on the concert stage, on radio, television and in film, performing the contemporary Russian repertoire. Since 1978 she has been teaching at the Royal Conservatory of Music in Toronto as well as performing concerts in Canada and the USA.



LUBA KOZAK – A native Torontonian, Luba is a graduate of the University of Toronto and an elementary school teacher. Luba gained acclaim for her natural singing talent as a member of the *Troyanda Trio*. Her musical credits with the trio include performances in Canada and the United States, as well as two record albums. She continued to develop her musical talents as a vocal student at the Conservatory of music under Helen Simmie. Luba Kozak has performed with a number of choirs, among them *The Toronto Mendelssohn Choir*, the Ukrainian women's chorus *Dibrova*, the Ukrainian Youth Ensemble, and the *Canadian Ukrainian Opera Chorus*. Her most recent performances with the Canadian Ukrainian Opera Chorus, of the opera *Kupalo* and *Opera in Concert*, include appearances at Toronto's *Roy Thompson Hall*, and the *Chicago Lyric Opera Theatre*. As hostess of a weekly Ukrainian children's television programme, *U Titky Kvitky*, she demonstrates her talents in the field of children's theatre and music. Performed in Bortniansky I project, 1985.



NYEIL NOH – Korean born Soprano Hyeil Noh, received a scholarship from the Britten-Pears school in Aldenburgh, England, where she studied with Sir Peter Pears, Hans

Hotter and others. In Canada she has studied with Helen Simmie and Bernard Diamant. Debuting in the Korean Opera *Choon-Hyang Chun*, she has also sung Micaela in *Carmen*, Violetta in *La Traviata*, and Gilda in *Rigoletto*. Moving on to Oratorio, Hyeil Noh, a winner of the Toronto Mendelssohn Choir Foundation Scholarship, has performed Vivaldi's *Gloria*, Handel's *Messiah*, Mozart's *Mass in C Minor* and Faure's *Requiem*. She was a member of the Canadian Opera Company for several years, and has a Bachelor of Music degree from the Seoul National University in Korea.



GRETA SARCHUK-CLARK – Lyric Soprano Sarchuk-Clark, now resident in Saskatoon, has performed the difficult role of "Dorabella" from Mozart's *Così fan Tutti* plus the demanding soprano solo in Beethoven's *Ninth Symphony*. Skilled in languages Sarchuk-Clark (nee Sarchuk) counts among her valued experiences her engagements as guest artist for the Ukrainian Canadian Cultural Society. Besides the concert stage, Greta Sarchuk-Clark for four years was vocal instructor at the University of Saskatchewan. She is an examiner for the Western Board of Music and an adjudicator with festival assignments in Manitoba, Saskatchewan and Alberta. Clark began her formal vocal study with Madam Gemmell of Toronto. Further training in piano and voice took her to the studios of John Melnyk of Winnipeg and Doris Mills. Her academic record includes: A.M.M., School of Music, University of Manitoba; Bachelor of Arts, University of Alberta; A.R.C.T. in piano, Royal Conservatory of Music; and Scholarship study at the Banff School of Fine Arts. Performed in Bortniansky I program, 1985.



LIELA WOLANSKA – Lilela Wolanska received her Master of Arts degree from Hunter College in New York. Her interest in music surfaced during her university term when she won the role of Maria Von Trapp in a production of *The Sound of Music*. Since then Wolanska has studied voice with D. Berezenetz,

formerly of the Kiev Opera, and with D. Astor at Alberta college in Edmonton. During these periods, she has performed as soloist both for the Dumka choir of New York, and for the past eight years, the Dnipro Chorus of Edmonton. In that capacity she has appeared in a number of Canadian and U.S. cities, and has gained popularity as a Ukrainian folk singer. More recently she has become more involved in operatic music due to the influence of Maestro Kolesnyk while performing in the Edmonton productions of *Kupalo* in 1981 and *Zaporozhets Beyond the Danube* in 1983. She appeared in a leading role in the film *Teach me to Dance*, (NFB). In 1984 Lilela Wolanska sang the title role in the Ukrainian Opera Week production of *Natalka Poltavka*. This coming year Lilela Wolanska is going to be soloist in two world premiers: George Fialas *Millennium Mass* and Marian Kousan's oratorio, *The Neophytes*. Performed in Bortniansky I project, 1985.



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LUBA BILASH – a 4th generation Ukrainian Canadian, was born and raised in Winnipeg, Manitoba, where she graduated from the University of Manitoba in 1978 with a Bachelor of Education degree in Early Childhood specialization. Since 1964 Luba has performed as a soloist, with trios, quartets, ensembles and choirs at numerous concerts throughout Canada, USA and Europe. In 1982 and 1983 she released two Ukrainian children's albums, *Vinok ditochykh pisen 1* and 2. Her latest achievement is a Ukrainian Canadian album entitled *LUBA BILASH*, consisting of original Ukrainian songs – featuring "Khreshchennya", a song dedicated to the Millennium celebration of Christianity in Ukraine. Luba is presently living in Edmonton, Alberta, where she teaches in the Ukrainian Bilingual Program and sings with the Dnipro Ensemble.



ELIZABETH BOLTON – Mezzo soprano, has been an active performer in the Montreal area since 1979, beginning with her choral and solo work in the Studio de Musique Ancienne de Montréal, Tudor Singers, and Opera de Montréal. Since relocating to Toronto, Elizabeth was seen on national television on two occasions – the Gala Opening concert for EXPO '86, and as "Mercedes" in Vancouver Opera's challenging production of *Carmen*. Following receiving her Bachelor of Fine Arts degree, several awards and scholarships enabled her to continue her studies at McGill University, the AIMS Institute in Graz, Austria, and Banff's Academy of Singing. Master teachers have included Emma Kirkby, Joan Dornemann, and Regina Resnik. Elizabeth currently works with Patricia Kern and serves as cantor at Temple Emanu-El.

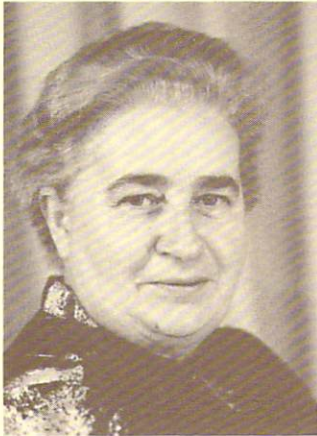


LOUISE VAN WINKLE – received her musical training in Ottawa and Toronto. In addition to a Bachelor of Music degree and a Diploma in operatic performance, she holds a degree in English Literature from the University of Toronto where she is currently completing a Master of Music degree in performance. She has been a member of the Festival Ottawa Opera Chorus, the Canadian Opera Company Chorus and the Elmer Iseler Singers, in addition to appearing as a soloist with Choral Societies and orchestras. This past year she attended master classes in German Song with Hans Hotter and French Song with Hugues Cuenod and Suzanne Danco at the Britten-Pears School in England and has been invited to return in the Fall to take part in the performances of Debussy's *Pelléas et Mélisande*.



MARUSIA DOMBCHESKY – Marusia Dombchewsky was born into a musical family. Her mother, soprano Katharine Styn, and her father, choral director Mykola Styn, encouraged their five daughters to study piano and violin and to sing. Marusia's fondest memory from this musical heritage is that of Ukrainian Christmas carols in four part harmony after the traditional "Sviata Vechera." Besides singing, she also played violin for the Youngstown Junior Philharmonic and during her school and college years conducted a church choir. Her formal voice training began at the Dana School of Music of Youngstown State University where she minored in voice. Although she majored in French, while working on her Masters degree in Paris, she continued studying voice with Madame Janine Fourier of l'Opera de Paris. Upon her return she trained at Temple

University and their Opera Workshop. She has performed solos with various Ukrainian choral groups and performed in *Anna Yaroslava*, *Lys Mykyta* and *Nocturne*. More recently she has appeared in solo and duet with her sister Orysia Hewka in the USA and Canada with the *Sopilka* Ukrainian Folk Ensemble and the *Zelene Zhytto* orchestra. Performed in Bortniansky I project, 1985.



LYDIA KYTASTY – was born in the city of Sumy, Ukraine. Growing up in a musical family, she began singing in choruses at an early age. Living in Germany between 1944 and 1950, she had the opportunity to sing with such well-known Ukrainian conductors as Nestor Horodowenko, Hryhory Kytasty and Petro Kondratenko. Lydia has been living in Detroit since 1950. She is married to Peter Kytasty of the Ukrainian Bandurist Chorus. At the present she is a member and soloist with the St. Mary's Ukrainian Orthodox Cathedral Choir in Southfield, Michigan. Performed in Bortniansky I project, 1985.



IRENE LYTWYN-SZCZURKO – Irene Lytwyn-Szczurko began her vocal studies in 1970 at the Royal Conservatory of Music in Toronto with Dorothy Allan Park. In 1972 she entered the Faculty of Music at the

University of Toronto where she studied with Irene Jessner and later with Lillian Weichel. She maintained an active interest in the musical life of Oshawa, taught children voice and piano and conducted children's choruses. She was a member and a soloist in the choir of St. George's Ukrainian Catholic Church. She performed the part of Hugette in the Oshawa Choral Society production of *The Vagabond King*, in 1978. After moving to Toronto, Irene joined the Ukrainian Opera Chorus and in 1984, she performed the part of Terpelykha in *Natalka Poltavka*. Performed in Bortniansky I project, 1985.



JULIA MALINOWSKA – Julia Malinowska was educated at the Riga School of Music and the Leningrad Conservatory, specializing in chamber music. She has toured extensively in the USSR and Europe, performing solo recitals, and appearing with opera and choir ensembles. Her specialty is the interpretation of the Italian, German and Russian classics. In the spring of 1980 she has appeared in the highly successful production of *Eugene Onegin* with the Toronto Symphony Orchestra, Andrew Davis conducting. Malinowska, a mezzo soprano, has performed with Opera in Concert under the direction of Stuart Hamilton, recorded for the CBC radio and appeared in a number of television productions. In addition to her singing career Malinowska teaches voice development and technique in Toronto and is a soloist in the Christ the Saviour Orthodox Church. Performed in Bortniansky Project I, 1985.

JOHANN PELECH – Born in Alberta, is a practising dentist in Edmonton. She studied piano and harmony through the Royal Conservatory of Music in Toronto and for the last five years has studied voice with



David Astor at the Alberta College. She danced with the SHUMKA DANCERS for six years and sang in the Edmonton productions of the operas *Kupalo* and *Zaporozhets*. For nine years Johann was with the Edmonton Canadian Ukrainian Youth Association Choir under Roman Soltykewych. She is currently an alto chorister and soloist in St. John's Cathedral Choir in Edmonton, the Dnipro Ensemble, and the Dnipro Trio. Until recently she served on the Board of Directors of Edmonton's professional choir PRO CORO CANADA. Performed in Bortniansky Project I, 1985.



EILEEN SMITH – Mezzo Soprano, performed with the Stratford Festival and C.B.C. in the *Gondoliers* and toured extensively in Western Canada. In 1985-86, Ms. Smith was the recipient of a Chalmers Fellowship for study in New York City. After several years absence, she is enjoying her return to Toronto with her husband and new baby daughter.

LAETITIA SNETHEN – received her Bachelor of Music in Voice Performance from the Eastman School of Music in Rochester, New York. She attended the University of Toronto Opera Division where she



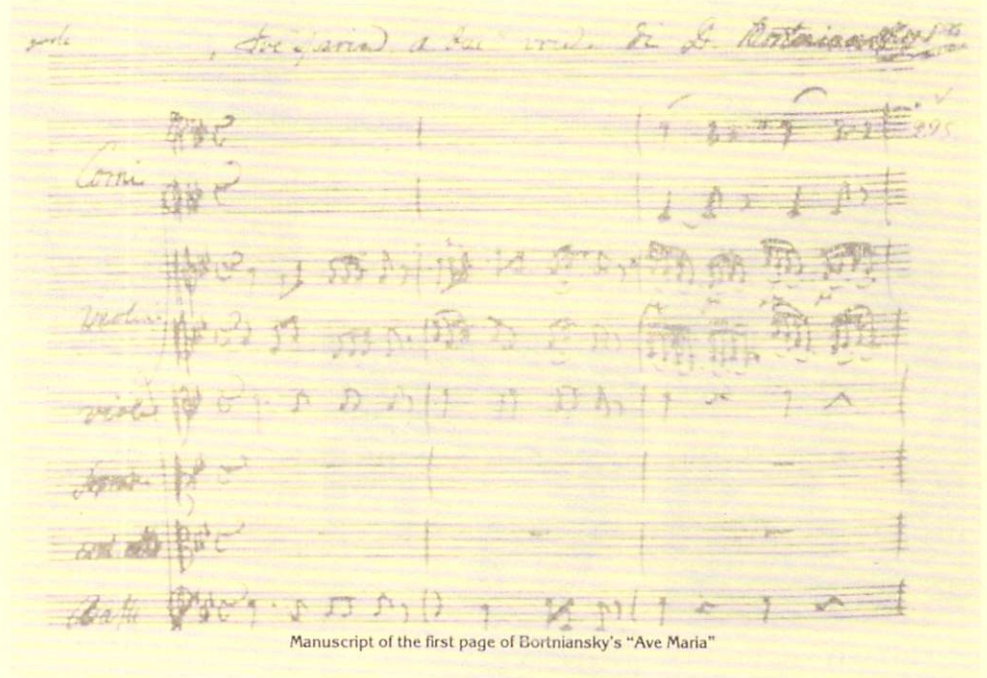
studied with Mary Morrison. Her performance experience includes two national tours with Canada Opera Piccola and a season as resident Mezzo-soprano with the Edmonton Opera. Miss Snethen has performed with the Toronto Symphony, the McMaster Symphony, the Bach Society of St. Catharines, and The Orpheus choir. Grants from the Canada Council have enabled Miss Snethen to further her studies with Ellen Faull and prominent coaches in New York. She is presently vocal soloist with a Toronto-based chamber music quartet called KAM-MERMUSIK.



OLESIA TALPASH – is a graduate of the Universities of Manitoba and Saskatchewan with a degree in psychology. She studied voice with teachers in Winnipeg and Saskatoon, and is currently a student with David Astor of Edmonton. Because of her lifelong love and interest in choral music, Olesia has done a great deal of performing with school, university, church and secular choirs, both as a member and soloist. She presently sings with the Dnipro Choir of Edmonton, St. John's Cathedral Choir, the Merezhi Ensemble and the Dnipro Trio. Besides her vocal studies, Olesia has been pursuing part-time studies in harmony and theory at the University of Alberta. Performed in Bortniansky Project I, 1985.



IRENE ZUZAK – Irene's career has demonstrated a strong interest in group choral work. Past achievements have included participation in church and youth choirs, extensive travelling with the University of Saskatchewan Greystone Singers, involvement with the Saskatoon Chamber Singers and touring with the Lastivka Youth Choir. Her personal training has included studying Musical theory with Robert Solem and training in vocal technique under the direction of Dorothy Howard Brooks and with Greta Clark of Saskatoon. She has been awarded two university degrees, B.A. and B.Ed. and is presently an elementary school teacher in Saskatoon. She performed in Bortniansky I project, 1985.



Manuscript of the first page of Bortniansky's "Ave Maria"

TENOR



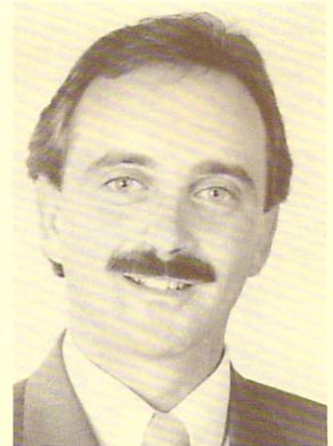
DAVID ASTOR – combines an extensive singing career throughout Europe and North America with a career in teaching, and is also much in demand as an adjudicator and examiner. His operatic credits include over 30 roles in many opera houses – Covent Garden, Glyn-debourne, Chicago Lyric, Canadian Opera Company and others. He has also appeared with many leading orchestras in Europe, Canada and the

U.S.A. A fervent advocate of contemporary Canadian music, David Astor has commissioned and premiered over a dozen works by Violet Archer, Robert Myers and Cheryl Cooney. His recordings include the title role in *The Fool* and the dual role of Donald Smith and General Middleton in the recently released *Louis Riel* – both operas by Harry Somers.

LARY BENSON – Born in Alberta, tenor Lary Benson has performed in most major centers across Canada. Following initial training as a music teacher at the University of Alberta in Edmonton he studied privately with Domety Berezenetz at Alberta College before studying operatic technique at Morley College, London, England. Further studies in vocal technique were continued with Jean Letourneau in Edmonton and at the Banff Centre where he performed lead roles in *The Magic Flute*, *The Merry Wives of Windsor* and Healey Willan's *Deirdre*. Benson has performed extensively as a soloist for the Edmonton and Man-



itoba Opera Associations, the Southern Alberta Opera Association (Calgary), the Canadian Opera Association and the Vancouver Opera Association. As a lyric tenor he has proven versatile in portraying romantic leads, as well as comic and character parts. His busy schedule has also included many oratorio engagements and Radio broadcasts. Performed in Bortniansky Project I, 1985.



BERTHIER DENYS – won the first prize of the Conservatoire de musique de Montréal and has a Bachelor in voice performance from the University of Montréal is very well known to the Montréal public. As a soloist, he has been heard with Le Studio de Musique ancienne de Montréal, l'Orchestre des Jeunes du Québec et l'Orchestre Métropolitain in the great Oratorios such as Mozart's *Re-*

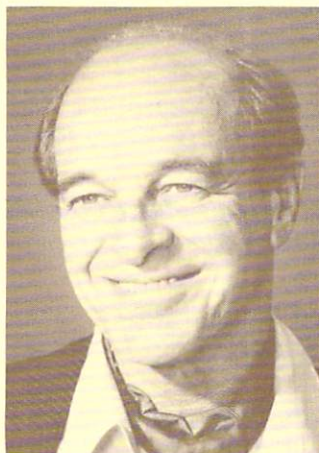
quium, *Davidde Penitente*, *Les Vêpres Solennelles* and other masses, Handel's *Messiah*, Haydn's *Creation* and *The Seasons* Bach's *Christmas Oratorio*, *Easter Oratorio*, *B Minor Mass* and many cantatas and Honnegger's *Le Roi David*. In 1984-85, he was part of l'Atelier Lyrique de l'Opéra de Montréal for which he recently performed the role of Le Chevalier in Poulenc's *Dialogue des Carmélites*. He also sang at the Man and His World Opera Pavilion in 1985 and 1986. He has performed with the Société de Musique Contemporaine du Québec and has recorded for C.B.C. International the "Le Deum" by Mike Roy. He has also been heard several times on television and radio.



ROMAN KOMARNYCKYJ – In 1953 Roman Komarnyckyj of New York started his studies in solo singing with Prof. Ivanna Pryjma and continued them with Prof. Allegro and then with the noted Prof. Enrico Rosati. In 1958 he joined the Bandurist Chorus in Detroit and performed in the USA, Canada and Europe. From 1962 to 1980 he made regular six-month tours with professional choirs in Western Europe, the USA and Canada and also sang with the Bandurist Chorus. In 1970 he sang the part of Petro in the Philadelphia production of *Natalka Poltavka*. In 1973 he went on tour to Japan, Australia, New Zealand and Hong Kong. In March 1985 he sang the role of Prince Yamadori in the premiere of the Lysenko Opera company's Ukrainian version of Puccini's *Madama Butterfly* in Philadelphia and New York. Performed in Bortniansky Project I, 1985.



DAVID FALLIS – Born in Toronto, David Fallis studied voice with Lillian Weichel and Bernard Diamant. He has appeared as a soloist with the Tafelmusik Baroque Orchestra, the Orpheus Choir of Toronto, the Cellar Singers of Orillia, and Te Deum Concerts in Hamilton. He is a member of two chamber ensembles, The Toronto Consort and The Gents, and has performed with these groups across Canada, the United States and Europe. Mr. Fallis is also a choral conductor, currently conducting the Toronto Chamber Society, and is on staff at the Faculty of Music, University of Toronto. He and his wife, viola da gambist Alison Mackay, live with their son John in Toronto.



FERGUSON MacKENZIE – The Toronto tenor is no stranger to the Ukrainian community, having performed with the Shevchenko Ensemble, most recently on May 31, 1987 in Toronto. Mr. MacKenzie is equally active in opera, with the Canadian Opera company chorus, and Toronto City Opera where he sings virtually every tenor lead in the Puccini/Verdi repertoire as well as in *Faust*, *Carmen*, and *Tales of*

Hoffman. Ferguson MacKenzie has given numerous recitals, and recently made his orchestral recital debut with Cobourg's Northumberland Symphony Orchestra. Mr. MacKenzie's participation in this historic concert by the Ukraine Millennium Foundation marks his Roy Thomson Hall choral debut.

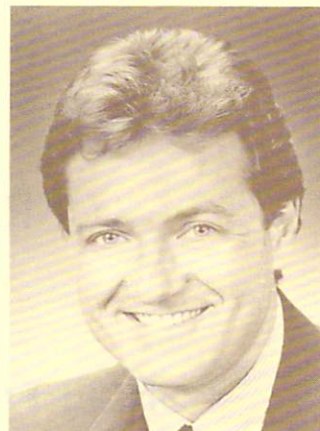


GEORGE ORYSHKEWYCH – studied at the Cleveland Institute of Music and privately with Irving Bushman. Since 1959 he has been a member and soloist of the Dnipro Chorus of Cleveland and since 1968 of the Ukrainian Bandurist chorus of Detroit. With these groups he has performed in virtually all the major cities of the USA, Canada and Austria. He sang the role of Petro in *Natalka Poltavka* and most recently sang the tenor lead in an abridged version of Marko Kropyvnytsky's *Zaloty Sotskoho Musiya*. He performed in the Bortniansky I Series in 1985.

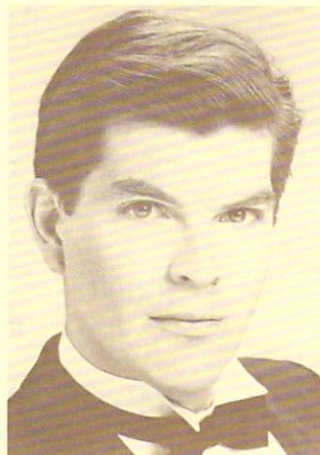


LYBOMYR PASTUSZENKO – A lyric tenor who, as a teen ager, started singing with the Dnipro Choir in Edmonton when it was formed in 1953 and has been one of that choir's soloists to this day. In addition to singing in several church choirs during the past thirty-two years, he is one of the original members of the Kashtany Singers – a group of fifteen male singers dedi-

cated to the performance of church and secular Ukrainian music. In recent years he took part in the Edmonton productions of the Ukrainian operas, *Kupalo* and *Zaporozhets za Dunajem*. He is currently studying voice with David Astor. He participated in the 1985 Bortniansky I program.



RONALD RAND – has enjoyed a busy career in opera, oratorio and musical theatre. Past seasons have included performances across Canada, most recently with the Edmonton Opera Company for *Salome* and with Orchestra London for the Beethoven *Missa Solemnis*. From a home base in Toronto, Mr. Rand divides his time between teaching and performing. Future engagements in the Toronto area include the role of the Duke in the Toronto Operetta Theatre production of *A Night in Venice*, which will be seen in Toronto and Kitchener in October, and a guest appearance with the Hamilton Philharmonic and the Bach-Elgar Choir for an evening of Bernstein in November. Performed in Bortniansky Project I, 1985.



GARY RIDEOUT – One of Canada's fastest rising young tenors, Gary Rideout returns to our choir from his second year in the Canadian Opera Company Ensemble. In 1986, he made his main stage debut with the C.O.C. in *Boris Godunov*. In the



UKRAINE MILLENNIUM FOUNDATION

PROGRAM

Sunday, July 26, 1987 2:30 P.M.

UKRAINE MILLENNIUM FOUNDATION

presents

CONCERT OF SACRED MUSIC – DMYTRO BORTNIANSKY WORLD PREMIERE

Commemorating the Millennium of Ukrainian Christianity

Featuring

THE MILLENNIUM CHOIR

Wolodymyr Kolesnyk, Conductor

35 Sacred Choral Concertos *a cappella* Series II (XIX-XXXV)

Programme

- XIX** *The Lord said to my Lord*
(G. Jones, J. Malinowska, R. Rand, J. Rodescu)
- XX** *In You, O Lord, I have hoped*
(V. Kaushansky, N. Choquette, L. Snethen, E. Bolton, G. Rideout, J. Rodescu)
- XXI** *Whoever lives in the shelter of the Most High*
(K. Johnson, J. Malinowska, G. Rideout, J. Moellenhoff)
- XXII** *The Lord is my light*
(H. Noh, J. Malinowska, B. Denys, L. Skirko)
- XXIII** *Blessed are the people who know how to acclaim You*
(L. Wolanska, N. Choquette, L. VanWinkle, E. Bolton, L. Benson, L. Skirko)
- XXIV** *I lifted my eyes to the mountains*
(G. Jones, L. VanWinkle, E. Bolton, R. Rand, L. Klopoushak, J. Rodescu)

INTERMISSION



XXV *Never will we be silent, O Mother of God*
(G. Sarchuk-Clark, N. Choquette, J. Malinowska, L. Benson, L. Skirko, Y. Cisaruk)

XXVI *O Lord, God of Israel*
(G. Sarchuk-Clark, E. Bolton, L. Benson, R. Rand, L. Skirko, J. Moellenhoff)

XXVII *With my voice I cried to the Lord*
(H. Noh, B. Fris, J. Malinowska, G. Rideout, Y. Cisaruk, J. Moellenhoff)

XXVIII *Blessed is the man who fears the Lord*
(G. Sarchuk-Clark, B. Fris, L. VanWinkle, E. Bolton, L. Benson, D. Fallis,
M. Newmerzycky, J. Moellenhoff)

XXIX *I shall praise the name of my God with a song*
(K. Johnson, G. Jones, J. Malinowska, L. Benson, D. Fallis,
M. Newmerzycky, J. Rodescu)

XXX *Hear, O God, my voice*
(G. Jones, B. Fris, J. Malinowska, L. Benson, D. Fallis, J. Moellenhoff)

INTERMISSION

XXXI *All ye people, clap your hands*
(V. Kaushansky, G. Jones, L. VanWinkle, G. Rideout, J. Rodescu)

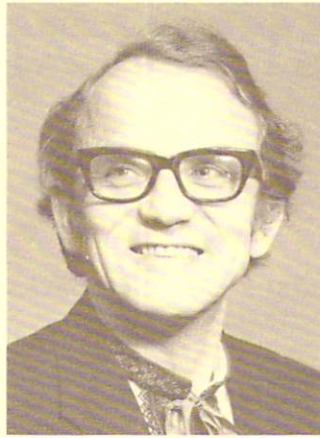
XXXII *Tell me, O Lord, when my end will come*
(G. Sarchuk-Clark, J. Malinowska, G. Rideout, Y. Cisaruk, L. Skirko)

XXXIII *Why are you so sad, my soul*
(K. Johnson, G. Jones, E. Bolton, R. Rand, J. Rodescu)

XXXIV *Let God arise*
(G. Sarchuk-Clark, B. Fris, L. VanWinkle, L. Benson, D. Fallis, J. Rodescu)

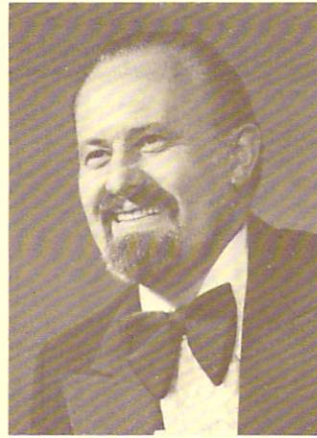
XXXV *O Lord, who may abide in your dwelling place.*
(L. Wolanska, B. Fris, J. Malinowska, E. Bolton, G. Rideout, J. Rodescu)

1987-88 C.O.C. season, he will sing Trabuco in *La Forza del Destino* and will be featured in *Orpheus and the Underworld*. Gary's recent concert appearances include "A Night of Brecht and Weill" and "Lieder by Opera Composers", both in Toronto and "A Night of Opera and Broadway" with the Kitchener-Waterloo Symphony. He was a featured soloist in the Gala Concert in celebration of the 100th Anniversary of the Royal Conservatory of Music. As Nangis in Chabrier's *Le Roi Malgré Lui*, Gary will perform his fifth tenor lead with Toronto's Opera in Concert this season. Recently he performed the role of the singing Caruso in the C.B.C. morning drama, *Signore Butterfly*. He can also be heard as the amorous Italian carpet in a current television commercial. Performed in Bortniansky Project I, 1985.



high school choirs. In Canada he assisted his father, Rev. Wolodymyr Slabyj, as cantor and choir director in Vilna, Alberta. In 1953 he joined the Dnipro Choir in Edmonton, in which he was active as a member and soloist for 26 years. Since 1969, he has been a member of the male ensemble, Kashtany, singing at numerous functions locally, inter-provincially and abroad. He has also been a member of The Edmonton Opera Chorus since 1978, having sung in over 30 operas. Taras Slabyj has studied voice under Professor D. Berezenetz and L. Benson for many years. He sang in the Bortniansky I series in 1985.

TARAS SLABYJ was born in Chernivitsi, Ukraine. He came to Canada in 1950 settling in Edmonton, Alberta. His singing career began at the age of seven – singing with parish cantors, church choirs and



EWHEN TYTLA – Ewgen Tytla, a tenor from Hasbrouck Heights, N.J., has been a member and soloist in the Dumka Chorus and Opera Ensemble in New York. He has performed in the operas *Prychyna* by Likhaykevich and *Nocturne* by Mykola Lysenko. Known from his many solo performances in the northeastern United States he is continuing his vocal studies with the noted Andrey Dobriansky. He is also a soloist in the Metropolitan Andrew Sheptytsky Choir of St. George's Church in New York. In 1982 he made a record on the Karka label of songs by A. Hnatyshyn, M. Lysenko and N. and O. Nyzhankivsky. Performed in Bortniansky Project I, 1985.

BASS



KENNETH BAKER – has performed in eight of Canada's ten provinces, from Victoria, B.C. to St. John's, Newfoundland. He has performed in solo roles with the Stratford Festival, Kitchener-Waterloo Symphony, Opera Piccola, Opera in Concert, Toronto Boys' Choir and the Toronto Gilbert and Sullivan Society. Versatile in Opera, G & S and Music Theatre, Mr. Baker has performed 31 roles, as well as singing in numerous concerts and recitals. His previous experience performing

in Ukrainian was as a Cossak and Tartar in the opera, *Kupalo*. Born in Calgary and raised in Kitchener-Waterloo, Baker studied music at Wilfrid Laurier University and the Toronto Opera School. He now lives in Toronto with his wife, Naomi, and son Christopher.

was a member of the Michigan Opera Company. Cisaruk, a bass, has been a member and soloist of the Trembita Choir and the Shevchenko Ukrainian Bandurist Chorus, both in Detroit. Member of the Detroit Symphony Chorus. Performed in the first series of Bortniansky in 1985.

1978 Hryhory Kytasty, Farion's teacher and mentor suggested expanding his solo bandura repertoire to include dumpy, historical and humorous songs. By 1979 he had sung a solo with the Ukrainian Bandurist Chorus and has been a featured soloist with the group on their last two tours in 1983 and 1985. As an undergraduate Farion studied voice at Case Western Reserve University and the Cleveland Institute of Music. For several years he was a soloist in the University Circle Chorale, and is now a student in the School of Dentistry at CWR University. Participated in Bortniansky Series I, 1985.



JEROME CISARUK – Jerome Cisaruk from Michigan started his musical career with 10 years of studying the violin. He was member and soloist of a university choir and



MARKO FARION – Marko Farion began playing the bandura in 1975 and then two years later he joined the Ukrainian Bandurist Chorus. In

MYROSLAW HNATIUK – born in Zalizhchyky, Ukraine, has since his early youth, been active in amateur performances as a choir member and soloist. His devotion to singing, which he inherited from his mother, began as a member of his High School Choir in Kolomyia; the Bandurist Student Choir of Lviv, conductor M. Kolessa; the Male Choir SURMA in Lviv, conductor

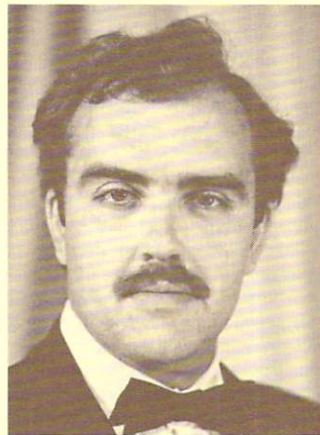


Pleshkevych. He was in the combined choirs of Lviv performing S. Ludkevych's *KAUKAS*, conductor L. Turkeyvych; the Student University Choir *SICH* in Vienna, Austria, conductor K. Cependa; the male choir *VATRA* in Austria, conductor L. Turkeyvych; co-founder and soloist of *Tchaika* Choir, conductor S. Korin; soloist in the Mixed Choir *Kobzar* in Philadelphia, Pa., conductor Antin Rudnytsky and a member of the Shevchenko Ukrainian Bandurist Chorus of Detroit. He studied voice at the Vienna Music School in Austria under Professor Kahlenberg. Before WW II, he briefly conducted the choir *Luh* in Zolishchyky and the Mixed Choir in Kryvobrody, Hutsulshyna. In 1949 he came to the U.S.A. with his family as a member of the *VATRA* choir of Austria. Although a physician by profession, he found time to organize and conduct the Mixed St. Michael's Byzantine Catholic Choir of Pleasant City in Ohio. Performed in the first Bortniansky series in 1985.

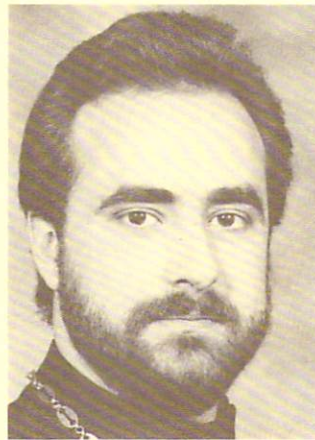


PAUL HNENNY – was born, educated and presently resides in Saskatoon, Sask. Employed with the Saskatoon Catholic School System, Paul teaches choral and classroom music at the elementary level. In 1970, he received his Associate of Music in Piano Performance from the University of Saskatchewan in

Regina. In 1971 he graduated with a B.A. Advanced, majoring in music and English and in 1977 received his B.Ed. from the University of Saskatchewan. During his years on campus at the University, Paul sang contrabass with the Greystone Singers under the direction of Robert Solem. Since graduating he has also sung in the University Chorus and with the Saskatoon Chamber Singers. He is presently active as Chairman of the Music Committee of the Ukrainian Catholic Eparchy of Saskatchewan in its preparations for the celebration of the Millennium of Ukrainian Christianity in 1988. Participant in the 1985 Bortniansky performance.



LARRY KLOPOUSHAK — Larry Klopoushak, a baritone, received his musical training at the University of Saskatchewan and studied voice with Dorothy Howard, Glen Harder, Greta Clark and Murray Moates. He has performed major roles with the Regina Saskatoon Symphony Orchestras in Mozart's *Requiem* and Handel's *Messiah*. He has appeared in the role of Poo-Bah in Gilbert and Sullivan's *Mikado* and the Pirate King in *The Pirates of Penzance*. Klopoushak's operatic roles include the Father in Humperdink's *Hansel and Gretel* and Balthazar in Menotti's *Amath and the Night Visitors*. His interest in choral work is evidenced by his performances with the Greystone Singers, the University Chorus, the Quance Chorus, the Saskatoon Chamber Singers. For fifteen years he has conducted the choir of the Ukrainian Orthodox Cathedral in Saskatoon and is currently conducting, *Lastivka*, the Ukrainian Orthodox Youth Choir of Saskatoon. Performed in Bortniansky Project I, 1985.



REV. VASYL MALUZYNSKY – was born one of five sons to the late Very Rev. Mit. Nicholas Maluzynsky and Mary Maluzynsky of Thunder Bay, Ontario. He grew up in a musical family both instrumentally and vocally. His father and mother both helped and encouraged his singing from childhood. Rev. Vasyl completed his studies in theology at St. Andrews College in Winnipeg, Manitoba. In Winnipeg, Rev. Vasyl was accepted into the Olexander Koshetz Choir with which he toured nationally and abroad, and also took part in recording two albums. Rev. Vasyl was married in May of 1985 to Irene Kahramanos and was ordained in June of 1985. He is presently the parish priest at St. Michael's Bukovinian Orthodox Church in Regina, Saskatchewan. Performed in Bortniansky Project I, 1985.

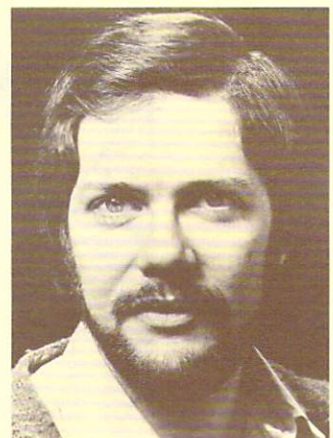


JAMES MOELLENHOFF – Acclaimed for his beautifully resonant low register, James Moellenhoff shows his versatility through the wide range of operatic roles he performs. Since making his debut in the North American premier of *Die Drei Pintos*, his operatic performances have included *Don Carlo*, *Die Entfuhrung aus dem Serail*, *Don Giovanni*, *Fidelio*, *Tosca*, *Il Trovatore*, and the world premiers of *Chipita Rodriguez* and *Gimpel the Fool*. He has appeared in concert with the St. Louis Symphony,

Kansas City Philharmonic, Westfield Symphony, Austin Symphony and Bronx Symphony Orchestra. Mr. Moellenhoff is also an active oratorio singer, whose recent performances have included the Haydn *Creation*, the Mozart *Requiem*, the *St. Matthew Passion* and a performance of Handel's *Saul* at Alice Tully Hall. Future engagements include Bizet's *Les Pecheurs de Perles*, and Verdi's *Aida*. He performed in the Bortniansky I performance in 1985.



MYCHAIL NEWMERZYCKYJ – was born in Detroit, Michigan and presently resides in New York City. He holds an Associate Degree in Mechanical Technology and a Licentiate in Sacred Theology. He is employed as a Design Technician with a major consulting engineering firm in New York City. Newmerzyckyj made his operatic debut in December, 1984 as Colline in *La Boheme*, and has also performed the same role with the Manhattan Opera. He is a member and soloist of the Ukrainian Bandurist Chorus and the Dumka Chorus of New York with whom he has toured England, Europe, the United States and Canada. Newmerzyckyj studies voice with Lauran Fulton.



JOHN PEPPER – a native of Annapolis, Md., and a Canadian by choice, performed with the Festival

Singers of Canada for eight years, taking part in numerous recordings and appearing as soloist and chorister on tour in England, France, Germany and the U.S.S.R. His musical theatre credits include *The Matchmaker* (Toronto Arts Productions), *Oliver!* (Huron Country Playhouse), the Sergeant of Police in *The Pirates of Penzance* (Rainbow Stage, Winnipeg) and three world premieres by R. Murray Schafer: *Felix's Girls* (Tapestry Singers, of which he was a founding member), *Princess of the Stars* (New Music Concerts) and *Ra* (Comus Music Theatre), all in Toronto. He occupies the bottom of the Toronto a cappella sextet The Gents, for which he has written many vocal arrangements, including their entire repertoire of Beatles songs. He is a solo lead at Metropolitan United Church in Toronto, performs regularly with Tafelmusik and the Toronto Chamber Society, and recently sang the Christ in Bach's *St. John Passion* with the Exultate Chamber Singers.



the King in Verdi's "*Aida*" for Opera Delaware. In a performance of Schubert songs, the Main Line Times said: "Mr. Rodescu is a real bass, and his low notes were a delight to hear. He placed them fearlessly and projected them flawlessly, plus he sang with a serious appreciation of the text." In 1987 Mr. Rodescu appeared in Beethoven's *Missa solemnis* with Orchestra London, conducted by Alexis Hauser, which was described as "a standout – incomparable fullness of tone and sensitivity to text" (London Free Press). Highlights of the 1987-88 season will mark Mr. Rodescu's debut with the New York City Opera in the role of Sarastro in "*The Magic Flute*" Performed in Bortniansky Series I in 1985.

Julian Rodescu – Julian Rodescu, of New York, holds a Master's Degree from the Julliard School of Music. He "has the kind of bass range that vibrates in the spine and, wonderfully, is on pitch and not a mere rumble of deep sonority," wrote the *Delaware State News* regarding his performance of

LEONID SKIRKO – Leonid Skirko began his musical career while at McMaster University in Hamilton in the McMaster Operatic Society. In 1969 he went to West Germany and further established his career as a member of the Pfalztheatre in Kaiserslautern and the Theatre der Stadt in Bonn. In Canada since 1974, Skirko has actively pursued



a varied concert career throughout the continent. He studied with Professor Oleshkevych and continues his vocal training with Maestro Schwedchenko. Skirko sang with the Ivan Romanoff Chorus in 1973-78, and as Ivan Karas in the first CUOA production of *Zaporozhian Kozak Beyond the Danube* (1975). He appeared with the Toronto Symphony Orchestra at Ontario Place Forum (1977) in an evening of operatic excerpts. In the 1978 season he was with the Canadian Opera company as the Cardinal in *Joan of Arc*, Count Ceprano in *Rigoletto* and the Police commissioner in *Der Rosenkavalier*. He performed the role of Maksym in the Ukrainian opera *Kupalo* in Toronto (1979) and Edmonton (1981). Recently he has performed at Carnegie Hall in New York with the American Symphony Orchestra. In 1980 Skirko recorded songs for a record *Ukraine is Rising*. In 1982 he performed in the world premiere of the cantata by Serge Eremenko *Conquerors of the Prairies* with the Dnipro Chorus and the Edmonton Symphony Orchestra. Performed in Bortniansky Series I, 1985.



ANDREW SOROKA – Andrew Soroka, a baritone, began his voice training with Professor H. Holynsky and continued as a student at the Royal Conservatory of Music in Canada and at the G. Shwedchenko School of Vocal Studies. He has competed in the Kiwanis Music Festivals and was a long time soloist with the Prometheus Choir in Toronto. Soroka has toured extensively in Canada, the United States and Europe and has participated in numerous festivals. He has performed on the "Canadians All" hour of CFRB radio and has sung under the famous Sir Ernest MacMillan at the CNE Grandstand in Toronto. He sang various cantatas under the direction of Professor L. Turkewych and performed in the 1979 production of the opera *Kupalo* with the Toronto Symphony Orchestra. Soroka sang in the Ukrainian operetta *Hutsulka Ksenia* and sang the roles of Sultan and Imam in the opera *Zaporozhets Za Dunayem*. At present he is soloist and member of the Burlaka Choir and a member of the Canadian Ukrainian Opera Association in Toronto. Sang in Bortniansky I in 1985.





A reception and press conference held to announce and thank the federal government for its support of the Millennium Foundation. Pictured from left to right are: Ihor Komarnicky, Luba Zaraska, The Hon. David Crombie, Andrew Witer M.P., Myroslaw Kohut, Walter Kudryk.

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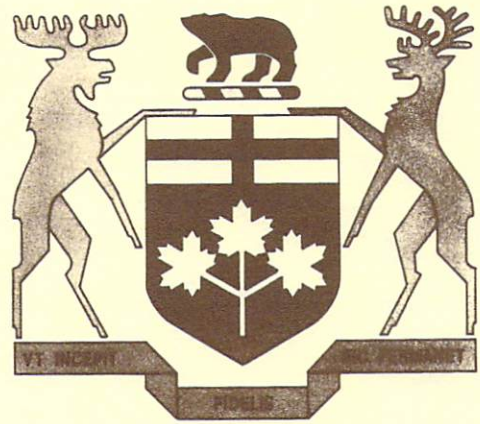
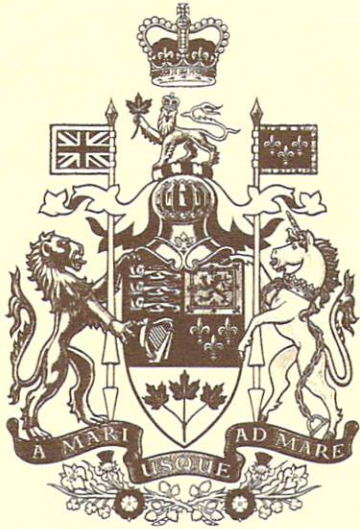
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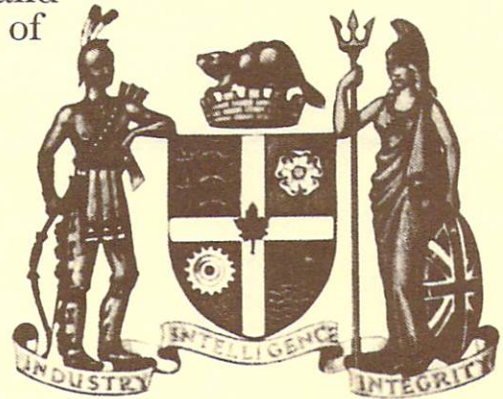
THE SINGERS

*God sent his Singers upon earth
 With songs of sadness and of mirth,
 That they might touch the hearts of men,
 And bring them back to heaven again.*

Henry Wadsworth Longfellow



The
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Five years ago, the idea of establishing a cultural Foundation was first conceived.

The idea came to fruition in the concerts of Sacred Music, at Roy Thomson Hall. This was preceded by a long chain of events, of hopes and disappointments – events that would never have bound us to the Bortniansky Project, were it not for the formation of the original link on that first day.

We are honoured to have been associated with the Foundation from its inception.

Real trust and belief in its success combined with the unending work of many have resulted in its growth.

There have been more joys than sorrows; we have forged more friends than foes.

On behalf of the Foundation we warmly thank you for your support and anticipate your participation in future projects.

*Luba Zaraska, U.P. and Ontario Director
Yuriy Kalistchuk, Project Director.*





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We proudly support the magnificent cultural achievement of the Ukraine Millennium Foundation!



Among the many facets of our National makeup, maintenance of Traditions, Religious beliefs, and love of Musical Expression, specifically choral, stand out as the most significant factors in binding us together against overwhelming odds, for almost a thousand years!

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Wherever Ukrainians settle, they retain their heritage by maintaining traditions, building Churches, and singing their lovely, often centuries old songs.

I am grateful for this opportunity to thank the Ukraine Millennium Foundation, the Millennium Choir and Maestro Kolesnyk for combining, in one performance these three, irreplaceable elements.

A handwritten signature in dark ink, appearing to read "Joseph Pivovarov". The signature is fluid and cursive.



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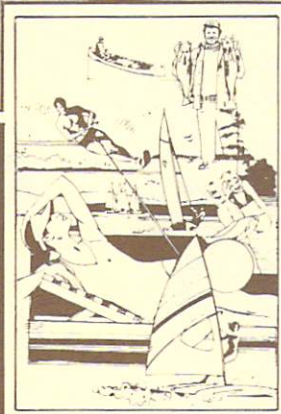
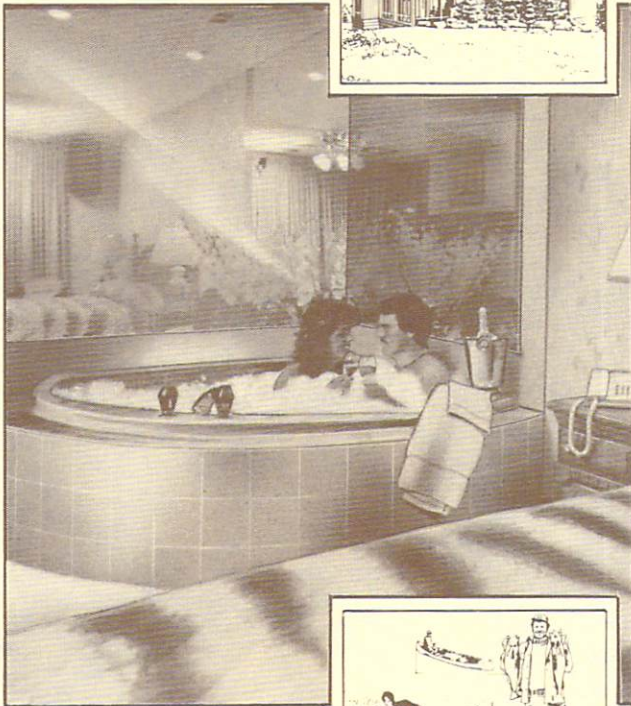
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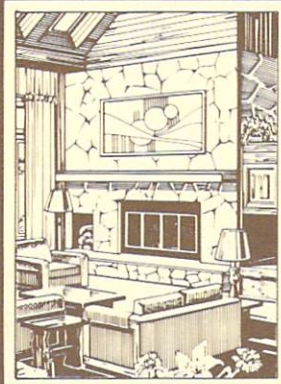
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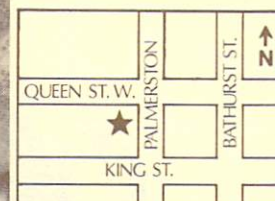
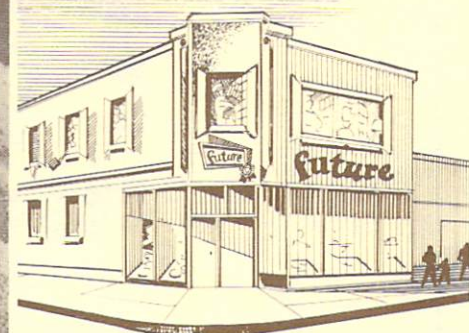
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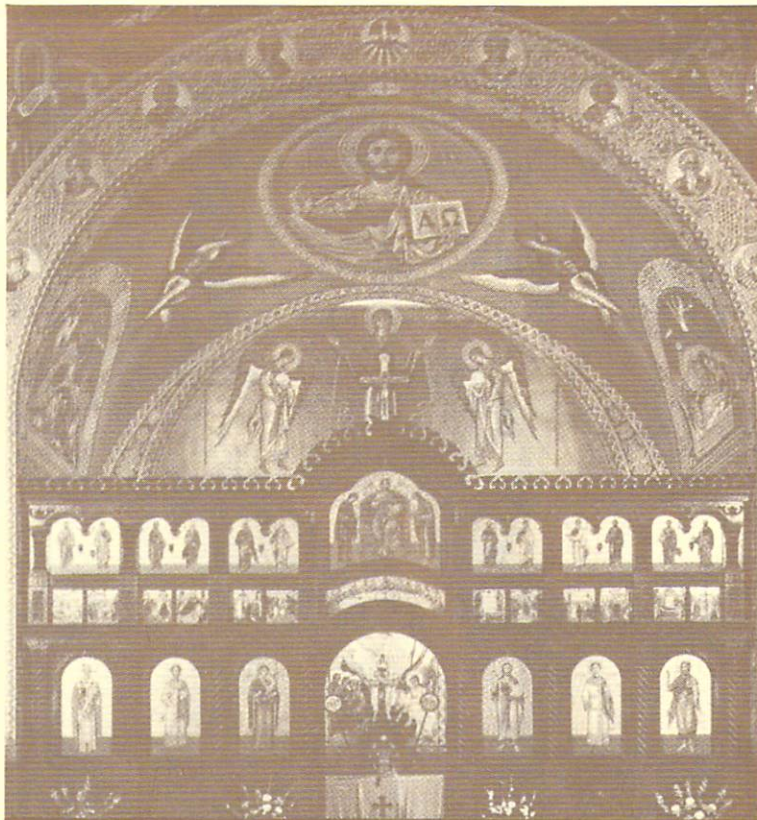
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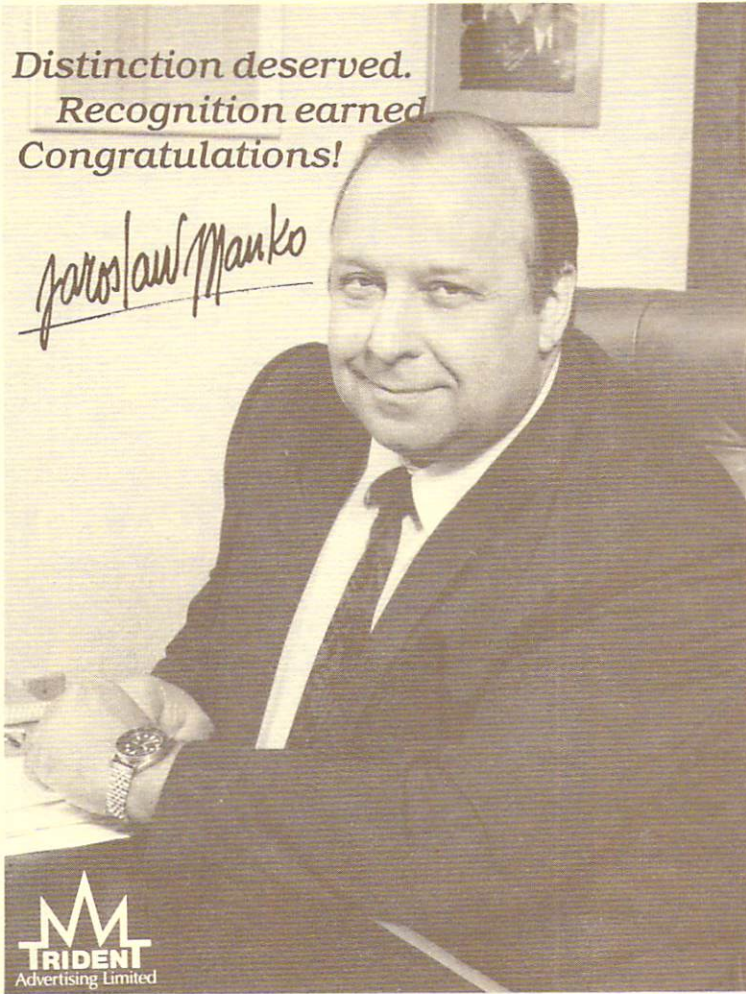
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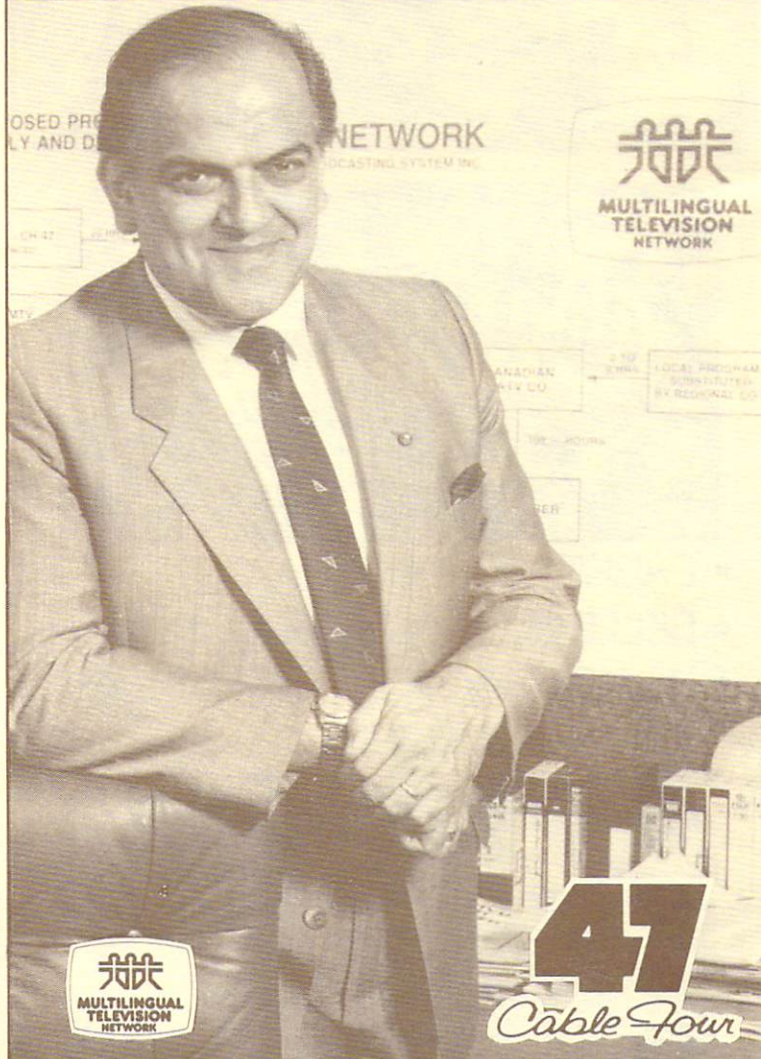
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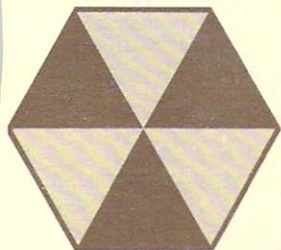
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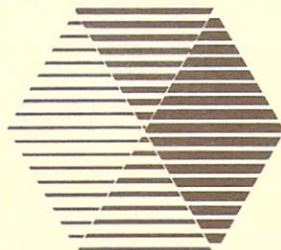
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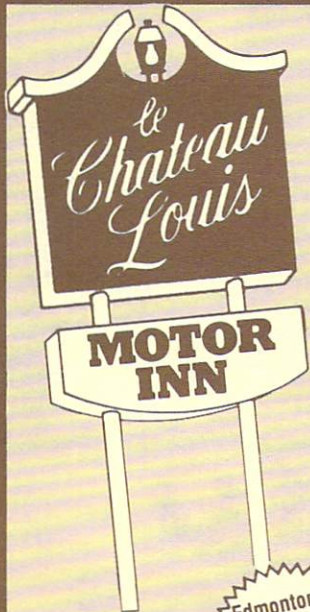


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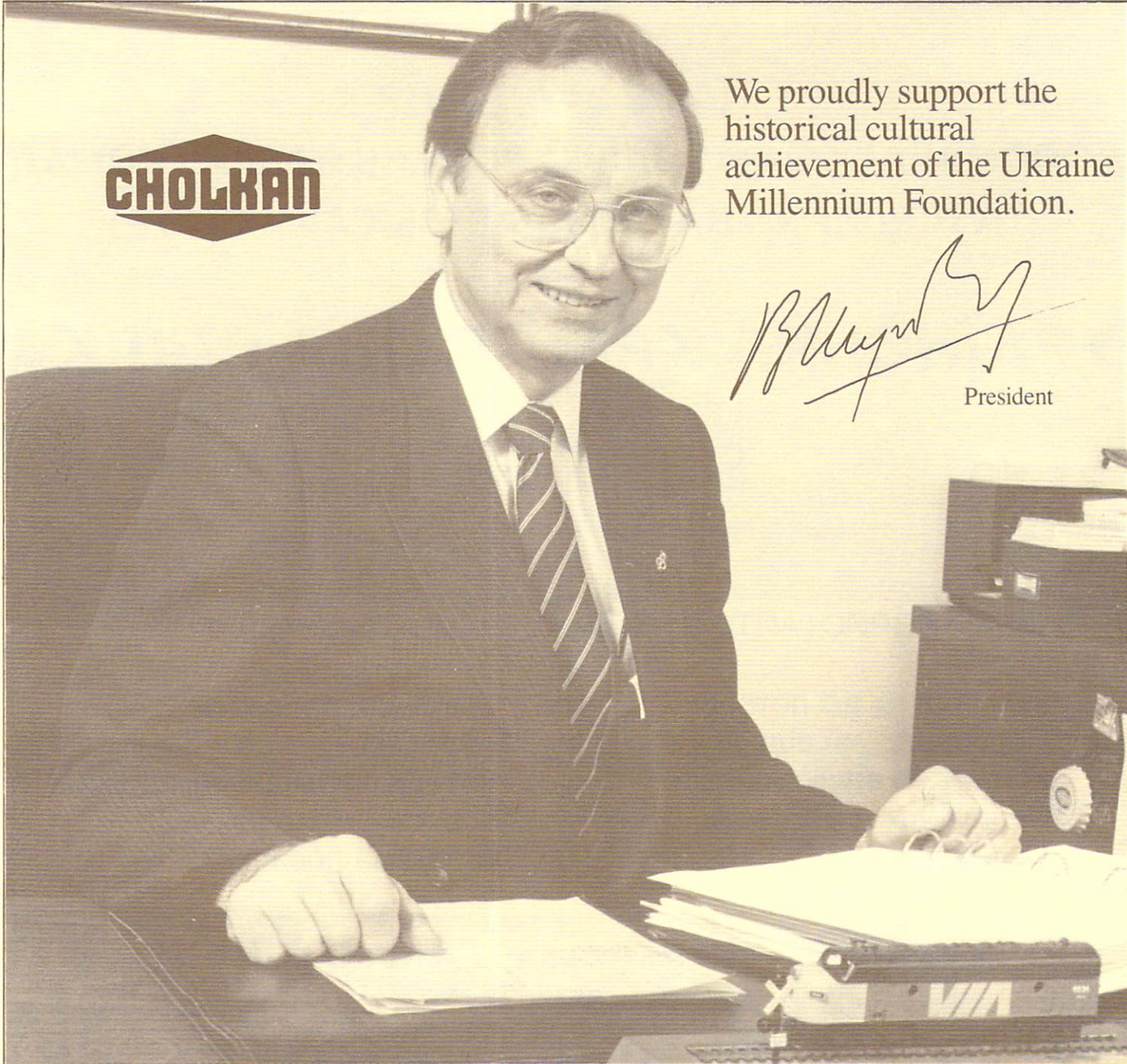
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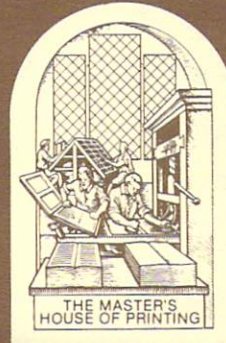
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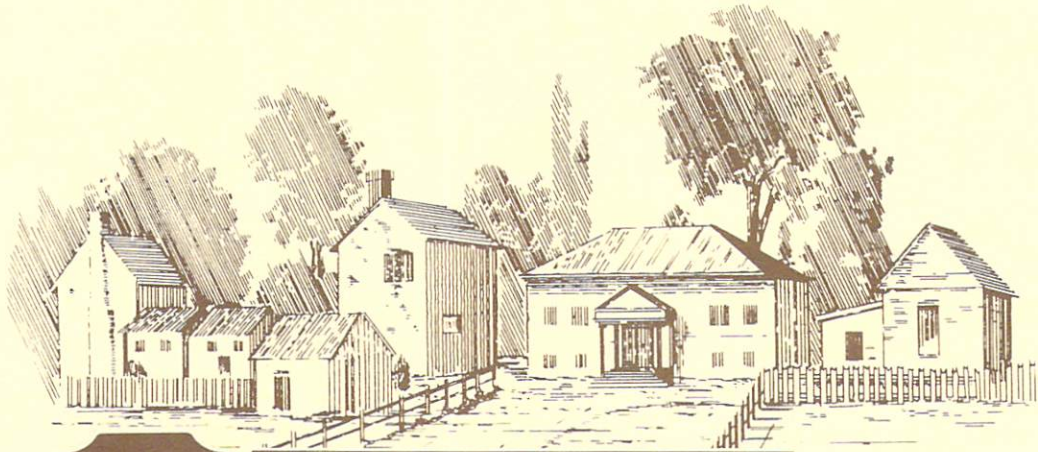


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JACQUES HNIZDOVSKY

Jacques Hnizdovsky, born in Ukraine in 1915, came to the United States in 1949. Today, he is noted as "one of the few contemporary masters of the woodcut." His trees and flowers are elegantly precise and his array of animals, such as zebras, rams and sheep are realistically decorative. Often they are charming and humorous because of the angle he presents. His prints have been collected by libraries, museums and private collectors throughout the world. Hnizdovsky is also noted as a graphic artist of bookjackets, and of striking ex libris bookplates. Hnizdovsky is not only the foremost Ukrainian master of the art of the woodcut, he is also a major American artist of this art form who is internationally recognized. He died in New York City in 1985.



Mrs. Luba Zaraska, Ontario Vice-President and Director and the founding force in the creation of the Foundation, presenting a specially created original woodcut of Dmytro Bortniansky by Jacques Hnizdovsky to the Hon. David Crombie.

