



Mikhail Alexeevich  
**KUZMIN**

## Sacred Songs

The Society of Honoured Bell Ringers

Masquerade

Hinkemann the German

Mila Shkirtil, Mezzo-soprano

Petrozavodsk State University Male Choir

Karelia State Philharmonic Symphony Orchestra

Yuri Serov

Mikhail Alexeevich

## KUZMIN

(1872-1936)

### Music for the play *The Society of Honoured Bell Ringers* by Evgeny Zamyatin (1925)

1	Introduction: Adagio (Act I)	2:21
2	Interlude: Con moto	1:58
3	Appearance: Adagio	0:55
4	Introduction (Act III)	1:15
5	Interlude: Allegro (Act III)	2:58
6	Interlude: Moderato (Act IV)	1:45
7	Final March: Allegretto	0:40

### Music for the drama *Masquerade* by Mikhail Lermontov (1911) (Excerpts)

8	Polka	1:25
9	Nina's Romance	2:34
10	Waltz	2:35
11	Final Chorus	3:36

### Sacred Songs for voice and orchestra (1901-03) Words by M.A. Kuzmin

12	Descent Of The Virgin Into Hell	10:44
13	The Old Man And The Lion	6:28
14	Doomsday	5:36

### Music for the play *Hinkemann the German* by Ernst Toller (1923)

15	Introduction and Soldiers' Chorus	4:26
16	Pastoral	1:27
17	Interlude and Waltz	1:49
18	Introduction (Act II)	1:04
19	Country Dance	1:08
20	Procession	2:52
21	Tango	1:59
22	Final March	0:44

### Mikhail Alexeevich Kuzmin (1872-1936)

The name of Mikhail Alexeevich Kuzmin stands in the history of Russian culture primarily as that of a great poet of the twentieth century, and a man whose writings significantly shaped the paths of Russian modernism. Like many outstanding artists, his achievements were largely obscured during the Soviet epoch; but in more recent years, not only his poems, but his prose, translations and musical compositions have become widely appreciated as influential cultural models.

Mikhail Kuzmin was born in Yaroslavl, to the north east of Moscow, in 1872; soon after, his family moved to Saratov, on the banks of the Volga. Here Kuzmin spent his childhood in picturesque surroundings – reading avidly (including foreign-language volumes), listening to and making music with the family, and enjoying a peaceful and relatively rural existence. He was to enjoy the freedom and beauty of this life until he was twelve, when the family moved to St Petersburg. In later years, these early memories were to sustain and influence his creative works.

Even as a schoolboy, Kuzmin felt drawn to composition. Between 1890 (the date of his first known musical work) and 1906, when he adopted a predominantly literary career, he tried his hand at a range of compositional genres, including operas, oratorios, choral pieces, symphonic and chamber works, and songs. His creative talents were both encouraged and stimulated by discussions with friends; in particular, his musical initiatives were supported by his schoolmate and lifelong correspondent, Yusha Chicherin (later to become the Soviet Foreign Minister, Georgiy V. Chicherin). Chicherin recognised his friend's talent and did his best to support Kuzmin financially, as well as offering advice and opportunities for musical conversation. They regularly discussed new musical works, and Chicherin was keen to offer thoughts and judgements – sometimes extremely complimentary – on Kuzmin's musical achievements.

It is likely that Chicherin was partly responsible for encouraging Kuzmin to enrol at the St Petersburg Conservatory in 1891. Here he studied with both Anatoly Lyadov (1855-1914) and Nikolay Rimsky-Korsakov (1844-1908). Two years later, he was forced to abandon his studies due to illness, although he did continue private composition

lessons. Once again, Chicherin now provided much-needed support: as a member of an aristocratic family, he was able to introduce his friend to high society, and made further efforts to promote him in musical circles. In 1898, he sent some of Kuzmin's compositions to the well-known St Petersburg music critic, Aleksandr Koptyaev. Whilst Koptyaev pointed to insufficiencies in Kuzmin's compositional technique, ranking his instrumental pieces far less successful than his vocal works, he did note the 'peculiar harmonies and expressive melodies' of these early works. This disjunct between technical ability and creative content was noted again in Boris Asafyev's article *Music in the Works of M.A. Kuzmin* in 1920, where Asafyev summarised Kuzmin's music as bearing 'The taste of a strict master, with the execution following the whims of a dilettante.'

In both music and literature, Kuzmin is a master of the miniature – and perhaps not surprisingly, his vocal miniatures are particularly skilled. The intimacy of small-scale vocal music suited his musical and literary approach, and in the fifteen years of his 'pre-literary' period (1890-1906), he composed roughly four hundred pieces in this genre. These include settings of many Russian poets – from early-nineteenth-century classics such as Konstantin Batyushkov, Aleksandr Pushkin, Mikhail Lermontov and Aleksey Konstantinovich Tolstoy (Leo Tolstoy's second cousin) to Kuzmin's contemporaries, including Semyon Nadson, Konstantin Fofanov, Dmitry Merezhkovsky, and Konstantin Balmont. In addition, Kuzmin also set poems by Petrarch, Shakespeare, Goethe, Hugo, Musset, Verlaine and other foreign writers. His musical influences include composers from his own country (Mussorgsky, Rimsky-Korsakov, Tchaikovsky) as well as Massenet, Debussy and Schubert. This intense preoccupation with the interaction of poetry and music also encouraged Kuzmin to write his own texts to set as songs, and this process was evidently of tremendous importance in developing his literary style.

The natural environment for these vocal miniatures was a domestic, or salon setting, and Kuzmin often sang his songs to his own accompaniment in intimate gatherings at home. In addition, he included them in a series of concerts entitled

'Evenings of Modern Music', held in St Petersburg from 1901-12 in an attempt to popularize contemporary Russian and European music. (These concerts were closely associated with the *Mir iskusstva* movement – the 'World of Art', an artistic movement promoting artistic individualism, led by Alexandre Benois and his circle.) Kuzmin later recalled that it was through the families of his schoolfriend Chicherin and others that he became involved in this concert series, and subsequently met leading Russian artists such as Walter Nouvel, Alfred Nurok, the poet Konstantin Somov, and Sergei Diaghilev of the *Ballet Russes*. It was at the 'Evenings of Modern Music' that the first public performance of several of Kuzmin's *Alexandrian Songs* took place in April 1906. These received warm praise from one contemporary critic: 'Today's pieces by Kuzmin are "incommensurable" to any other pieces by any other author. One thing I am sure of, though: that those who find glimpses of genius in his music... exaggerate less than those who deny the presence of any central "principles" in his technique.' It seems ironic that Karatygin's advocacy for Kuzmin's compositions appeared just as the composer began to turn away from music and towards literature. When Kuzmin began writing his own song texts, he did not credit the poems with much significance, viewing them only as a source for composition. It was his friends who first pointed to their worth as independent literary pieces; and it was only in 1906 that he seems to have realized the potential of his poetic works. It was also in this year that he was first publicly acknowledged as a man of letters in both St Petersburg and Moscow, feted by members of the intellectual elite such as the Symbolist poets Valery Bryusov and Vyacheslav Ivanov.

In our own time, Kuzmin's importance as a Russian literary figure is now well-established. But his musical heritage – both in terms of his vocal compositions and his incidental music (much of which has survived to the present day) – is still little-acknowledged. It is hoped that the music featured here will serve to raise the profile of an important cultural figure working across the arts.

A contemporary of Mikhail Bulgakov, the writer Evgeny Zamyatin (1884-1937) was one of the most prominent literary figures of his generation. Based on an early story entitled *The Islanders*, Zamyatin's play *The Society of Honoured Bell*

*Ringers* was first staged in October 1925 at the Maly Theatre in St Petersburg, with music by Kuzmin. The action of this tragic comedy takes place in a small English village, in which the fun-loving Irishman O'Kelly comes into conflict with the upright, middle-class Campbell, a member of the virtuous, church-centric, traditional group known as the Society of Honoured Bell Ringers (who do not, in fact, ring bells). Zamyatin uses the metaphor of stuffy English rural life (he had worked in England from 1916 to 1917) to emphasise the dangers of a fully controlled, authoritarian society such as that of the 'Bell Ringers'. Kuzmin takes his cue from the location of the drama, and uses an organ within his ensemble; he also seeks to imitate a street orchestra. There is a clear attempt at deliberate musical simplicity in this score, to match the uncomplicated protagonists of the play, and both Mahlerian and Mozartian influences are brought to bear (the two composers Kuzmin admired the most). It is interesting to note Kuzmin's use of bass trumpet in this work, and indeed all of his theatrical scores: this was also a favourite instrument of the composer's teacher, Rimsky-Korsakov.

Written some ninety years earlier, Mikhail Lermontov's (1814-41) *Masquerade* is a verse-play bearing heavy echoes of Shakespeare's *Othello*. The plot revolves around the aristocratic Arbenin and his wife Nina – Arbenin is convinced that Nina is engaged in an adulterous affair with Prince Zvezdich and murders her, only later realising that she was innocent, and descending into madness as a result. Kuzmin had long been an admirer of Lermontov's work, setting seventeen of his poems to music as a young man. His incidental music for *Masquerade* was intended for a performance of the play in 1911 at the Alexandrinsky Theatre; but this was cancelled, and when the play was finally staged in 1917, the director chose to use music by Aleksandr Glazunov (1865-1936) instead. Kuzmin's score consisted of ten numbers: Polonaise, Waltz, Reverie, Redowa (a Czech dance form), Polka, Nina's Romance, Galop, Entr'acte, Entr'acte to the final scene, and a closing male chorus a *cappella*. Since the major action of the play takes place at two society balls in the 1830s, Kuzmin sought to include appropriate dance numbers in a style reminiscent of the time (an age in which the polka and waltz were only just becoming fashionable in St Petersburg). By contrast, Nina's heartfelt

Romance incorporates more modern harmonic shifts as she speaks of her sadness and love for Arbenin. The closing chorus allowed Kuzmin to draw upon his extensive knowledge of traditional Russian church music, once again enriching the harmonic language to add a further level of pathos at the close of the play.

The *Sacred Songs for voice and orchestra*, dating from earlier in Kuzmin's musical career, bear the strong influences of his teacher, Rimsky-Korsakov. In the first few years of the new century, when he wrote these pieces (1901-03), Kuzmin was actively engaged in the study of ancient Russian music – particularly that of the 'Old Believers' (*starobryadtsev*). The result of this study was a collection of religious verses, long monologues which resemble free folk narrations of biblical texts. The orchestra is primarily intended as a harmonic support to the vocal part, and only rarely takes centre stage. Instead, it is the singer who leads the musical action, and here Kuzmin has followed the model of the Russian folk-song *prot'yazhnaya* (a drawn-out, lyrical song), in which the vocal line is presented almost without a break in the melody, and the metre is free and based primarily on chant rhythms. Only certain important words within the text are given an expressive musical emphasis within the endless cantilena.

The *Sacred Songs* were published in 1912 – the same year as the poems appeared in print in Kuzmin's second poetic anthology, *The Autumn Lakes*. Unlike other collections by Kuzmin, the *Sacred Songs* were not initially conceived by the author as a cycle; they were composed separately within a three year period, and are linked first and foremost by their stylistic model. Writing in Church Slavonic, Kuzmin dated each song separately, also providing the name of the saint, in each case, to whom the day is dedicated in the Orthodox church calendar.

The final collection of pieces on this disc, Kuzmin's music for the German anti-war play *Der deutsche Hinkemann* reveals a more harmonically complex, dynamic approach to writing than his scores for Zamyatin and Lermontov. Ernst Toller (1893-1939) was a left-wing playwright, who served for seven days as the President of the Bavarian Soviet Republic in 1919, a communist uprising that was rapidly quashed, and Toller was forced to spend four years in prison as a result. It

was during these years that he wrote the tragedy *Der deutsche Hinkemann*, in which the soldier Hinkemann returns wounded from the First World War – his genitalia have been blown off. His wife begins an affair with Hinkemann's friend, and becomes pregnant by him, whilst Hinkemann becomes a fairground attraction and is mocked for his injury. Although his wife becomes sorry for Hinkemann, when she tries to return to him, he rejects her; and in her despair she kills herself. Hinkemann is left alone.

Toller's plays were popular in the Soviet Union, and a Russian translation was performed in the Maly Theatre in December 1923. This would have been of particular interest to Kuzmin, quite aside from the opportunity it provided for composition – he was particularly interested in the work of the German Expressionists, and Toller's proletarian sympathies also made him an attractive political figure. Kuzmin's music was used for the first 10 performances of the play, after which the overture was replaced with a work by Yury Shaporin (1887-1966).

Although the same theatrical motifs recur here as in earlier plays for which Kuzmin had provided music – marches, pastorals, tango, waltzes – his musical language is edgier and more adventurous, particularly in the *Introduction*. Beginning with a brisk fanfare, this evolves into an energetic fugue, peppered with fragments of a march and patriotic military songs (the implication that dying for one's country might be better than a maimed life such as the one Hinkemann is forced to live). Once again, the spirit of Mahler is never far away. In the subsequent numbers, Kuzmin recasts his melodies in a variety of guises, varying instrumentation, dynamic and rhythm to match the changing fortunes of the protagonists. His manipulation of orchestral colour is particularly impressive given the limited resources at his disposal within a theatre orchestra, and point to the bright future that Kuzmin might have had as a film composer, had he not perished in 1936 under the Soviet regime.

P.V. Dmitriev and Yuri Serov

Edited by Katy Hamilton

## Mila Shkirtil



Mila Shkirtil graduated from the Rimsky-Korsakov Music College in Choral Conducting and Singing, and from the Rimsky-Korsakov Conservatory of St Petersburg in Singing in 2000. She made her debut in Vivaldi's *Gloria* in 1994 at the St Petersburg Philharmonic Hall. Since 1997 she has undertaken performances with the Opera and Ballet Theatre of the St Petersburg Conservatory and made her operatic debut abroad in 2001 at Klagenfurt in *Don Carlos*. She enjoys an active career in opera, oratorio and chamber music, with appearances at home and abroad. Her recordings include songs by Shostakovich, Glinka, Glazunov and Anton Rubinstein.

## Male Choir of the Petrozavodsk State University

Alexey Umnov, Artistic Director and Conductor · Vasily Sirbu, Choirmaster



The Male Choir of the Petrozavodsk State University was founded in April 2007, and since that year has given many performances in Petrozavodsk and other cities of Russia as well as in Finland, Sweden, Norway, Poland, Germany, Austria, Switzerland and Belarus. The Choir is a winner of the All-Russian Choir Competition and was awarded a gold medal at the First World Choir Championship in Graz in 2011. Alexei Umnov is a professor of the Petrozavodsk State Conservatory.

### Karelia State Philharmonic Symphony Orchestra (Petrozavodsk)



The Karelia State Philharmonic Symphony Orchestra was founded in 1933 and has since become the largest such ensemble in North-Western Russia. Regarded as one of the best orchestras outside Moscow, it has been directed by such prominent conductors as Karl Eliasberg, Vitaly Katayev, Alexander Dmitriev and Edward Chivzhel. The orchestra performs and tours in Moscow, St Petersburg, and other Russian cities, and has toured abroad in Finland, Sweden, Norway, Germany, Poland, France, Spain, Italy, and Switzerland. It undertakes particularly extensive tours around Karelia. In 2013 the orchestra celebrated eighty years since its foundation. It is now directed by Anatoly Rybalko.

### Yuri Serov



Yuri Serov graduated from the St Petersburg Rimsky-Korsakov Conservatory in 1993, and studied also in Salzburg and Weimar. As a conductor and solo pianist he has toured more than 25 countries and has made over 60 recordings for a number of labels in Russia, Belgium, Japan and the United States. Yuri Serov is the author of many articles and essays on music, and at present teaches at the St Petersburg Conservatory. He is Artistic Director of the *Northern Flowers* international music festival, and founder and editor of the CD series *St Petersburg Musical Archive*.

## Muzika k drame Mikhaila Lermontova *Maskarad*

### 9 Romans Nini

Kogda pechal' slezoy nevol'noy  
Promchitsya po glazam tvoim,  
Mne videt' i ponyat' ne bol'no  
Chto ti neschastliva s drugim.

Nezrimiy cherv' nezrimo glozhet  
Zhizn' bezzashchitnuyu tvoyu,  
I chto zh? ya rad, chto on ne mozhet  
Tebya lyubit', kak ya lyublyu.

No yesli schastiye sluchayno  
Blesnyot v luchakh tvoikh ochey,  
Togda ya muchus' gor'ko, tayno,  
I tseliy ad v dushe moyey.

### 11 Khor muzhskoy

V obiteli presvetloy upokoy ikh, svyatiy Bozhe!  
V seleniyakh nebesnikh upokoy ikh, svyatiy Bozhe!  
V obiteli presvetloy, upokoi ikh, svyatiy Bozhe!  
V seleniyakh nebesnikh upokoy ikh, svyatiy Bozhe!  
Upokoy ikh, svyatiy Bozhe! Upokoy ikh, svyatiy krepkiy,  
upokoy ikh svyatiy Bozhe!  
Upokoy ikh, svyatiy Bozhe,  
upokoy ikh svyatiy krepkiy!  
Upokoy ikh, svyatiy Bozhe!  
Upokoy ikh, svyatiy krepkiy!  
V obiteli presvetloy  
Upokoy ikh, svyatiy Bozhe,  
svyatiy krepkiy, svyatiy bessmertniy!

## Music for the drama *Masquerade* by Mikhail Lermontov

### 9 Nina's Romance

When sadness covers your eyes  
With an uncontrollable tear,  
It is not painful for me to see and understand  
That you are not happy with another.

An invisible worm eats away  
At your defenceless life,  
And so? I am glad that another  
Cannot love you as much as I love you.

But if happiness suddenly  
Flashes in the rays of your eyes,  
Then I suffer bitterly, secretly,  
And an entire inferno burns in my soul.

### 11 Final Chorus

Give them peace, Holy God, in Your Holy abode!  
Give them peace, Holy God, in the heavens!  
Give them peace, Holy God! Give them peace,  
Give them peace, Holy God, in the heavens!  
Give them peace, Holy God! Give them peace,  
Holy and Almighty,  
Give them peace, Holy God, give them peace,  
Holy and Almighty!  
Give them peace, Holy God! Give them peace,  
Holy and Almighty!  
In the holiest abode  
Give them peace, Holy God,  
holy and almighty, holy omnipresence!

## Dukhovniye stikhi

*Slova M. A. Kuzmina*

### 12 Hozhdeniye Bogoroditsi po mukam

Vskhodila Prechistaya  
Na goru visokuyu,  
Uvidela Chistaya  
Mikhayla-Arkhangela,  
Skazala Prechistaya  
Mihaylu-Arkhangelu:  
'Ti svetliy, presvetliy  
Mikhail-Arkhangel,  
Svedi menya videt'  
Vsyu muku lyudskuyu,  
Kak muchatsya greshniki,  
Boga ne znavshiye,  
Khrista pozabivshiye,  
Zlo tvorivshiye'.  
I povyol prechistuyu  
Mikhail-Arkhangel  
Po vsem po mukam  
Po muchenskim:  
V geyennu ognennuyu,  
V t'mu kromeshnuyu,  
V ogn' neuspayushchiy,  
V reku plamennuyu.  
Chto na severe muki,  
Na yuge,  
Na vostoke solntsa  
I na zapade.  
Videla Chistaya,  
Kak muchatsya greshniki,  
Boga ne znavshiye,  
Khrista pozabivshiye,  
Zlo tvorivshiye:  
Knyaz'ya, popi i mirskaya chad',  
Chto v tserkov' ne hazhivali,  
Kanunov ne chitivali,  
Svyatikh knig ne slihivali,  
Zautreni prosipali,  
Vecherni propivali,

## Sacred Songs

*Words by M.A. Kuzmin*

### 12 Descent Of The Virgin Into Hell

The Holy Lady ascended  
Onto a high mountain;  
The Holy One met  
Michael the Archangel,  
The Holy Lady told  
Michael the Archangel:  
'O holy, most holy  
Michael the Archangel,  
Take me to see  
All human suffering;  
Show me how sinners suffer  
Who knew not God,  
Who forgot Christ,  
Whose deeds were evil.'  
So Michael the Archangel  
Led the Holy One  
To see all the punishments  
And all the tortures:  
Into the blazing inferno,  
Into the darkest darkness,  
Into eternal fire,  
Into a river of flames.  
There were tortures in the north,  
And in the south,  
In the east  
And in the west.  
The Holy Lady saw  
How the sinners suffered  
Who knew not God,  
Who forgot Christ,  
Whose deeds were evil:  
Princes, priests, and common folk,  
Those who did not go to church,  
Did not attend vigils,  
Read no holy books,  
Slept through matins,  
Drunk instead of going to vespers,

S kumami bludili,  
Nishchikh progonyali,  
Strannikh ne prinimali,  
P'yanitsi, zernshchiki,  
Skomorokhi, popi leniviye,  
Nemilostiviye, nezhalostiviye,  
Vse likhiye skaredniye  
Dela tvorivshiye.  
Kak uvidela Chistaya  
Vse muki lyudskiyе,  
Vosplakala, vozridala,  
Greshnikam gorovila:  
'Vi bedniye, bedniye greshniki,  
Bedniye vi, neschastniye,  
Luchshe bi vam ne roditisya.  
Ti svetliy, presvetliy  
Mikhail-Arkhangel,  
Vverzi menya  
V geyennu ognennuyu:  
Khochu ya muchit'sya  
S greshnimi chadami Bozh'imi'.  
Skazal Prechistoy  
Mikhail-Arkhangel:  
'Vladichitsa Bogoroditsa,  
Gospozha moya Prechistaya!  
Tvoyo delo – v rayu pokoi't'sya,  
A greshnikam – v adu kipet'.  
A poprosi luchshe Sina Tvoyego,  
Isusa Khrista Yedinorodnogo,  
Da pomiluyet On greshnikov'.  
Ne poslushal Gospod' Bogoroditsi,  
Ne pomiloval On greshnikov.  
I opyat' vzmolilas' Prechistaya:  
'Gde vi, proroki, apostoli,  
Gde ti, Moisey Bogovidets,  
Daniil s tremya otroki,  
Ivan Bogoslovets, Khristov vozlyublennik,  
Gde ti, Nikola ugodnik,  
Pyatnitsa, krasota khristianskaya, –  
Pripadite vi ko Gospodu,  
Da pomiluyet On greshnikov!'  
Ne poslushal Gospod' Bogoroditsi,

Fornicated with godmothers,  
Drove away the poor,  
Did not welcome strangers,  
And did not receive pilgrims,  
Drunkards and gamblers,  
Buffoons, lazy priests,  
Unkind and merciless,  
They all did evil and mean things.  
As the Holy Lady saw  
The human suffering,  
She cried and sobbed,  
And told the sinners:  
'You poor, poor sinners,  
You poor hapless ones,  
It would be better for you not to have been born.  
O holy, most holy  
Michael the Archangel,  
Plunge me now  
Into the blazing inferno:  
I want to be tortured  
With the sinful children of God.'  
Michael the Archangel  
Told the Holy Lady:  
'Our Lady the Blessed Virgin,  
My Holy Lady!  
You shall repose in heaven,  
And the sinners shall burn in hell.  
Beg Your Son,  
The one Jesus Christ,  
To have mercy on the sinners.'  
The Lord did not listen to the Holy Lady,  
And did not grant mercy to the sinners.  
And the Holy Lady entreated again:  
'Where are you, prophets and apostles,  
Where are you, Moses the God-seer,  
Daniel with three youths,  
John the Divine beloved by Christ,  
Where are you, St. Nicholas,  
Friday, Christian beauty –  
Go and beg the Lord,  
Beg Him to have mercy on the sinners!'  
The Lord did not listen to the Holy Lady,

Ne pomiloval On greshnikov,  
I vtretiye vskrichala Prechistaya:  
'Gde ti, sila nebesnaya:  
Angeli i arkhangeli,  
Kheruvimi i serafimi,  
Gde ti, Mikhail-Arkhangel,  
Arkhatratig voy nebesnikh?  
Pripadite vi ko Gospodu,  
Da pomiluyet On greshnikov!'  
I pripali vsye svyatiye angeli,  
Proroki, apostoli,  
Ivan Bogoslovets, Khristov vozlyublennik,  
Pyatnitsa, krasota khristianskaya, –  
I zastonala visota podnebesnaya  
Ot ikh placha-ridaniya.  
I ushishal ikh Gospod' Milostiviy,  
I szhalilsya On nad greshnikami:  
Dal im pokoy i veselie  
Ot Velikogo Chetverga  
Do svyatiya Pyatidesyatnitsi.

#### 18 O startse i l've

Sointse za lesom uzh skrilosya,  
Na luga uzh pal tuman,  
Po doroge idyot starets,  
Starets, inok prechestnoy;  
Navstretchu startsu  
Idyot lev zver',  
Lev dikiy, lyutiy  
Zver' rikayushchiy.  
'O lyute l've, zveryu rikayushchiy,  
Pozhri, pozhri menya:  
Vo grekhakh ya ves' rodilsya,  
I proshchen'ya net uzh mne.  
I grekhov na mne,  
Chto na sosne smoli,  
I ot tekhn grekhov  
Uzh stalo tyazhko mne.  
Tritsats' let o grekhakh ya plachusya  
I ochistil mnogo ikh,  
No odin grekh neochishchenniy

He did not grant mercy to the sinners.  
And the Holy Lady cried out for the third time:  
'Where are you, forces of heaven:  
Angels and archangels,  
Cherubs and seraphs,  
Where are you, Michael the Archangel,  
Archangel of heavenly hosts?  
Go and beg the Lord,  
Beg Him to have mercy on the sinners!'  
And all the holy angels prostrated themselves,  
Prophets and apostles,  
John the Divine beloved by Christ,  
Friday, Christian beauty –  
And the skies groaned  
While they wept and sobbed.  
And the Merciful Lord did hear them,  
And granted mercy to the sinners:  
He granted them peace and joy  
From the Holy Thursday  
Until the holy Pentecost.

#### 19 The Old Man And The Lion

The sun has set behind the forest,  
The mist has fallen on the meadows,  
An old man is walking along the road,  
An elder, an honest monk.  
A wild lion  
Is walking towards the elder;  
A lion wild and fierce,  
A roaring beast.  
'O thou fierce, thou roaring lion,  
Devour me, devour me:  
I was born in sin,  
And there is no pardon for me.  
There are as many sins on my person  
As there are needles on a pine-tree,  
And all my sins  
Are weighing me down.  
For thirty years I have been lamenting my sins  
And I have been cleared of many,  
But one sin remains,

Den' i noch' menya tomit.  
Bil ya v molodosti vozshchikom,  
I ditya ya zadavil.  
I s tekh por otrok zagublenniy  
Vsyo stoit peredo mnoy.  
On stoit s ul'bkoy tikhoyu,  
Govorit, golovoy kivayuchi:  
'Ti za chto sgbuil moyu dushu?'  
Ni postam, ni molitvam, ni bdeniyam  
Ne zaglushit' togo golosa,  
I odno lish' mne spaseniye:  
Svoyu zhizn' otdat' za sglennuyu.  
O lyute l've, zveryu rikayushchiy,  
Pozhri, pozhri menya, startsa greshnogo!  
I lyog starets l'vu na doroge,  
Chtobi pozhral yego lyutiyy zver',  
No lyutiyy zver', lev rikayushchiy,  
Krotko posmotrel na inoka,  
Pomotal golovoy kosmatoyu –  
I prignul cherez startsa v tyomniyy les.  
I vstal starets svetel i radosten:  
Znat', prostil yego Gospod',  
I prostilo ditya,  
Otrocha maloye.

And it torments me day and night.  
In my youth I was a coach driver,  
And I ran over a child.  
And since then, the dead boy  
Has been standing before me.  
He stands with a gentle smile,  
And says, shaking his head:  
'What for didst thou ruin my soul?'  
Neither fast, nor prayer, nor vigil  
Cannot drown that voice,  
There is only one salvation for me:  
To pay with my own life for the one I ruined.  
O thou fierce, thou roaring lion,  
Devour me, a sinful old man!  
And the elder prostrated himself in the lion's path,  
So that the fierce beast could devour him,  
But the fierce beast, the roaring lion,  
Looked at the monk meekly,  
Shook his mane,  
And leaped over the elder and into the dark forest.  
And the elder rose bright and joyful:  
He knew that the Lord forgave him,  
And that the child  
Forgave him too.

#### ☞ Strashniy sud

Vi podumayte, mila bratiya,  
Kakovo budet nam v posledniy den',  
Kak vostrubit angel vo trubushku,  
I otvoryatsya dveri rayskiye,  
Vsya zemlya tut vspokolebletsya,  
Sointse, mesyats tut pomerknut vdruk,  
Zvyozd' s neba spadut, kak listviye,  
Samo nebushko tut skoryozhitsya,  
Protekyot togda reka ognenna  
Po vsey-to zemle po chymoyey,  
Popalit ona dreva, biliye, –  
Nichego togda ne ostanetsya.  
I uslishat tu zlatu trubushku  
Dushi pravedni, dushi greshniye,  
I voydut oni v telesa svoya  
V novoy ploti na sud vskresnuti:  
Iz siroy zemli, so dna moryushka  
Vstayut pravedni, vstayut greshniki,  
Zveri lyutiye, ptitsi dikiye.  
Otdayut tela bednikh greshnikov.  
I vossyadet tut sam Isus Khristos  
Sudit' pravednikh, sudit' greshnikov!  
On – sud'ya-to ved' Sud'ya Pravedniy,  
On ne smotrit na litsa, Batyushka,  
A u angelov merila pravil'ni,  
I ves' u nikh spravedliviyе.  
Tut uzh vse ravni: tsari, nishchiye,  
Prostetsi i popi soborniye,  
Ne pomozhet tut zlato-serebro,  
Ni krasa, ni usta rumyaniye,  
Ne pomogut tut otets s mater'yu,  
Ne pomogut druz'ya lyubezniye,  
Lish' dela nashi al' opravyat nas,  
Al' osudyat na muku vechnuyu.  
Poglotit togda reka ognenna  
V muku vechnuyu otsilayemikh,  
A svyatikh dushi zasvetyatsya,  
I poydut oni v presvetliyy ray.

#### ☞ Doomsday

Think, dear brothers,  
How we would feel on the last day,  
When the angel sounds his trumpet,  
And the gate of Eden opens;  
The whole earth will tremble,  
The sun and the moon will fade at once,  
The stars will drop from the heavens like leaves,  
The sky itself will warp,  
And a river of flames will flow  
All across the land, the black earth,  
It will scorch every tree and every blade of grass –  
Nothing will survive.  
Righteous souls, and sinful souls  
Will hear that golden trumpet  
And will re-enter their bodies  
To be resurrected for judgment in new flesh:  
From the earth and the depths of the sea  
The sinful, and the righteous, will rise,  
Fierce beasts and wild birds  
Will release the bodies of poor sinners.  
And Jesus Christ Himself will sit enthroned  
Judging the sinful and the righteous!  
He is the most Righteous Judge,  
He, our Father, will not look at their faces,  
The angels are just,  
And their scales are correct.  
All will be equal then: czars and beggars,  
Commoners and cathedral priests,  
No silver or gold will help,  
Nor beauty, nor sweet lips,  
Nor Father or mother,  
Nor bosom friends,  
Only our deeds will absolve us  
Or sentence us to eternal punishment.  
The river of flames will then devour  
Those sent to eternal torture,  
And the saints' souls will shine,  
And they will go to the brightest paradise.

**Muzika k p'yese Ernsta Toller  
*Nemetskiy Hinkerman***

**Вступление i khor soldatov**

Dlya svobodī, dlya Otchizni  
Pokidayem otchiy dom.  
Yesli smert' sud'ba reshila –  
Vse mi doblestno padyom.

Mne sem'ya i rodnīye – moy tovarishch boyevoy.  
S nim ne strashen reshitel'nīy boy!

Dlya svobodī, dlya Otchizni  
Pokidayem otchiy dom.  
Yesli smert' sud'ba reshila –  
Vse mi doblestno padyom.

*Transliterations and English translations  
by Anastasia Belina-Johnson*

**Music for the play *Hinkemann the German*  
by Ernst Toller**

**Introduction and Soldiers' Choir**

For freedom and for the Fatherland  
We are leaving our father's home.  
If our fate is to die –  
We will die with honour.

My comrade is my family now.  
With him I am not afraid of a decisive battle!

For freedom and for the Fatherland  
We are leaving our father's home.  
If our fate is to die –  
We will die with honour.

The mission of the Vyacheslav Ivanov Centre in Rome is to promote the mutual understanding of West European and Russian cultures as advanced by Vyacheslav Ivanov (1866-1949). The Centre has contributed most recently to such publications as *Vyacheslav Ivanov's 'Tower' and the Silver Age Culture* (St Petersburg, 2006); *Vyacheslav Ivanov: Materials and Studies*, Volume 1 (St Petersburg, 2010); and, in the Russo-Italian Archive Series, *Vyacheslav Ivanov: Ave Roma: Roman Sonnets* (St Petersburg, 2011).

In collaboration with the Northern Flowers recording company, the Centre launched a project of audio discs of Mikhail Kuzmin's music and of lyrics and songs by Alexander Grechaninov, Vissarion Shebalin, Nikolai Myaskovsky and Reinhold Glière, set to texts by Vyacheslav Ivanov.

The Centre's website – [www.v-ivanov.it](http://www.v-ivanov.it) – has archived, with support from the Russian World Foundation, manuscripts of Vyacheslav Ivanov and his library, as well as the works of artists and scholars of his time. Research on Russian symbolism is also included on this site.

The great twentieth-century Russian poet, Mikhail Alexeevich Kuzmin, was for much of his early life also passionately devoted to composition. Masterpieces of the vocal miniature, his *Sacred Songs* for voice and orchestra are settings of his own words based on studies of ancient Russian music. His incidental music for *Masquerade* is notable for a heartfelt *Romance* and a closing chorus which draws upon traditional Russian church music. *The Society of Honoured Bell Ringers* displays Mahlerian and Mozartian influences whilst greater harmonic complexity can be savoured in Kuzmin's edgier music for *Der deutsche Hinkemann*.

Mikhail Alexeevich  
**KUZMIN**  
(1872-1936)

- |              |   |              |
|--------------|---|--------------|
| <b>1-7</b>   | <b>Music for the play <i>The Society of Honoured Bell Ringers</i><br/>by Evgeny Zamyatin (1925)</b> | <b>11:52</b> |
| <b>8-11</b>  | <b>Music for the drama <i>Masquerade</i> by Mikhail Lermontov (1909)</b>                            | <b>10:11</b> |
| <b>12-14</b> | <b>Sacred Songs for voice and orchestra (1901-1903)</b>   | <b>22:48</b> |
| <b>15-22</b> | <b>Music for the play <i>Hinkemann the German</i><br/>by Ernst Toller (1923)</b>                    | <b>15:29</b> |

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English transliterations and translations of the Russian sung texts can be found inside the booklet,  
and may also be accessed at [www.naxos.com/573192.htm](http://www.naxos.com/573192.htm)

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