

Anatoly LYADOV

CHORAL MUSIC

COMPLETE ORIGINAL CHORAL WORKS
RUSSIAN FOLKSONG ARRANGEMENTS

Academy of Russian Music Chamber Choir
Ivan Nikiforchin, conductor

INCLUDES FIRST RECORDINGS

ANATOLY LYADOV Complete Original Choral Works and Selected Russian Folksong Arrangements

1	<i>The Hourly Prayer of St Joasaph Gorlenko</i> (1910)	2:33
	<i>Ten Settings from the Obikhod, Op. 61</i> (1909)*	6:44
2	No. 7 Cherubic Hymn	4:23
3	No. 10 I will take the cup of salvation	2:21
	Five Russian Folksongs (1902)	7:43
4	No. 1 The Dove Book (spiritual poem)	2:51
5	No. 2 Oh, Avsen (Christmas carol)	0:42
6	No. 3 You are my beauty (wedding song)	1:50
7	No. 4 I'll go, young one (<i>velichalnaya</i> sung in honour of a <i>povoznik</i>)	0:42
8	No. 5 At Dawn (round-dance song)	1:38
	15 Russian Folksongs for Female Voices (1908)	
9	No. 3 Now we have a drink (round-dance song)	1:12
10	No. 9 As at the evening (wedding song)	2:51
11	No. 10 We, girls, would like to pour some <i>horelka</i> (wedding song)	0:59
12	No. 14 The Valley (wedding song)	2:03
	Ten Russian Folksongs, arranged for female voices, Op. 45 (1899)	10:56
13	No. 1 You, my river (wedding song)*	2:11
14	No. 2 Oh, it's not a sunset (<i>velichalnaya</i>)	0:59
15	No. 3 Birch forest, who's a single man? (<i>velichalnaya</i>)	0:37
16	No. 4 White Snow (<i>protyazhnaya</i>)*	1:55
17	No. 5 I'll sit down young (round-dance song)	0:39
18	No. 6 The winds blew (round-dance song)	1:51
19	No. 7 Along the steep coast (round-dance song)	0:41
20	No. 8 Rain on the street (round-dance song)	0:42
21	No. 9 That's my grief (round-dance song)	0:44
22	No. 10 Along the street (round-dance song)	0:37

Three Russian Folksongs for Female Voices (1912)	4:43
23 No. 1 Hushaby (lullaby)	1:46
24 No. 2 The open field, you're my wide space (<i>protyazhnaya</i>)	1:39
25 No. 3 Oh, there was no wind (wedding song)	1:18
26 Glorification for Vladimir Stasov (1899)	0:53
Music to Maurice Maeterlinck's Drama <i>Sœur Béatrice</i>, Op. 60 (1906)	6:24
27 I Beggars' Chorus: Ave Maria	0:49
28 II Ave, Maris Stella	4:09
29 III The Death of Beatrice: Requiem aeternam	1:26
30 Glorification for Vladimir Stasov on 2 January 1894 (1894)	0:45
31 Farewell Song of the Schoolgirls from the Empress Maria Institute, Op. 50 (1900)	3:51
32 Glory to Nikolay Andreevich Rimsky-Korsakov (1901)	0:26
Choruses from <i>The Final Scene of Schiller's 'Die Braut von Messina'</i>, Op. 28 (1878)	
33 Introduction ('Blessed is he who is in the quiet deep')	5:10
34 Finale (Requiem)	3:39
35 Glory to Evgeniya Ivanovna Zbrueva (1913)	0:31
36 'Drip, Ek' Fugato (1900)	0:25
37 Chorus from the <i>Cantata in memory of Mark Antokolsky</i> (1902)	2:08
38 Slava, Op. 47 (publ. 1899)	1:52
39 Hymn to Anton Rubinstein, Op. 54 (1902)	1:15

TT 67:04

ALL EXCEPT * FIRST RECORDINGS

Kirill Panfilov, baritone **34**
 Kseniia Abaimova, trumpet **35**
 Nika Ryabchinenko, harp **38**
 Dmitry Korostelyov, piano **31** **33** **34** **37**
 Alexey Shevchenko and Dmitry Korostelyov,
 harmonium, four hands **28**

Maria Uspenskaya, Yulia Likhacheva,
 Alexey Shevchenko and Dmitry Korostelyov,
 two pianos, eight hands **38**
 Academy of Russian Music Chamber Choir
 Ivan Nikiforchin, choirmaster and conductor

ANATOLY LYADOV AND HIS CHORAL WORKS

by Igor Prokhorov

Anatoly Konstantinovich Lyadov was born in St Petersburg on 30 April 1855¹ (old style; 12 May in the new calendar²). He was born into a musical family.³ His grandfather, Nikolay Grigorievich Lyadov (1777–1831), was a violinist, composer and conductor, and assistant to Catarino Cavos.⁴ He had nine children, seven of whom became musicians, with the fame of two of them resounding throughout Russia: Alexander Nikolayevich Lyadov (1808–71), who became a violinist and a ballet and ballroom conductor; and his younger brother (Anatoly Lyadov's father), Konstantin Nikolayevich Lyadov (1820–1871), a pianist, composer, conductor (in 1860 he became the first chief conductor in the Mariinsky Theatre) and one of the first professors of the St Petersburg Conservatoire. In addition to the four uncles and two aunts on the side of Anatoly Lyadov's father who became musicians, two maternal aunts – Maria Antipova and Varvara Antipova – were pianists and music-teachers. It was they who became the first musical mentors of the young Anatoly, since his mother, Ekaterina Andreevna Lyadova (*née* Antipova), died in March 1862,

¹ Lyadov's birth certificate was published in A. E. Pomazansky, *The Lyadovs and the Pomazanskys – A Musical Family*, Politekhnikha-Servis, St Petersburg, 2014, p. 88. The date of Lyadov's birth had previously been considered to have been 29 April (11 May).

² European countries began to replace the Julian calendar with the Gregorian in 1582, when Roman Catholic countries made the change. Protestant countries followed later (the United Kingdom and British Empire in 1750, for example), with some Orthodox countries taking even longer: Russia held out until early 1918.

³ Over the course of 150 years the unique Russian dynasty of the Lyadovs, Antipovs and Pomazanskys supplied Russian culture with nearly twenty musical and theatrical performers, composers and ballet dancers.

⁴ The Venetian Catarino Camillo Cavos (1775–1840) settled in Russia in 1797, entering Imperial service as a *Kapellmeister*. His fourteen operas include *Ivan Susanin* (his version pre-dating Glinka's by two decades) and *The Firebird*. The Cavos family played an important role in Russian culture. His eldest son, Albert Cavos (1805–61), designed both the Mariinsky Theatre in St Petersburg and the Bolshoi Theatre in Moscow. His great-grandson was the artist Alexandre Benois (whose brother-in-law was the composer Nikolai Tcherepnin and grand-nephew Sir Peter Ustinov).

when he was not yet seven years old. Since childhood, then, Anatoly was around music, attending performances and rehearsals in the Mariinsky Theatre (where he sang in crowd scenes) and listening to house concerts with some of the outstanding musicians of the time. Anatoly had a good voice, and Konstantin, who soon noticed his son's considerable musical talent, often asked him to sing for guests. All these factors helped determine the boy's future as a professional musician.

In 1870 Lyadov was admitted to the St Petersburg Conservatoire as a free student under a scholarship named after his father. There he studied violin and piano for some time, and later attended the composition class, where he studied with Rimsky-Korsakov.

From 1875 until his marriage in 1884, Lyadov lived with the family of his older sister, Valentina, and her husband, Ivan Pomazansky.⁵ They became the people closest to him. In the happy atmosphere of this household, full of love, sharing musical and literary interests, he spent the best years of his youth and composed his first pieces.

In May 1878, the artistic council of the Conservatoire awarded Lyadov a 'Free Artist Diploma'. In September of the same year, he was invited to join the staff as a teacher of music theory, and he was to teach up to the last years of his life, with Sergey Prokofiev, Nikolai Myaskovsky, Mikhail Gnessin, Boris Asafiev and Nikolai Ma'ko among the best-known of his students. His career as a conductor began at the same time, although his appearances on the podium were few and far between.

By the late 1880s, Lyadov had won an important and honoured position in the Russian musical world; he was respected not only by the composers of the 'Balakirev circle', to whom he was close, but also by their critics and by other Russian musicians, such as Anton Rubinstein and Pyotr Tchaikovsky.

Lyadov's adult life fell into a clear pattern. In winter, he taught at the Conservatoire, sometimes conducted concerts, and composed only in his spare hours, which were not many. In summer, he lived with his wife and two sons on the Polynovka estate in Borovichi District, Novgorod Province, south of St Petersburg. Among his favourite

⁵ Valentina Lyadova-Pomazanskaya (her married name by her first husband was Sariotti) (1849–1913) was a singer and dramatic actress. Ivan Alexandrovich Pomazansky (1848–1918) was a harpist, pianist, composer, conductor and choirmaster of the Mariinsky Theatre. Lyadov was very close to Pomazansky for many years, often seeking his advice in musical matters.

pastimes was reading – not only fiction, Russian and international, but also publications in the natural sciences, philosophy, letters, memoirs and biographies.

In summer 1911, Lyadov began to experience frequent, extended periods of unbearable pain. His own ill health was further undermined by the sudden death of his sister Valentina in autumn 1913, the death of his close friend Vladimir Avdeyev in the winter of early 1914, and seeing his eldest son, Mikhail, off to join the army in the summer of that year, at the very beginning of the First World War. During his last days he ate nothing and could not sleep, suffering a good deal from an irregular heartbeat. Lyadov passed away on the Polynovka estate on 28 August (O. S. 15 August) 1914.

Lyadov has entered the history of Russian music as a composer of miniatures. His contemporaries attributed his penchant for the small scale and his relatively small output to a combination of laziness and slowness in his work. But that judgement is unfair. For example, rumour had it that Diaghilev transferred the commission for the music for *The Firebird* to Stravinsky because Lyadov failed to deliver on time. But recent research by Natalia Dunayeva⁶ has established that Diaghilev requested both composers to write the music simultaneously, and then chose Stravinsky, a few months before the date scheduled for Lyadov to complete his score. Two comments in letters to friends help explain why he kept his creative work on a small scale: ‘My ideal is to find the unearthly in art’; ‘Such is my character: do everything so that every bar is gratifying.’⁷

In fact, Lyadov was relatively productive: there are 67 opus numbers in his worklist, most of them containing several pieces, and about twenty works without opus numbers, as well as twenty ‘collective’ works, written jointly with other composers; he arranged almost 200 Russian folksongs; and he orchestrated works by other composers (Schumann, Mussorgsky, Tchaikovsky, César Cui and others). Lyadov’s manuscripts provide evidence of a number of unrealised works, some of them larger projects, and indicate his meticulous attention to detail. At the same time, almost every day for over

⁶ N. L. Dunayeva, “The “Lyadov Episode” in the History of the Creation of the Ballet “The Firebird”, in *The Unknown A. K. Lyadov: A Collection of Articles and Materials*, MPI, Chelyabinsk, 2009, pp. 136–49.

⁷ Anatoly Konstantinovich Lyadov: *Life. Portrait. Œuvre. From Letters*, Kompozitor-Sankt-Peterburg, St Petersburg, 2005, pp. 96 and 134.

30 years, he taught at the St Petersburg Conservatoire and at the Imperial Capella, and gave private lessons.

Although Lyadov's symphonic miniatures – among them *The Enchanted Lake*, *Kikimora* and *Baba Yaga* – have received worldwide recognition, and the piano miniatures in *Spillikins*, his *Musical Snuffbox* and a number of preludes are in the repertoire of many pianists, his works for choir have so far remained *terra incognita*. Only some of his choral arrangements of Russian songs have become widespread in performance and recording, and this album presents the first anthology of Lyadov's original choral works.

He used the choir for the first time in 1878 in his examination work for the Free Artist Diploma, the cantata *The Final Scene of Schiller's Die Braut von Messina*. The cantata was published in a revised form only in 1891, with a dedication to César Cui. Rimsky-Korsakov wrote of the cantata: 'Lyadov presented a really beautiful work. How easy it was for him! Where did his experience come from! He was very talented and at the same time very clever. His scene, performed at the ceremonial graduation concert in May 1878, delighted everyone.'⁸

The cantata is scored for four soloists, chorus and orchestra (with harmonium in the finale). The middle sections, for soloists and vocal ensembles, are framed by choruses. In a letter to the publisher Mitrofan Belyaev, Lyadov explained the structure: "'Die Braut von Messina" was written by Schiller in the style of Greek tragedies, as far as I remember. That is why the choir begins instead of the actors.'" The introductory, serenely light, contemplatively lyrical *Andante* ('Blessed is he who is in the quiet deep') [33] is offset by the concentrated, gloomy closing Requiem [34]. Lyadov sets the beginning of the Requiem to the intonations of the Russian religious chant 'Eternal Memory', first by chorus *a cappella* in the form of a strict double canon, and in the reprise with orchestral accompaniment, culminating in the words 'Et lux perpetua'.

⁸ *Chronicle of my Musical Life*, Muzyka, Moscow, 1980, p. 155.

⁹ Quoted in N. V. Zaporozhets, *A. K. Lyadov: Life and Art*, Muzgiz, Moscow, 1954, p. 159.

Vladimir Stasov¹⁰ found in this Requiem ‘a depth of feelings, a breadth and depth of expression, that bring this Requiem closer to the amazing *Requiem* by Schumann in his *Manfred*’, and compared the final chorus of Lyadov’s cantata to ‘the number of very remarkable creations of the century’.¹¹ These two choruses from the cantata are recorded here with a piano reduction prepared by the young composer Ivan Chernov,¹² published in the same year, 1891. Obviously, in view of the date, the reduction was prepared with Lyadov’s involvement, or at least with his approval and authorisation.

Lyadov next turned to the cantata genre in 1902, when at Stasov’s request he wrote the closing chorus for the *Cantata in memory of Mark Antokolsky*¹³ [37] for chorus and piano, to verses by Samuil Marshak.¹⁴ (The first movement, an *Arioso* for tenor and piano, was composed by Glazunov.) The work was composed in a very short time, Lyadov working on his movement from 3 to 11 December 1902. On 22 December, the cantata was performed by the choir of the St Petersburg synagogue under the direction of Moisei Isidorovich Schneider, accompanied by piano and horn.¹⁵ Lyadov’s music is strict and restrained, the piano accompaniment and the choral parts laconic in their expression. Lyadov twice used a Jewish melody, indicating in the manuscript ‘Jewish song sung by Antokolsky’. For the second performance, in 1905, Lyadov orchestrated his movement.¹⁶ The score and the original version with piano were published in 1906.

This movement was not an isolated case of Lyadov’s creation of works on request: a little earlier, also in 1902, he wrote a *Hymn to Anton Rubinstein* [39], to a text by Nikolai

¹⁰ Vladimir Vasilievich Stasov (1824–1906), music and art critic, art historian, archivist, public figure.

¹¹ Quoted in Mikhail K. Mikhailov, *A. K. Lyadov: An Outline of his Life and Work*, Muzyka, Leningrad, 1985, pp. 18–19.

¹² Ivan Ivanovich Chernov (1872–1952), a student of Rimsky-Korsakov, taught in Belgorod, Voronezh and Simferopol. The author of textbooks on harmony and theory, he was also active as an accompanist and conductor.

¹³ Mark Matveyevich (Mordukh Matysovich) Antokolsky (1843–1902), Russian sculptor of Lithuanian Jewish origin (he was born in Vilnius), Academician of the Imperial Academy of Arts.

¹⁴ Although a poet and writer in his own right, especially of children’s literature, Marshak (1887–1964) was as well known for his translations of British poets, not least Shakespeare and Burns.

¹⁵ Lyadov and Glazunov decided that the chorus and piano should be complemented by a horn, to evoke the sound of the shofar, the Jewish ritual instrument made from a ram’s horn, but the surviving materials contain no horn part, and it may have been improvised.

¹⁶ Glazunov completed the orchestration of his movement in 1904.

Sokolov,¹⁷ for the inauguration of a statue of Anton Rubinstein at the St Petersburg Conservatoire, on 14 November 1902.¹⁸ The work is notable for its massive sonority. As noted by a contemporary, the music is ‘clear, full of light, cheerful in mood’.¹⁹

In 1899 Lyadov wrote, to commission, the chorus *Slava* (‘Glory’) [38] for the 100th anniversary of the Emperor Paul I Institute for Noble Maidens, and in 1900 the *Farewell Song of the Schoolgirls from the Empress Maria Institute* [31]. Both of these pieces were intended for performers without special musical education. The choir sings mostly a monophonic melody, although one can find two-part melodies and third doublings in cadences, and the simplest imitations.

Lyadov’s musical legacy contains a single work written for the theatre: the *Music to Maurice Maeterlinck’s Drama ‘Sœur Béatrice’*. Its appearance, in 1906, can be explained, first, by Lyadov’s passion for Maeterlinck at that time. A year earlier, he had begun working on a symphonic suite inspired by Maeterlinck’s literary characters and ideas.²⁰ As Lyadov explained in one of his letters, ‘The music for *Sœur Béatrice* was written especially for Komissarzhevskaya²¹ and has nothing in common with the suite From Maeterlinck.’²² The director Vsevolod Meyerhold,²³ who staged *Sœur Béatrice* at the Komissarzhevskaya Drama Theatre, suggested to Lyadov that he might work on music for the play. Meyerhold conceived the drama in the style and forms of religious painting of the early Renaissance, and Lyadov’s music was supposed to complement the theatrical performance organically:

¹⁷ Nikolai Alexandrovich Sokolov (1858–1922), student of Rimsky-Korsakov, composer, musicologist, teacher and a close friend of Lyadov.

¹⁸ For that event, Lyadov also composed a *Polonaise* for large orchestra, Op. 55.

¹⁹ N. F. Findeizen, ‘Honouring the memory of A. G. Rubinstein’, *Russian Musical Newspaper*, No. 47 (1902), col. 1158.

²⁰ He completed only one movement: *The Song of Sorrow (Nénie)*, Op. 67, performed in 1910 and published in 1914. Another movement, ‘Legends’, has survived as an unfinished manuscript.

²¹ Vera Fedorovna Komissarzhevskaya (1864–1910) was one of the most famous Russian dramatic actresses of the late nineteenth and early twentieth centuries.

²² Quoted in Zaporozhets, *op. cit.*, p. 162.

²³ Vsevolod Emilievich Meyerhold (1874–1940), Russian and Soviet theatre director, actor and teacher.

The ideas and images of the play turned out to be very close to the Russian mood of that time. The nun Beatrice, who broke her vow, found holiness because she took the path of suffering. A miracle happened; in the finale, the sinful sister presented herself as the Madonna.²⁴

Komissarzhevskaya played the main role.

The last dress rehearsal was attended by many writers, artists and musicians. After the third act, Meyerhold, intending to say something to Lyadov, stopped mid-sentence in embarrassment: tears were streaming down the composer's face. Not only Lyadov; many of those present there were shaken to the core.²⁵

The premiere took place on 22 November 1906, and was a triumph for Meyerhold and Komissarzhevskaya. The music Lyadov composed consists of three choruses based on Latin texts and is written in the style of Palestrina. Two of them – the 'Beggars' Chorus: Ave Maria' [27] and 'The Death of Beatrice: Requiem aeternam' [29] – are performed *a cappella*; between them, 'Ave, Maris Stella' [28] is accompanied by a harmonium, four hands.

Lyadov's worklist features several pieces written as homages. His *Glorification for Vladimir Stasov on 2 January 1894* [30] was composed for the 70th anniversary of Stasov and the 50th anniversary of his professional activity. This short work in an epic Russian style was performed in the apartment of the hero of the day by the ladies of Stasov's family, with whom Lyadov rehearsed the work a few days before the celebration. The score was published in the same year, 1894. Just over five years later, in June 1899, Lyadov composed another short *Glorification for Vladimir Stasov* [26], to be performed on Stasov's name-day, 15 July.

Lyadov composed two brief choruses, of only eight bars each and with similar music and text: in 1901, a *Glory to Nikolay Andreevich Rimsky-Korsakov* [32] to celebrate 35

²⁴ I. A. Mussky, *100 Great Directors*, Veche, Moscow, 2006, p. 53.

²⁵ V. P. Verigina, *Memories*, Art, Leningrad, 1974, p. 79.

years of creative activity by its eponymous composer;²⁶ and in 1913, for the contralto Evgeniya Zbrueva,²⁷ *Glory to Evgeniya Ivanovna Zbrueva* [35]. The scores of both works have been preserved as autograph manuscripts.²⁸

Among Lyadov's choral works is one of burlesque character: the *'Drip, Ek' Fugato* [36], dated 19 April 1900, where, using alliteration and polyphony, he embodied the sounds of dripping water (кап = drip). The autograph was preserved in the Department of Manuscripts of the Russian National Library,²⁹ and was probably intended as a gift to Nikolai Abramychev³⁰ or his family.

An important, though less prominent, place among Lyadov's works is occupied by religious chants. Back in 1881 he had begun to work on arrangements from the *Obikhod* – a collection of Russian Orthodox liturgical chants with its origins in the sixteenth century. His interest in sacred music developed in his exchanges with Balakirev and subsequent teaching at the Imperial Capella. The collection *Ten Settings from the Obikhod, Op. 61*, was published without an indication of the year, but it would seem to have been in 1908 or 1909. The work is dedicated to Evstafiy Azeev,³¹ and includes arrangements of religious melodies with canonical orthodox texts. Lyadov's intention was not to create a complete cycle: the major part of this collection consists of chant arrangements and chants based on original Orthodox melodies; it contains only two completely original chants with original music: a 'Cherubic Hymn', Op. 61, No. 7 [2], and 'I will take the cup of salvation', Op. 61, No. 10 [3]. The Cherubic Hymn is an important

²⁶ Rimsky-Korsakov's first major composition was a Symphony in E flat minor (1861–65); its first performance, in St Petersburg in December 1865, conducted by Balakirev, marked his public appearance as a composer, and the second performance, in March 1866, was conducted by Konstantin Lyadov, Anatoly's father.

²⁷ Zbrueva (1867 or 1868–1936) sang with the Moscow Imperial Opera at the Bolshoi Theatre from 1894 and with the Mariinsky Theatre in St Petersburg from 1905 until 1918. From 1915 she was a professor of singing at the Petrograd Conservatoire.

²⁸ They were published by Anna Kazunina in her Ph.D. thesis *The Creative Heritage of A. K. Lyadov: On the Problem of Studying the Composer's Manuscripts*, St Petersburg Conservatoire, St Petersburg, 2017, pp. 53 and 169.

²⁹ The score was first published in *ibid*, p. 162.

³⁰ Nikolai Ivanovich Abramychev (1854–1931), a friend of Lyadov, pianist, professor and assistant inspector at the St Petersburg Conservatoire.

³¹ Evstafiy Stepanovich Azeev (1851–1918) was a composer, choirmaster and singing teacher in the Imperial Capella.

component of the Orthodox liturgy; 'I will take the cup of salvation' (Psalm 116:13) is the verse sung on the Theotokos feast-day before the Eucharist.³² Both chants have common features; they are written in $\frac{3}{4}$, with measured choral movement in crotchets, with developed vocal lines for each of the four voices.³³

Lyadov's other sacred work was *The Hourly Prayer of St Joasaph Gorlenko*³⁴ [1], the score of which was completed in the spring of 1910 and was published in the same year in a book by Alexander Malyarevsky.³⁵ According to Malyarevsky's instructions, the score should be performed during a lesson on the Law of God while studying this book. The text is of non-liturgical content; it was recommended by St Joasaph himself for ascetic and daily prayers.³⁶

From his early youth onwards, Lyadov showed much interest in Russian song and often referred to examples from folksong in his teaching. Indeed, his engagement with folksong gives the lie to all that talk of his lethargy, since he made about 200 arrangements of Russian songs – for voice and piano, for a *cappella* choir, for vocal ensembles, for choir and orchestra and for orchestra. His fondness for the miniature is in evidence in his choral arrangements of Russian songs, which are distinguished by their simplicity and grace.³⁷ These arrangements are not decorative: Lyadov's aim was to reveal only what was inherent in the folk motif, and so his employment of various polyphonic techniques reflects the traditional manner of performance with supporting voices, logically making

³² 'Theotokos' ('Mother of God') is a title of the Virgin Mary found in eastern Christianity; 'The Entry of the Most Holy Theotokos into the Temple' is a liturgical feast celebrated on 21 November.

³³ Further details about this work can be found in V. Martynenko, *Anatoly Konstantinovich Lyadov and his Ten Settings from the Obikhod*, Voronin Yaroslav Publishing House, Moscow, 2015.

³⁴ Joasaph of Belgorod (in secular parlance Joachim Andreevich Gorlenko; 1705–54) was a bishop of the Russian Orthodox Church; he was 'glorified in the face of saints' in 1911.

³⁵ A. I. Malyarevsky, *Joasaph, Bishop of Belgorod: Reading with Light Pictures for Schools and the People*, The Circle of Admirers of the Saint, St Petersburg, 1910.

³⁶ I am indebted to Vladislav Martynenko for these observations, outlined in his paper 'The Hourly Prayer of St Joseph Gorlenko: On the Problem of Studying Little-Known Scores', presented on 11 November 2017 at the conference 'Russian Musical Historiography: Past, Present, Prospects' held in the Moscow State Conservatoire.

³⁷ The following comments are indebted to Natalia Zaporozhets' preface to the scores collected in A. Lyadov. *Russian Folksongs: Arrangements for Unaccompanied Choir*, Muzgiz, Moscow, 1955.

the transition from monophony to polyphony that is characteristic of folksongs with a solo introduction. His arrangements also reflect an improvisational manner of singing with dynamic changes of texture; at the same time, Lyadov strove to reveal all the modal and harmonic features of folk tradition expressed in the widespread use of diatonic modes, secondary scale degrees, unisons and triads.

More than two-thirds of Lyadov's choral arrangements were made for female voices, and are mostly round-dance songs and wedding songs, the latter represented by different genres [6] [7] [10]–[15] [25]. The musical language of these songs is distinguished by their expressive melodiousness, wide development and the variety of rhythmic figures they employ. One of the genres of these wedding songs is the *velichalnaya*, meaning 'in honour of ...' (groom, bride, parents, guests). Folklore for children, close to family and household subjects, is represented by the lullaby 'Hushaby' [23].

Round-dance songs [8] [9] [17]–[22] can combine poetry, theatrical and dramatic elements, play and choreography. The content of these songs is dominated by themes of agricultural labour and family and household topics, and the musical language characterised by chant, the clarity of metre and rhythm that is often associated with dance, and a generally cheerful tone.

The *prot'yazhnaya* [16] [24] – meaning 'long-drawn-out' – is the pinnacle of musical and poetic expression in Russian folklore, its themes focused on the psychological world of human experience. These songs are remarkable for their rhythmic flexibility, improvisatory manner, asymmetrical phrase-structures and tonal ambiguity.

The Christmas carol *Oh, Avsen* [5] – 'Avsen' is the day before New Year in the folk calendar – belongs to a group of ancient ritual and calendar songs (*kolyadnaya*) that dates from pagan times. Carols were performed during Christmastide. The characteristic features of the musical language of these songs are poorly developed melody, a narrow range and the use of old diatonic modes, as well as changing, whimsical rhythm.

The Dove Book [4] is an example of Russian spiritual verse – lyric-epic songs based on Christian themes and church works. Their form developed under the influence of church services, readings in monasteries and apocryphal legends. *The Dove Book* stands apart from other spiritual verses, in that its text is taken also from pre-Christian myths.

It is regarded as a ‘deep book’³⁸ – that is, wise – and at the same time filled with the Holy Spirit, which in the Christian tradition is identified with the dove.

Igor Prokhorov is a musical researcher, reviewer and musical organiser, a member of The Russian Lyadov Society and the chairman of The Boris Tchaikovsky Society. He compiled and edited Korsakevich O. A.: A Book about Lyadov (Kompozitor, Moscow, 2017), and is the author of several articles on Lyadov and his family. He also organised the first complete recording of Lyadov’s piano works.

Ivan Nikiforchin, born in Moscow in 1995, graduated from the Academic Music College at the Moscow State Conservatoire (the choral conducting class) and from the Moscow State Tchaikovsky Conservatoire (the opera and symphonic conducting class). His extensive repertoire includes music from many different periods – from Bach, Purcell and Mozart to Elgar, Hindemith and Schoenberg – and he has given the Russian premieres of works by Elgar, Hindemith, Holst, Respighi and many other composers. From 2017, he was assistant to Valery Polyansky, the chief conductor and choirmaster of the State Academic Symphony Capella of Russia, and since 2021 he has conducted the Capella himself. In September 2019 he was given an award by the International Boris Tchaikovsky Society for outstanding achievements in the interpretation of twentieth-century Russian music. Two months later, as the best graduate conductor of the Moscow Conservatoire, he was awarded a scholarship from the renowned Russian conductor Alexander Sladkovsky, Chief Conductor of the State Academic Symphony Orchestra of Tatarstan, and in 2020 he became conductor of that orchestra. In March 2021 he made his debut at the Bolshoi Theatre as a guest conductor in Mozart’s *Don Giovanni*.



³⁸ In Russian the words голубиная ('dove') and глубинная ('deep') sound almost the same.



The Academy of Russian Music Chamber Choir is the part of the Academy of Russian Music, founded by Ivan Nikiforchin in 2016, which combines a chamber orchestra and a chamber choir. A distinctive feature of the ensemble is the performances of outstanding works of Russian music of the twentieth and 21st centuries. The basis of the Russian part of its repertoire is the scores for chamber orchestra by Russian composers of different generations – Yuri Abdokov, Revol Bunin, Herman Galynin, Nikolai Myaskovsky, Nikolai Peyko, Gavriil Popov, Dmitry Shostakovich, Georgy Sviridov, Boris Tchaikovsky, Galina Ustvolskaya and Mieczysław Weinberg. A special place in the repertoire is reserved for the string-orchestra transcriptions by Rudolf Barshai of Bach, Prokofiev and Shostakovich. The main concert venues in which the Academy of Russian Music performs are the Great Hall, the Small Hall and the Rachmaninov Hall of the Moscow Conservatoire, and the Moscow International House of Music. The first Academy of Russian Music recording, with the complete music for strings by Herman Galynin (Toccata Classics TOCC 0514), received a nomination in the International Classical Music Awards in 2021.

Sopranos

Kseniya Biserova
Irina Cherkassova
Valeriia
Ermakova
Maria Fatyanova
Maria Ladygina
Natalia Skripnik
Anna Spiridonova

Contraltos

Anastasia Amanshaeva
Praskovia Bobacheva
Elizaveta Khoreva
Anastasiya Parubina
Tatiana Soboleva

Tenors

Shynggys Aimak
Serafims Iakovlev
Vladimir Petrashko
Maxim Solovev

Basses

Mikhail Byt
Maksim Mokhorev
Grigorii Piankov
Sergey Tarutin

Dmitry Korostelyov, piano, a graduate of the Moscow State Conservatoire, performs on piano and harpsichord. At the Rimsky-Korsakov Wind and Percussion Instruments Competition in St Petersburg (2005), he was awarded the Best Accompanist Prize. He has performed with the Russian State Symphony Orchestra, Volgograd Philharmonic Orchestra, Pskov Philharmonic Orchestra and Russkaya Conservatoria Chamber Capella. For Toccata Classics he recorded a first volume of Mieczysław Weinberg's songs (TOCC 0078) and the complete piano music of Nikolai Peyko (TOCC 0104 and 0105); he has also appeared on the Grand Piano label. In December 2014 he was ordained to the diaconate of the Russian Orthodox Church by Metropolitan Hilarion (Alfeyev) of Volokolamsk.



Alexey Shevchenko, piano, also a graduate of the Moscow State Conservatoire, performs on piano, harpsichord and organ. He won the First Prize at the International Organ Competition Marcello Galanti (2001) and the *Grand Prix* at the International Chamber Ensemble Competition in St Petersburg (2015). He has taken part in many international festivals, in Russia, Estonia, Hungary and the Netherlands. Among the musicians with whom he has worked are Michael Chance, Benedek Csalog, Vittorio Ghielmi, Giovanni Guerini, Alexander Listratov and Marco Pierobon. Since 2003, he has taught early keyboard instruments and chamber ensemble at the Moscow Conservatoire.



Maria Uspenskaya is another piano graduate of the Moscow State Conservatoire; in 2003–4, she studied also at the Sweelinck Conservatoire in Amsterdam. She performs on piano, harpsichord and fortepiano. She was a winner in the international competition ‘Oude Musik’ in Bruges, Belgium, in 2004 and the International Bach Competition in Leipzig in 2010. She has taken part in numerous international festivals, in Russia, Finland, Germany, Hungary, the Netherlands and elsewhere. Her musical partners have included Michael Chance, William Dongois, Anatoly Grindenko, Jaap ter Linden, Alexey Lyubimov, Mark Pekarsky and Dmitry Sinkovsky. Since 2007, she has taught at the Moscow Conservatoire.



Yulia Likhacheva, likewise a piano graduate of the Moscow State Conservatoire, has an active concert life, both as a solo performer and as an ensemble player. She performs on modern and on early keyboard instruments.



The harpist **Nika Ryabchinenko** graduated from the Moscow State Conservatoire, where she studied with the outstanding Vera Dulova. She is the winner of numerous harp competitions in Russia and abroad (France, Bulgaria, Israel and the USA) and is a soloist in the Bolshoi Theatre orchestra. She is director of The Russian Harp Society, and has been a jury member of several harp competitions. She organised and took part in the recording *Harp of Russia*, released by the Russian Harp Society in 2020 with the support of the Russian Presidential Grants Fund.



Kseniia Abaimova, trumpet, graduated from the Academic Music College of the Moscow State Conservatoire in 2018, and went on to study with Alexey Korniliev at the Moscow State Conservatoire. In 2013 she won first prize at the Seventh International Competition for Trumpet Players in Stara Zagora, Bulgaria, and in 2016 she carried off the second prize in the All-Russian Competition for Young Performers ‘Concerto with Orchestra’ in Voronezh.



The baritone **Kirill Panfilov** graduated from the class of Alexander Voroshilo at the Moscow State Conservatoire in 2021. In 2019, he completed an internship at the Accademia d'Arte Lirica Osimo in Italy. Since 2016 he has been a soloist of the Alexandrov Academic Song and Dance Ensemble of the Russian Army. He has performed the roles of Eugene Onegin in Tchaikovsky's opera, Schaunard and Marcel in Puccini's *La bohème* and Germont in Verdi's *La traviata* at the Moscow Conservatoire Opera House, and Salieri in Rimsky-Korsakov's *Mozart and Salieri* with the Academy of Russian Music. He has taken part in international festivals in Russia and in Abkhazia.



Texts and Translations

I. Lyadov's Original Religious Chants

1 *Ежечасная молитва святителя
Иоасафа Горленко*

Буди благословен день и час, в он же
Господь Бог мой Иисус Христос меня ради
родися, распятие претерпев и смертию
пострадав. О Господи Иисусе Христе, Сыне
Божий, в час смерти моя прими дух раба
Твоего. В странствии суща, молитвами
Пречистыя Твоя Матере и всех святых
Твоих, яко благословен еси во веки веков.
Аминь.

2 *Херувимская, соч. 61, №7*

Иже Херувимы тайно образующе и
Животворящей Троице Трисвятую песнь
припевающе, всякое ныне житейское
отложим попечение. Аминь. Яко да Царя
всех подыдем, ангельскими невидимо
дориносима чинми. Аллилуйя, аллилуйя,
аллилуйя.

The Hourly Prayer of St Joasaph Gorlenko

Blessed is the day and hour in which my Lord
Jesus Christ was born, suffered on the cross,
and died for my sake. O Lord, Jesus Christ,
Son of God, in the hour of my death welcome
the spirit of Thy servant, an earthly wanderer,
by the prayers of Thy Most Holy Mother and
all Thy saints, for Thou art blessed unto the
ages of ages. Amen.

Cherubic Hymn, Op. 61, No. 7

We, who mystically represent the Cherubim,
And chant the thrice-holy hymn to the Life-
giving Trinity,
Let us set aside the cares of life
That we may receive the King of all,
Who comes invisibly escorted by the Divine
Hosts. Hallelujah, hallelujah, hallelujah.

3 Чашу спасения прииму, соч. 61, №10
Чашу спасения прииму и имя Господне
призову. Аллилуиа, аллилуиа, аллилуиа.

I will take the cup of salvation, Op. 61, No. 10
I will take the cup of salvation; and I will
call upon the name of the Lord. Hallelujah,
hallelujah, hallelujah.

II. Lyadov's Arrangements of Russian Folksongs

Since the original Russian texts are often of some length, involve a good deal of repetition and are frequently nonsensical, they are given here in summaries prepared by Igor Prokhorov.

Five Russian Folksongs

4 No. 1, **The Dove Book** (spiritual poem)

At the beginning of the poem a big book containing all the secrets of creation falls to earth from the sky. Forty tsars, knights and princes came to the place where the book fell, among them Prince Volodimir Volodimirovich and King David Ovseyevich. Prince Volodimir asked King David to read aloud from the book. The poem is a conversation between Tsar Volotoman and King David about the creation of the world, people, animals, geography, etc.

5 No. 2, **Oh, Avsen** (*kolyadnaya*: Christmas carol)

The words address 'Avsen' – the day before New Year in the folk calendar – in a kind of dialogue: is the householder at home? He went to the field to sow wheat. Then the wishes follow: to sow wheat, to grow a head of grain.

6 No. 3, **You are my beauty** (wedding song)

The words in the songs are attributed to a young girl who sings about her beauty and asks where her beauty should be placed. She decides to take her beauty to the cherry orchard, to leave it there, and then to listen to whether her beauty suffers sorrow; then she hears that her beauty has lapsed, that the maiden is no longer so young, and that her beauty will soon be gone.

7] No. 4, I'll go, young one (*velichalnaya* sung in honour of a *povoznik*¹)

A girl sings that she will go to the green grove and get a branch there, from which she will make a *gusli*.² Yakov will play the *gusli*, and Tatiana will dance to the music. Tatiana kisses Yakov and tells him that she will give birth to a son and a daughter.

8] No. 5, At Dawn (round-dance song)

The singer turns to a *viburnum* shrub, says that it deceived her and tells her story. At dawn a young man was returning from a visit. He joyfully hurries to his home, and behind him runs a girl who shouts to him that he is her darling, that she is an orphan.

15 Russian Folksongs for Female Voices

9] No. 3, Now we have a drink (round-dance song)

Now we have a drink, now we need to go for a walk. My husband is not at home, and a silk whip hangs on a nail in the hall. I'll go into the hall, look at the whip, my whole heart will get struck, it will bleed. 'You girls, don't drink *horelka*.³ It will deceive you, it will ensnare you behind the *ovin*,⁴ and our young men will take you behind the threshing floors.'

10] No. 9, As at the evening (wedding song)

In the evening, at Alexandra's wedding shower, a young falcon flew in and sat on the window, on the silver grate. But no one saw or heard the falcon. Only Alexandra's mother saw and heard it, and told her daughter: 'My sweet daughter, caress the falcon'; but Aleksandra answered: 'I would be glad to caress it, but my white hands won't work, my legs are broken!'

11] No. 10, We, girls, would like to pour some *horelka* (wedding song)

The girls sing that they need to drink some *horelka* and to eat some nuts as a snack. The *horelka* will make them cheerful, they will go for a walk in the meadow, they will call the young men and will lead round dances.

¹ A *povoznik* is a young man participating in the wedding ceremony; he comes for the bride from the groom's house.

² The *gusli* is a folk instrument in the zither family.

³ Old-Russian *horelka* (similar to the Ukrainian *горілка*) is the equivalent of *водка* – *vodka*.

⁴ The *ovin* is an outbuilding for drying sheaves before threshing.

[12] No. 14, The Valley (wedding song)

A young man walked through the valley and hung his head. Mamma saw from the high house: 'Why are you not cheerful, my child?' 'Dear mamma, I have no reason to have fun. All my comrades are married, and I am the only one who is single.' 'Marry someone you like, my child.' 'I liked the neighbour's young lady, Praskovya Vasilyevna.'

Ten Russian Folksongs, Op. 45

[13] No. 1, You, my river (wedding song)

The first words are addressed to a river which flows gently, and to a girl who is sitting and not smiling. She says to her girlfriends that there is nothing to be happy about, because many guests have arrived but she does not have parents to give their blessing on her marriage. Then she asks her brother to go to the church, climb the belfry and ring the bell, so that the earth might spread apart and her parents arise from their graves to give her their blessing.

[14] No. 2, Oh, it's not a sunset (*velichalnaya* sung in honour of a married man)

A girl sings that it was not sunset, but the sun was rising. It shone far away, through the forest and across the sea. Across the blue sea lay the wooden plank on which Alexander had placed Nadezhda, kissed her, and told her that she had left him mad and aged him. Nadezhda replied that it was not she who had aged him, but other girls.

[15] No. 3, Birch forest, who's a single man? (*velichalnaya* sung in honour of a single man)

The girls ask who is a single man? Then they answer that Sergey Alexandrovich is a single man, he wears a hat worth a hundred rubles, and in the hat is a silk kerchief with three knots; in the first is a cornflower, in the second a poppy, in the third a flower called *lyubovik*.⁵ The girls ask: why does he need all these flowers? He replies that a cornflower is needed to make him cheerful, a poppy to make him beautiful, and a *lyubovik* to make the girls love him, praise him, take him to a high house and give him wine and beer.

⁵ From любовь, 'love'.

16 **No. 4, White Snow** (*protyazhnaya*)

A girl sings that the white snow covered all the fields, but one field remained uncovered – the field of her grief. In the middle of the field there is a single bush, its branches without leaves. The girl sings that she is unhappy, grieves for her darling, quietly sheds tears. The tears fall, the snow melts, the grass grows, the scarlet flower blooms, the birds sit on it in pairs and sing like nightingales. And the poor girl is still grieving for her darling.

17 **No. 5, I'll sit down young** (round-dance song)

A girl sings that, young, she will sit down on a white bench under a beautiful window. Her heart can't sit still, her hands can't help but clap, and her feet can't help but dance. The girl will go to her father-in-law and ask him to let her go on a visit, for one feast to drink and a second to have fun. But her father-in-law is not like other people; he does not let a young girl drink and have fun.

18 **No. 6, The winds blew** (round-dance song)

A girl sings that the winds have blown from the fields, the rowers have sailed out to sea, and the girl is sitting at home with her mother and father and thinking thoughts with them. Is her mind strong, is it the strongest?

19 **No. 7, Along the steep coast** (round-dance song)

A girl sings about her darling who is walking along the steep coast. He sings a song about his joy so that his girlfriend can hear him, so that she can think about him and talk about how good he is. Then the girl sings that her darling has three gardens where they will go to have fun, in which roses, willow and strawberries grow; and her darling loves his girlfriend.

20 **No. 8, Rain on the street** (round-dance song)

In the rain a brother and sister walk. The brother says to his sister: 'You will grow up, we'll marry you off'. The sister, as if talking about the future, says that she will have five sorrows: a quarrelsome father-in-law, a slow and meticulous mother-in-law, a mocking brother-in-law, a swearing sister-in-law and a husband who does not like his wife. Her brother answers her: 'Be patient, my dear. Everything will get better; if the husband does not love his wife, he will not take another wife.'

[21] No. 9, That's my grief (round-dance song)

A girl sings that she has cause for grief: her old father has a bad head, he will not be able to work, he does not want to give her water and food.

[22] No. 10, Along the street (round-dance song)

Along the street goes a young man, Dunai Ivanovich. He was invited to visit, and asked to sit down opposite the widow. The young man bowed, and his hat fell off. He asked the widow to pick up his hat, but she replied that she was not his servant. The young man began to cry and left. He was again invited to visit, and asked to sit down opposite a young girl. The young man bowed, and his hat fell off. He asked the girl to pick up his hat, and she replied that she is his slave, that she works for him. The young man left happy and cheerful.

Three Russian Folksongs for Female Voices

[23] No. 1, Hushaby (lullaby)

Hushaby, hushaby; sleep, angel, rest, close your eyes, etc.

[24] No. 2, The open field, you're my wide space (*protyazhnaya*)

The open field, you're my wide space. What is the field decorated with? It is decorated with flowers, in the middle of the field is a bush. Under a bush lies a white body – a wounded young soldier, bleeding from his chest. At his feet stands a black horse. The soldier addresses the horse: 'My black horse, do not give yourself to the enemy – run to Russian land!'

[25] No. 3, Oh, there was no wind (wedding song)

There was no wind, but then the wind blew. There were no guests, but many guests arrived [before the wedding]. A matchmaker appeared at the gate. Then he bowed and said: 'Give me the betrothed'. They gave him a black horse, and then a chest of goods. To all this he replied that it was not what is required. Then they gave him a beautiful girl, and he said: 'This is the betrothed!'

III. Lyadov's Original Choral Works

26 *Величание В. В. Стасову*

Величайте, девушки, величайте красные,
набольшего боярина, свет Володимира,
свет Васильевича. Слава!

Glorification for Vladimir Stasov

Honour him, beautiful girls, the
greatest boyar, the holy Volodymyr
Vasilyevich. Glory!

**Музыка к пьесе М. Метерлинка *Сестра*
Беатриса, соч. 60**

**The Music to Maurice Maeterlinck's
Drama *Sœur Béatrice*, Op. 60**

27 *I Хор нищих*

Ave, Maria, gratia plena; Dominus tecum. Ave, Maria, Ave!

I Beggars' Chorus

28 *II Ave, Maris Stella*

*Ave, Maris Stella,
Dei mater alma,
atque semper virgo,
felix caeli porta.
Sumens illud 'Ave'
Gabrielis ore,
funda nos in pace,
mutans Evæ nomen.
Ave! Hosanna!*

II Ave, Maris Stella

Hail, star of the sea,
Nurturing mother of God
And always virgin
Happy gate of heaven.
Receiving that 'Ave'
From the mouth of Gabriel,
Establish us in peace,
Transforming the name of Eve.

29 III Смерть Беатрисы

Requiem æternam, requiem æternam, dona eis Domine et lux perpetua luceat eis.

30 Величание Владимиру

*Васильевичу Стасову на 2-е
января 1894 г.*

А кто у нас большим барином?
А кто у нас воеводою? Наш
Володимир сударь большим
барином, наш свет Васильевич
воеводою.

31 Прощальная песнь воспитанниц
Института императрицы Марии, соч. 50

В минуту грустного прощанья,
Прими, приют для нас родной,
Детей сердечные желанья,
С горячей искренней слезой.
Мы сохраним твои заветы
И сильны тем, что дал нам ты.
Мы в жизни выполним обеты
Любви, добра и правоты.
Царица-мать, на путь далёкий
Ты нас теперь благослови.
И институт рукой высокой,
Рукою любящей храни.
Царица-мать, благослови.

III The Death of Beatrice

*Glorification for Vladimir Stasov
on 2 January 1894*

And who is our great master? And who is
our voyvode? Our Lord Volodimir is a great
master, our holy Vasilyevich is a voyvode.

*Farewell Song of the Schoolgirls from the
Empress Maria Institute, Op. 50*

In a moment of rueful farewell,
Please accept our dear home,
Children's heart desires
With a warm, sincere tear.
We will keep your precepts,
And we are strong in what you gave us.
We will fulfil our vows of love,
of kindness and of rightness in life.
Queen-Mother, bless us now
On our long way
And keep the Institute
With your great loving hand.
Queen-Mother, bless us.

И вам, любимые подруги,
С кем здесь делили много лет
Заняття наши и досуги,
Мы шлём прощальный наш привет.
Простите, все! Бессильно слово
Все наши чувства передать.
Да будет век над этим кровом
Святая Божья благодать.
Простите, все!

[32] *Слава Николаю Андреевичу Римскому-Корсакову*

Слава, слава, слава, свет Николаю
Андреевичу! Славу мы поём, честь ему
воздаём.

**Хоры из кантаты *Заключительная сцена*
из «Мессинской невесты» по Шиллеру,
соч. 28**

[33] Вступление («Блажен, кто в тиши...»)

Блажен, кто в тиши безмятежно глубокой,
Средь пышного дуга покой обретя,
От шума житейской тревоги далёко
На персях природы лежит как дитя.

Блажен, кто от бури житейского моря
В обитель покоя ушёл.
И чуждый тревоги, страданий и горя

And to you, our beloved girlfriends,
With whom we shared life here for many years,
Our lessons and leisure,
We send our farewell greetings.
Forgive, everyone! The word is powerless
To convey all our feelings.
May there, over this shelter, be forever
Holy grace of God.
Forgive, everyone!

***Glory to Nikolay Andreevich
Rimsky-Korsakov***

Glory, glory, glory, to the great Nikolay
Andreevich! We sing Glory to him, we give
honour to him.

**Choruses from *The Final Scene of Schiller's*
'Die Braut von Messina', Op. 28**

Introduction ('Blessed is he who is in the quiet
deep...')

Blessed is he who had found calm
In the serenely deep silence, in a lush meadow;
And lies like a child in the bosom of nature
Far from the noise of everyday anxiety.

Blessed is he who went to the abode of peace
from the storm of the sea of life,

В тиши монастырской мир сладкий нашёл.
На высотах на горных свобода и воля,
эфир не отравлен дыханьем могил.
Природа везде совершенна, доколе
в нее человек не вступил.

34 Финал (Requiem)

Хор:

Requiem æternam dona eis Domine; Requiem æternam, requiem æternam.

Дон Цезарь (соло):

Нет, мой брат, нет!

Я жертву от тебя не отниму!

Твой голос из могилы

зовёт меня сильнее слёз родной,

Сильней молений любящей души.

И обо мне ея струились слёзы!

Я успокоен. Я иду к тебе.

Хор:

Requiem æternam dona eis Domine; Requiem æternam, requiem æternam et lux perpetua luceat eis.

And found sweet peace in monastic silence,
Avoiding anxiety, suffering and grief.
Freedom and will are on the heights on the
mountain,
The air is not poisoned by the breath of graves.
Nature is perfect everywhere, until
man enters it.

34 Finale (Requiem)

Chorus:

Requiem æternam dona eis Domine; Requiem æternam, requiem æternam.

Don Cesar (solo):

No, my brother, no!

I will not take the sacrifice from you!

Your voice from the grave

calls me more strongly than my dear tears,

Stronger than the prayers of a loving soul.

And the tears flowed about me!

I am content. I am going to you.

Chorus:

Requiem æternam dona eis Domine; Requiem æternam, requiem æternam et lux perpetua luceat eis.

35 *Слава Евгении Ивановне Збруевой*

Слава, слава, слава, свет Евгении Ивановне!
Славу мы ей поём, честь мы ей воздаём.

36 Фугато «Кап-Эк»

Кап, кап, кап, кап, кап, кап, кап, эк, кап эк и т.д.

37 *Хор из Кантаты памяти М.*

Антокольского

И застонал народ: «Кого похоронил я?
Кто одинок в сырой земле лежит,
И чья рука протянута недвижно,
Чью грудь огонь не оживит?»

Но не исчезнет он из памяти народной.
О нет! Век будет он как радуга сиять,
И яркою звездой путеводной
Наш трудный путь он будет освещать!
Слава, слава, слава, слава, слава,
Слава тебе! Слава, слава!
Слава, слава тебе, слава вечная!

Glory to Evgeniya Ivanovna Zbrueva

Glory, glory, glory, to the great Evgeniya
Ivanovna! We sing Glory to her, we give
honour to her.

'Drip, Ek' Fugato

Drip, drip, drip, drip, drip, drip, ek, drip, ek,
etc.

*Chorus from the Cantata in memory
of Mark Antokolsky*

And the people groaned: 'Whom have we
buried?
Who is alone in the damp earth,
And whose hand is stretched out motionless,
Whose chest the fire will not revive?'

But he will not disappear from the memory of
the people.
Oh no! He will forever shine like a rainbow,
And like a bright guiding star
He will illuminate our difficult path!
Glory, glory, glory, glory, glory,
Glory to you! Glory, glory!
Glory, glory to you, eternal glory!

38 *Слава, соч. 47*

Слава на небе солнцу красному,
На земле - Царю-Просветителю!
Многи лета дай ему, Господи,
На земле родной славно царствовать!
Слава! Слава! Слава месяцу,
Ясным звёздочкам,
Государыне со детьми Ея.
Царской всей семье Ты дай, Господи,
На земле родной счастье полное!
Слава! Слава! Слава, слава, слава!

39 *Гимн А. Г. Рубинштейну, соч. 54*

Тому, кто чистою душою
был предан пламенной мечте,
кто с верой, с ревностью святою
служил добру и красоте.

Чья жизнь для нас была священной,
Чьё знамя гордо мы несём, –
Тебе, учитель вдохновенный
Мы гимн восторженный поём!

Хвала жрецу, хвала поэту,
Светильник чей не угасал!
Хвала и слава, слава свету,
Что путь во тьме нам указал.

Slava ('Glory'), Op. 47

Glory to the red sun in the sky,
Glory to the Enlightener-Tsar on earth!
Give him many years, O Lord,
To reign gloriously over his native land!
Glory! Glory! Glory to the moon,
Glory to the clear stars,
Glory to the Empress with Her children.
May God grant the entire Tsar family
Complete happiness in their native land!
Glory! Glory! Glory, glory, glory!

Hymn to Anton Rubinstein, Op. 54

To one who was devoted to a burning dream
By his pure soul,
Who served goodness and beauty
with faith, with holy zeal.

Whose life was sacred to us,
Whose banner we proudly carry –
To you, inspirational teacher
We sing an adoring hymn!

Praise the priest, praise the poet,
Whose lamp did not go out!
Praise and glory, glory to the light,
That he showed us the way in the dark.

—translations by Igor Prokhorov



Recorded on 5, 10, 12, 17, 24 and 26 November and 22 December 2020
in the Concert Hall of the Academy of Choral Arts, Moscow
Sound engineer, producer and editor: Ilya Dontsov
Artistic adviser and supervisor: Yury Abdokov
Production direction and co-ordination: Igor Prokhorov

The preparation and recordings were made as part of Yuri Abdokov's International Creative Workshop

Special thanks to Valery Vassilievich Demidov (Veliky Novgorod), Tatyana Anatolievna Pomazanskaya, Elena A. Mikhailova, Ekaterina Nekrasova (St Petersburg) and Elena A. Astafieva (Moscow) for their support and advice; to Pavel Bobryshev (Moscow) for providing his harmonium 'E. Roggenbauch' (No. 18167); and to The Boris Tchaikovsky Society and to Igor Prokhorov for their financial contribution to this recording.

Booklet essay: Igor Prokhorov, with thanks to Anna Kazunina for her help
Cover design: David M. Baker (david@notneverknow.com)
Typesetting and lay-out: Kerrypress, St Albans

Executive Producer: Martin Anderson

© Toccata Classics, London, 2021

© Toccata Classics, London, 2021