

CHANDOS

Rachmaninoff

All-Night Vigil

Igor Morozov
tenor

Evgeny Kachurovsky
baritone

Alexis V. Lukianov
octavist

PaTRAM Institute Male Choir
Ekaterina Antonenko





Drawing by Vladimir Ilidrovich Rossinsky (1874 / 75 - 1919) /
AKG Images, London / Elizaveta Becker

Serge Rachmaninoff, 1917

Serge Rachmaninoff (1873 – 1943)

All-night Vigil, Op. 37 (1915)

Dedicated to the memory of Stepan Vasilyevich Smolensky

- | | |
|---|---|
| 1 | Восстаните. Господи, благослови (Arise! Master, give the blessing) –
Слава Святей, Единосущней (Glory to the Holy, consubstantial) –
1 Аминь. Приидите, поклонимся Цареву нашему Богу' (Amen.
Come, let us worship God, our King). Poco allegro* 3:26
Arranged for male choir by Benedict Sheehan (b. 1980) |
| 2 | 2 'Благослови, душе моя, Господа' (Bless the Lord, O my soul)
(Russian 'Greek' Chant). Moderato† 5:31
Arranged for male choir by Benedict Sheehan |
| 3 | 3 'Блажен муж' (Blessed is the man). Poco allegro, ma tranquillo e dolce –
'Аллилуия' (Alleluia). Più forte e più energico ad ogni ripresa –
'Слава Отцу' (Glory to the Father). Ancora più mosso –
'Аллилуия' (Alleluia). Tempo I, leggiero, dolce 6:08
Arranged for male choir by Dmitrii Lazarev (b. 1980) |
| 4 | 4 'Свете тихий' (Gladsome Light) (Kievan Chant). Poco adagio* 4:07
Arranged for male choir by Dmitrii Lazarev |
| 5 | 5 'Ныне отпускаеши раба Твоего, Владыко' (Lord, now lettest Thou
Thy servant depart in peace) (Kievan Chant). Adagio† 4:33
Arranged for male choir by Dmitrii Lazarev |

- 6 'Богородице Дево, радуйся' (Rejoice, O Virgin Theotokos). Andante moderato 3:45
Arranged for male choir by Benedict Sheehan
- 7 'Слава в вышних Божу' (Glory to God in the highest) (Melody of the Znamennyy Tradition). Andante – Poco meno mosso – Ancora meno mosso, meno forte – Giusto – 'Господи, устне мои отверзеши' (O Lord, open Thou my lips). Adagio, dolce. Molto espressivo 3:15
Arranged for male choir by Alexander Gretchaninoff (1864 – 1956)
- 8 'Хвалите имя Господне' (Praise the name of the Lord) (Znamenny Chant). Andante 2:58
Arranged for male choir by Dmitrii Lazarev
- 9 'Благословен еси, Господи' (Blessed art Thou, O Lord) (Lesser Znamenny Chant). Poco allegro – 'Ангельский собор удивися' (The angelic host was filled with awe). Meno mosso. Più pesante – 'Благословен еси, Господи' (Blessed art Thou, O Lord). Tempo I – "Почто мира с милостив ны ми слезами, о ученицы, растворяете?" (Why, O women disciples, do you mingle myrrh with your tears of compassion?). Meno mosso – 'Благословен еси, Господи' (Blessed art Thou, O Lord). A tempo come sopra – 'Зело рано' (Very early in the morning). Adagio e cantabile –

- 'Благословен еси, Господи' (Blessed art Thou, O Lord). Tempo I –
 'Мироносицы жены' (The myrrh-bearers were sorrowful). Meno mosso –
 "'Яко Бог бо воскресе от гроба!'" (Since He is God, He is risen from the
 tomb) Allargando –
 'Слава Отцу, и Сыну, и Святому Духу' (Glory to the Father and to the
 Son and to the Holy Spirit). Tempo I[†] 6:55
 Arranged for male choir by Dmitrii Lazarev
- 10 'Воскресение Христово видевше' (Having beheld the resurrection of
 Christ). Andante –
 'Ты бо еси Бог наш' (for Thou art our God). Un poco più mosso –
 'Приидите вси вернии' (Come, all you faithful). Tempo I 3:17
 Arranged for male choir by Benedict Sheehan
- 11 'Величит душа Моя Господа' (My soul magnifies the Lord).
 Adagio. Sostenuto –
 'Честнейшую Херувим' (More honourable than the Cherubim).
 L'istesso tempo –
 'Яко призре на смирение рабы Своея' (For He has regarded the low
 estate of His handmaiden). Come prima –
 'Честнейшую Херувим' (More honourable than the Cherubim). Come
 sopra –
 'Яко сотвори Мне величие Сильный' (For He who is mighty has done
 great things for me). Un poco più mosso –
 'Честнейшую Херувим' (More honourable than the Cherubim). Come
 sopra –

'Низложи сильныя со престол' (He has put down the mighty from their thrones). Tempo come sopra –
'Честнейшую Херувим' (More honourable than the Cherubim). Come sopra –
'Восприял Израиля, отрока Своего' (He has helped His servant Israel). Tempo I –
'Честнейшую Херувим' (More honourable than the Cherubim). Come sopra* 9:52
Arranged for male choir by Benedict Sheehan

- 12 'Слава в вышних Божу' (Glory to God in the highest) (Znamenny Chant). Poco allegro –
'Ты еди Господь, Иисус Христос' (Thou alone art the Lord, Jesus Christ). Meno mosso –
'в славу Бога Отца' (to the glory of God the Father). Tempo I –
'Буди, Господи, милость Твоя на нас' (Let Thy mercy, O Lord, be upon us). Meno mosso –
'якоже уповахом на Тя' (as we have set our hope on Thee). Allargando –
'Благословен еси, Господи' (Blessed art Thou, O Lord). Tempo I –
'Господи, помилуй мя' (Lord, have mercy on me). Più mosso –
'Господи, к Тебе прибегах' (Lord, I flee to Thee). Ancora più mosso 7:35
Arranged for male choir by Benedict Sheehan

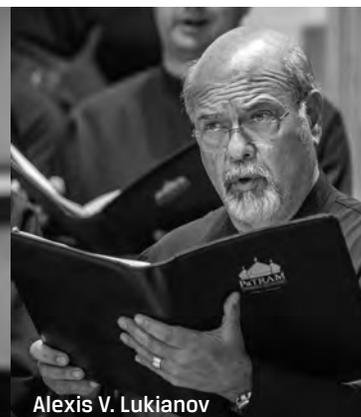
- 13 'Днесь спасение миру бысть' (Today salvation has come to the world) (Znamenny Chant). Adagio – 'победу даде нам и велию ми лость' (He has given us the victory and great mercy). Poco più mosso 2:32
Arranged for male choir by Benedict Sheehan
- 14 'Воскрес из гроба и узы растерзал' (Thou didst arise from the tomb) (Znamenny Chant). Adagio – 'вся от сетей врага избавивый' (releasing all mankind from the snares of the enemy!). Poco più mosso – 'явивый же себе апостолом' (Thou didst show Thyself to Thine apostles). A tempo 4:24
Arranged for male choir by Benedict Sheehan
- 15 'Взбранной воеводе победительная (To Thee, the victorious Leader of triumphant hosts') (Russian 'Greek' Chant). Allegro con brio; molto ritmico – Adagio 1:50
Arranged for male choir by Benedict Sheehan

TT 70:13

Igor Morozov tenor[‡]
Evgeny Kachurovsky baritone[‡]
Alexis V. Lukianov octavist^{*}
PaTRAM Institute Male Choir
Ekaterina Antonenko



Ekaterina Antonenko



Alexis V. Lukianov



Igor Morozov



Evgeny Kachurovsky

PaTRAM Institute Male Choir / Мужской хор института PaTRAM

Alexis and Katya Lukianov co-founders

soloist

Igor Morozov *tenor*
Evgeny Kachurovsky *baritone*
Alexis V. Lukianov *octavist*

солист

Игорь Морозов тенор
Евгений Качуровский баритон
Алексей В. Лукьянов октавист

contra tenor

Joshua Haberman
Robert Isaacs
Michael Skarke
Joshua Xerri

нтратенор

Джошуа Хаберман
Роберт Исаакс
Михаил Скарки
Джошуа Зири

tenor 1

Andrey Averyanov
Daniel Burnett
Aleksandr Chuev
James Franklin
Oleksii Husak
Hierodeacon Methodios (Pranic)

1-й тенор

Андрей Аверьянов
Даниил Бурнет
Александр Чуев
Джэмс Франклин
Олексий Гусак
Иеродиакон Мефодий (Пранич)

tenor 2

Iaroslav Anisimov
Samuel Anderson
Vladimir Barakovskii
Sergey Barykin
Anthony Kotlaroff
Nektary Kotlaroff
Pavel Laus

2-й тенор

Ярослав Анисимов
Самуил Андерсон
Владимир Бараковский
Сергей Барькин
Антоний Котляров
Нектарий Котляров
Павел Лаус

Maxim Schidlovsky
Vasilii Zhuravlev

baritone 1
Michael Hawes
Andrey Krazyukov
Aram Mirzoiants
Mark Powell
Ruslan Yarullin

baritone 2
Rev. Michael Abrahamson
John Arlievsky
Lawrence Boikov
Allan Haggar
Stephen Jacobs
Isaiah Trofimenko

bass 1
Gleb Kardasevich
David Krueger
Serge Liberovsky
Rev. David (Jeffrey) Morrison
Bogdan Motruk
Protodeacon Vladimir Rumenic
Deacon Stefan Stoyanov

Максим Шидловский
Василий Журавлев

1-й баритон
Михаил Хауз
Андрей Красюков
Арам Мирзоянц
Марк Повел
Руслан Яруллин

2-й баритон
Иерей Михаил Абрахамсон
Иоанн Арлиевский
Лаврентий Бойков
Алэн Хэйгар
Стефан Джейкобс
Исаия Трофименко

1-й бас
Глеб Кардасевич
Давид Крюгер
Сергей Либеровский
Иерей Давид Морисон
Богдан Мотрук
Протодиакон Владимир Руменич
Диакон Стефан Стоянов

bass 2

Deacon Seth Davidenko
Vadim Gan
Protodeacon Alexander Kotlaroff
Viacheslav Maksakov
Andrey Slivin

octavist

Elias Dubelsten
Vasilii Korostelev
Iliia Laptev
Alexis V. Lukianov
Christopher Mallory
Glenn Miller
Vyacheslav Prutskikh
Jason Thoms

2-й бас

Диакон Сиф Давиденко
Вадим Ган
Протодиакон Александр Котляров
Вячеслав Максаков
Андрей Сливин

октавист

Илья Дубельштейн
Василий Коростелев
Илья Лаптев
Алексей В. Лукьянов
Христофор Маллори
Глен Милер
Вячеслав Пруцких
Джэсон Томс

Rachmaninoff: All-night Vigil

Introduction

In celebration of the 150th anniversary of the birth of Serge Rachmaninoff (1873 – 1943), PaTRAM Institute invites you to experience the extraordinary beauty of his choral *tour de force*, the *All-night Vigil*, as adapted and performed by the PaTRAM Institute Male Choir, a GRAMMY®-nominated ensemble. Composed in 1915, this masterpiece offers the listener a sublime sense of spiritual transcendence that is all the more remarkable given the turmoil and anguish that surrounded Rachmaninoff that year: World War I raged, and Russia teetered on the brink of the Bolshevik Revolution.

The Vigil is a traditional Russian Orthodox evening worship service. Combining the offices of Vespers and Matins, it is celebrated on evenings in advance of Sundays and major feast days. The complex structure of the Vigil includes dozens of fixed and variable hymns, including many psalms, litanies, and chants that have been sung since antiquity, in an order that was mainly established in Byzantium. Rachmaninoff's setting of fifteen fixed texts appointed for Saturday evening services relies principally on traditional chant

melodies and ingeniously elevates a strict Slavic ethos to a majestic expression of faith.

The *Rachmaninoff in the Holy Land* project brought together experienced choristers from around the globe to unite as the PaTRAM Institute Male Choir. In addition to beautifying numerous divine services at the holiest sites of Christianity and performing several concerts for diverse audiences to rapturous acclaim, the ensemble recorded the present original arrangement for male choir of Rachmaninoff's masterwork. The singers seamlessly coalesced in harmonic unity under the direction of the gifted conductor Maestra Ekaterina Antonenko to prepare this ethereal masterpiece of spiritual artistry.

We chose the zenith of religious and historic destinations, the cradle of Christianity – the Holy City of Jerusalem – as the location for our recording. The Russian Orthodox Convent Monastery Church of the Ascension, a peaceful gem with a rich acoustic, set amidst an olive grove atop the Mount of Olives, served as the ideal venue.

Today, the *All-night Vigil* stands as the crowning achievement of the Russian Orthodox choral tradition, revealing the full

gamut of spirituality and the epic grandeur of the worshipful encounter of humanity with its Creator. We trust that the listener will thoroughly enjoy the merits of this important work, reimagined to showcase the rich sonorities of the uniquely Slavic sound that only a male choir can generate.

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Co-Founders, PaTRAM Institute

Dedication

With deep reverence, PaTRAM Institute dedicates the *All-night Vigil* album to His Eminence, Metropolitan Hilarion (Kapral) (1948 - 2022) of blessed memory, First Hierarch of the Russian Orthodox Church Outside Russia, Metropolitan of Eastern America and New York. His Eminence was a beloved spiritual father and fervent supporter of PaTRAM Institute, who bestowed his archpastoral blessing on the formation of PaTRAM and the historic *Rachmaninoff in the Holy Land* endeavour.

The recording venue

The Church of the Ascension: the sixty-four-metre tower, known as the 'Russian Candle', dominates the Mount of Olives skyline. Atop the freestanding square tower sits a sharply pointed belfry containing an eight-ton bell, the

first Christian bell to ring in the Ottoman city of Jerusalem. The church is dedicated to the Ascension of Jesus Christ. It is also of note that John the Baptist's head was buried on the Mount of Olives and discovered on the site of the church in the fourth century.

The Holy City

Within the stone walls of the Holy City of Jerusalem stands the Church of the Holy Sepulchre, the site of the most important event in human history – the Resurrection of Christ. This is a place of living worship and the holiest place on earth for Christians. Inside there are more than thirty chapels and worship spaces, encrusted with the devotional ornamentation of several Christian rites. The ancient stones are steeped in prayer, hymns, and liturgies. It bustles daily with fervent rounds of censuring and processions. This sprawling Church bears the scars of fires and earthquakes, destruction, and reconstruction down the centuries. Every member of the ensemble was deeply affected and spiritually moved by the holy sites of Jerusalem.

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A note by the conductor

The *All-night Vigil* by Serge Rachmaninoff, an acclaimed masterpiece of choral music,

can today most often be heard performed by mixed choirs. In 1915, this work was premièred by the Synodal Choir, consisting of the voices of young boys and adult singers, who regularly sang in the Assumption Cathedral of the Moscow Kremlin.

The starting point for this recording was Number 7 of Rachmaninoff's *All-night Vigil* – Six Psalms – arranged by Alexander Gretchaninoff for a male choir. Gretchaninoff preserved almost the entire score of Rachmaninoff, transposing it a fifth lower. Likewise, in choosing the arrangements for this recording, it was essential for us to remain as close as possible to Rachmaninoff's original.

The other hymns were arranged by two composers from Russia and the USA – Dmitrii Lazarev and Benedict Sheehan.

Following Gretchaninoff, Benedict Sheehan strives to preserve fully the texture of Rachmaninoff's score, placing it in a comfortable key for male choir. 'My soul magnifies the Lord' and 'The Great Doxology' – the largest-scale numbers of Rachmaninoff's opus – truly challenge the choir with their broad range of sound: tenors rise to D flat in the second octave, basses descend to F in the counter octave. Number 2 ('Bless the Lord, O my soul') underwent the greatest textural changes, the alto

solo entrusted to a voice similar in timbral colouring, a baritone.

In most cases Dmitrii Lazarev preserves Rachmaninoff's original keys, with minimal adjustments to the texture of the movements. This is the degree to which we thought it important to retain the luminous colour of the overall sound and of the tenor solo line in 'Gladsome Light', 'Lord, Now Lettest Thou', and 'Blessed art Thou, O Lord'.

According to Rachmaninoff, in the *All-night Vigil* he 'most of all loved one piece – from the fifth hymn "Lord, now lettest Thou Thy servant depart in peace". It is noteworthy that he recalls the octavists: 'At the end [in "Lord, now lettest"] there is a place where the basses sing – a scale descending down to the lower B flat in a slow pianissimo. When I played this, Daniilin said: "Where in the world will you find such basses? They are as rare as asparagus at Christmas". Nevertheless, he managed to find them: 'I knew the voices of my peasants and was absolutely sure that I could make any demands on the Russian basses! The audience always listened with bated breath as the choir descended...'
(Rachmaninoff. Memoirs. P. 148)

On this recording you will hear the incredible splendour of eight octavists from Russia, the USA, and Canada, including the legendary Glenn Miller. The unique privilege of

having the voices of eight octavists gave us the ability to realise the stunning sonority of Rachmaninoff's score with a male choir.

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A note by the producer

It is fair to ask how this recording came to be. Rachmaninoff's *All-night Vigil* is one of the summits of the repertoire for mixed choir. While recasting an SATB work for TTBB choir is not unheard of, it poses questions and presents challenges both scholarly and practical.

The seed for this album was planted in the Church of the Saint Nicholas Monastery, in Saratov, Russia. It was there, during recording sessions with the PaTRAM Institute Male Choir for *More Honourable than the Cherubim* (CHSA 5287), in August 2019, that I first encountered selections from a version of the work for TTBB. In those sessions I had two almost-simultaneous thoughts: this version is enormously difficult, and with this Choir it has enormous potential. By the conclusion of those sessions we had decided to set aside the three movements we had recorded – we had more than enough great music to fill the album – and to begin planning a complete recording of the *All-night Vigil* in a version for male choir.

The first performance of Rachmaninoff's *All-night Vigil*, in March 1915, was conducted by Nikolai Danilin, with the Moscow Synodal Choir, an SATB choir of boys and men. It was not until much later that composers and conductors began to make arrangements of the work for choirs of tenors and basses. But Alexander Gretchaninoff, a contemporary of Rachmaninoff, did prepare an arrangement of at least one movement, No. 7, 'Шестопсалмие' (The Six Psalms), which appears on this album.

The principal challenge of rendering Rachmaninoff's work for mixed choir with a choir of men's voices alone is to preserve, as far as possible, from low voices to high, the harmonies and textures of the original. The great blessing we enjoyed in planning this album was the extensive knowledge which Ekaterina Antonenko already possessed of the numerous existing TTBB arrangements of the work, combined with her understanding of the practicalities and capacities of professional singers. Working movement by movement, she identified the version which best preserved Rachmaninoff's original voicing and textures, even if this imposed far greater demands of vocal range on the members of the Choir. We are indebted to the composers Dmitrii Lazarev and Benedict Sheehan for their work in arranging and

editing the scores which in this recording complement the arrangement of No. 7 by Alexander Gretchaninoff.

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All-night Vigil

Introduction

The extensive literature about Serge Rachmaninoff as a composer says relatively little about him as an Orthodox Christian believer, the degree of his acquaintance with the ritual and services of the Russian Orthodox Church, or his familiarity with the church music of his time.

The assessments of his religiosity range from statements that, in matters of religion, he was a private man who kept his faith to himself, to pronouncements (oft repeated from one source to another) that 'Rachmaninoff was no churchman,... with little or no knowledge of ecclesiastical matters'.¹ Statements such as these loom as a disconnect when one considers that his *All-night Vigil*, Op. 37, composed in 1915, is widely acknowledged as the culmination and crowning achievement of the 'New Direction' in Russian Orthodox church music that blossomed during the final decade of the nineteenth and the first two decades

of the twentieth century.² As the following notes will demonstrate, only someone who was aware of the subtleties and nuances of the musical side of Orthodox worship,³ as well as with the broad strokes of the theology that the music embodies, could have produced this masterpiece, which continues to beguile and inspire listeners more than a hundred years after its composition.

² A new biography, *Sergei Rachmaninoff: Cross Rhythms of the Soul*, by Valeria Z. Nollan (Lanham, Boulder, New York, London: Lexington Books, 2022), resolutely refutes the notion that religion was lacking in the composer's life, detailing the extensive presence of Rachmaninoff at church services during the formative years spent with his grandmother in Novgorod, and his frequent church attendance at the local church near his estate of Ivanovka, which he endeavoured to hide from the rest of his family members.

³ Some thirty years ago, in the preface to *Sergei Rachmaninoff: The Complete Sacred Choral Works*, Vladimir Morosan, ed. (Morosan 1994) (Madison, CT: Musica Russica, 1994), the author of these notes wrote: 'Like most secular composers of his time, Rachmaninoff was not very intimately acquainted with the field of church music, the intricacies of the liturgical ritual, or the practical aspects of the performance traditions in Russian Orthodox churches.' While, indeed, the minute rubrical details that permeate the *technical* side of assembling and directing a liturgical service were likely unfamiliar to him, as a thoughtful and sensitive artist Rachmaninoff was prone to analysing and seeking subtle shades of meaning in every text he set to music, an approach that imbued his sacred works with a depth and expressive power that exceed those of similar works by many of his contemporaries.

¹ Geoffrey Norris, *Rachmaninoff*, New York: Oxford University Press, 2001, p. 148

A sensitive spirit, gifted from early childhood with extraordinary musical talent, Rachmaninoff could not have failed to absorb the sonorous impressions of church services in Novgorod, which he frequently attended with his devout grandmother, Sofia Aleksandrovna Butakova, who was known locally as a connoisseuse of church singing. The multi-layered, polyrhythmic ringing of church bells,⁴ certainly heard in Novgorod, and later in his youth, spent in St Petersburg and Moscow, clearly made an indelible impression upon Rachmaninoff, as evidenced from the numerous works – choral, piano, and orchestral – that feature bell-like rhythms and overtone-laden tonal clusters. In his own words,

The sound of church bells dominated all the cities of Russia I used to know – Novgorod, Kiev, Moscow. They accompanied every Russian from childhood to the grave, and no composer could escape their influence.

All my life I have taken pleasure in the differing moods and music of gladly chiming and mournfully tolling bells. This love for bells is inherent in every Russian.

If I have been at all successful in making bells vibrate with human emotion in

⁴ Unlike freely swinging bells or tuned carillons of the West, Russian Orthodox bells are stationary, rung with rope-operated clappers, which makes possible the execution of complex overlapping rhythmic patterns.

my works, it is largely due to the fact that most of my life was lived amid vibrations of the bells in Moscow.⁵

The time which Rachmaninoff spent as a student of Nikolai Zverev,⁶ in Moscow, coupled with his studies at the Moscow Conservatory, likely exposed him to the sacred music of the 'New Direction', which, beginning with Tchaikovsky's *Liturgy of St John Chrysostom* (1878) and *All-night Vigil* (1882), was 'in the air' at that time: the Moscow Synodal School of Church Singing, the crucible of the 'New Direction', with its emphasis on archaic chants, modal harmonies, and rich 'choral orchestration', was, quite literally, next door to the Conservatory, on Bolshaya Nikitskaya Street.⁷ Rachmaninoff was on a friendly basis with the composer Alexander Kastalsky

⁵ Quoted in Sergei Bertensson and Jay Leyda, *Sergei Rachmaninoff: A Lifetime in Music* (New York: New York University Press, 1956, reprinted Bloomington, Indiana: Indiana University Press, 2001), p. 184.

⁶ Nikolai Sergeevich Zverev (1833 – 1893) was a Russian pianist and teacher, affiliated with the Moscow Conservatory. Besides Rachmaninoff, his pupils included such luminaries as Alexander Siloti, Alexander Scriabin, Konstantin Igumnov, and Alexander Goldenweiser.

⁷ The concert hall of the Synodal School, specially designed and equipped for choral music, with resonating chambers built into its walls, where many of the sacred choral works of the 'New Direction' were premièred, is now named in honour of Rachmaninoff.

(1856 – 1926), who was the acknowledged leader and trendsetter of the 'New Direction', and the chant scholar and musicologist Stepan Smolensky (1848 – 1909), the man responsible for elevating the Synodal School and its Choir to the status of an exemplary musical establishment that spearheaded the development of a national Russian style in Orthodox church music. It was Smolensky who, in 1896, invited Rachmaninoff to join the teaching staff of the Synodal School, an offer that Rachmaninoff declined. A year later, Smolensky sent Rachmaninoff the text of the Divine Liturgy, suggesting that he set it to music, but another thirteen years would pass before this proposal was realised, in 1910. Smolensky had died in 1909, and six years later, Rachmaninoff would dedicate his *All-night Vigil* to Smolensky's memory.

Among Rachmaninoff's close friends was Mikhail Slonov (1869 – 1930), a Conservatory classmate and a minor composer of church music, whom Rachmaninoff peppered with technical, terminology-related questions while working on his *Liturgy of St John Chrysostom*, Op. 31. Another classmate, Nikolai Danilin (1878 – 1945), so distinguished himself as a rising choral conductor that in 1910, aged thirty-two, he was appointed chief conductor of the Moscow Synodal Choir. It was under Danilin's direction that the

Synodal Choir premièred Rachmaninoff's two major sacred works, the *Liturgy*, in 1910, and the *Vigil*, in 1915. These circumstances all suggest that Rachmaninoff was by no means a stranger to the world of Orthodox church music: indeed, it was all around him during the years he spent in Russia. Complex and beautiful choral new works by such composers as Nikolai Rimsky-Korsakov (1844 – 1908), Mikhail Ippolitov-Ivanov (1859 – 1935), Alexander Gretchaninoff (1864 – 1956), Victor Kalinnikov (1870 – 1927), Nikolai Tcherepnin (1873 – 1945), Alexander Nikolsky (1874 – 1943), and the brothers Chesnokov – Pavel (1877 – 1944) and Alexander (1880 – 1941) – along with a host of others, were being published and premièred on a monthly basis. To compose the music he wrote in the *All-night Vigil* Rachmaninoff unquestionably must have known many of these new works, striving to synthesise and surpass them, which prompted Alexander Kastalsky to write:

The new composition by S.V. Rachmaninoff, the *All-night Vigil*, stands as a major contribution to our sacred-musical repertoire... By comparison with his *Liturgy*, in this new work the composer takes a huge stride forward, renouncing the chordal-harmonic manner of composing liturgical hymns. He takes his chants directly from

the Obikhod [the Book of Common Chants]. But one should hear how these simple, unassuming chants are transformed in the hands of a major musical artist! And herein lies the crux of the matter... There will, no doubt, be arguments about whether Rachmaninoff has approached the desired unity of style [in this work]... but there are [numerous movements] that speak volumes in favour of the composer. What is particularly valuable is his loving and careful attitude towards our archaic chant melodies...⁸

Much has been said about Rachmaninoff's use of chant in the *All-night Vigil*.⁹ Of the fifteen hymns from the Resurrectional All-night Vigil service that Rachmaninoff chose to set to music, ten use chant melodies drawn from the aforementioned Obikhod. For the remaining five, the composer invented melodies of his own, which he described in a letter to his friend Joseph Yasser as 'conscious counterfeits' -

⁸ Aleksandr Kastal'skii: *Stat'i, Materialy, Vospominaniia, Perepiska* [Alexander Kastalsky: Articles, Materials, Reminiscences, Correspondence], S.G. Zvereva, ed. (Zvereva 2006). In ser. *Russkaia dukhovnaia muzyka v dokumentakh i materialakh* [Russian Sacred Music in Documents and Materials], vol. 5 (Moscow: Znack, 2006), p. 108

⁹ Morosan, 1994. An in-depth discussion of this topic can be found in this writer's introductory article, pp. xv - lxxiv (in Russian and in English), esp. pp. lx - lxi.

that is to say, melodies constructed in a manner so similar to authentic chants that a person not closely familiar with the actual chant repertoire of the church would have a difficult time distinguishing them from the genuine chants.¹⁰ This again bespeaks the fact that the composer was intimately familiar with the musical elements of Russian Orthodox worship. But for him, the chants were not simply themes that he borrowed and 'harmonised', as numerous composers had done before him; as the eminent Russian musicologist Yuri Keldysh points out,

Already beginning with the First Symphony, his works constantly abound with melodic turns resembling znamenny chant, which became organic and integral elements of his own musical language. For this reason, when heard in the *Vigil*, [the chants] are perceived not as an artificially introduced quotation, but as a fully natural and unpretentious means for the composer to express his innermost thoughts, ideas, and emotions... [The *Vigil* is] a sincere and heartfelt confession on the part of the composer,

¹⁰ For example, both the melodies employed in Movement 1, 'Prilidite, poklonimsia' (Come, let us worship), and Movement 10, 'Voskresenie Hristovo videvshe' (Having beheld the resurrection of Christ), have been labelled as 'znamenny chant' by some music editors and writers, but they are Rachmaninoff's original creations.

his meditation on life and on each person's obligations to one's neighbour and oneself.¹¹

To Keldysh's description, written from a secular point of view during the Soviet era, we can add that Rachmaninoff's *Vigil* is an epic musical tableau that deals with some of the most central themes and beliefs in the Orthodox Christian faith, themes that majestically unfold in the course of the Vespers and Matins services served as a preparation to every celebration of the Divine Liturgy – the Holy Eucharist. Whether or not one is an Orthodox believer, awareness of these theological and liturgical elements will most certainly heighten the listener's understanding and appreciation of the work.

No. 1. 'Come, let us worship'

In traditional practice, following the celebrants' intoned exclamations, the call to worship is sung by the clergy to a simple chord progression, something Rachmaninoff likely heard on numerous occasions. From the very outset, however, the composer demonstrates that he is not writing a work intended for performance in the context of a service: his 'Come, let us worship' is a massive choral

exposition of an undulating, znamenny-chant-like melody, which also features some typical bell-ringing rhythms – an allusion, no doubt, to the traditional peals that summon the faithful to church. The listener is immediately given a taste of the rich choral 'feast' that is about to follow, opening a sonorous portal into the heavenly realm, where angelic choirs 'worship and fall down' before the Throne of God.

No. 2. 'Bless the Lord, O my soul'

At the start of every Orthodox Vigil service, Psalm 103 [104], known as the Introductory Psalm or the 'psalm of creation', begins every new liturgical day by calling to mind the wonders of God's creation. Rachmaninoff employs the familiar Russian 'Greek' Chant melody, arranged by numerous composers before him, in an entirely different and unique way, assigning it to a solo voice that sings over a shifting background of a humming chorus. After each of the select psalm verses, the higher voices of the chorus offer angelic commentaries in the form of refrains from the heavenly realm.

No. 3. 'Blessed is the man'

Rachmaninoff devises another one of his 'conscious counterfeits' to imitate the traditional psalmody that occurs next in the

¹¹ Yuri Keldysh, *Rachmaninov i ego vremia* [Rachmaninoff and his times] (Moscow: Muzyka, 1973), pp. 413–14, cited in Morosan 1994, p. lxi

Vesper service. The harmonic treatment of the melody is very straightforward, but the details and inflection of each particular text are treated with characteristic sensitivity. With each 'Alleluia' refrain, the composer introduces new key relationships and enriches the choral orchestration, culminating with a glorious burst of sonority at the doxology 'Glory to the Father...'. Again, what is typically routine and formulaic in ordinary church practice is given an original and musically dynamic treatment by the master.

No. 4. 'Gladsome Light'

One of the most ancient Christian hymns still in regular use, 'Gladsome Light' is the first mention in the Vesper service of Christ, the Light Eternal. Originally it accompanied the entrance of the clergy into the church and the lighting of the evening lamps at sunset. Using imitative polyphony for the first time in the work, Rachmaninoff employs the simple five-note motive of the Kievan Chant to create a shimmering musical evocation of the never-setting Light, in the midst of which a solo voice lifts up a song of praise to the Holy Trinity. At the words 'Thou art worthy at every moment to be praised in hymns by reverent voices', all the voices come together in a sweeping wave of sound, as if the entire universe suddenly joins in a glorious paean of praise.

No. 5. 'Lord, now lettest Thou Thy servant depart'

The text of this hymn, taken from the Gospel of St Luke (2: 29 – 32), consists of the words of St Symeon the Elder, who had been promised by God that he would not die until he saw the Messiah. In the scheme of Vespers, this is the fulfilment of the final promise of creation, which began with the Introductory psalm. To give this extraordinarily important theological moment the appropriate musical embodiment, Rachmaninoff uses a series of masterful strokes: a simple Kievan Chant melody, sung by a soloist essentially in its original form; surrounding it, a halo of choral sound, consisting of a lullaby-like rocking motion, which brings to mind the image of a reliquary; a magical moment when the sopranos shine forth on the word 'svet' (light); and, at the very end, the notorious descent of the basses to a low B flat, as if to symbolise that this message of salvation and redemption is to be proclaimed to the uttermost depths of the earth. Rachmaninoff spoke of this movement as his favourite, and reportedly said that he would like to have it sung at his funeral.¹²

¹²Rachmaninoff surely knew that 'Lord, now lettest Thou' was not part of the Orthodox funeral service, and that it was not an accepted practice to have 'concert numbers' inserted in this context. Most likely, this remark of his was uttered as a wistful conversational phrase rather than

No. 6. 'Rejoice, O Virgin'

From the moment it was composed, 'Rejoice, O Virgin' garnered the acclaim of those who heard it: the choral composers and conductors at the Synodal School believed that in this movement Rachmaninoff most successfully embodied the stylistic ideals of the 'New Direction',¹³ while among choirs and audiences world-wide, this is without question the most widely known excerpt from the *Vigil*. A chant-like melody, unpretentiously harmonised, carries the gentle simplicity of the angelic greeting. In the middle section, the words 'Blessed art Thou among women' (sung in this arrangement by the second tenors) are nestled in a halo-like aura (created by the first tenors and baritones), in a manner similar to that of Movement 5. The stirring climax, on the words 'for Thou hast borne the Saviour of our souls', in which the very heavens seem to open, expresses the reason why the Virgin Mary, the 'Bearer of God'

an actual request, although subsequent biographies and various translations may have given it such a connotation. In any case, when Rachmaninoff died, in Beverly Hills, California, and was subsequently buried in Valhalla Cemetery, in Kensico, New York, no Orthodox choirs existed that could have fulfilled such a wish. Many years later, a choir from New York sang this hymn at Rachmaninoff's graveside.

¹³Zvereva 2006. p. 108, fn. 2

(Theotokos, in Greek), is so highly regarded in Orthodoxy: by her affirmative response to the Archangel Gabriel's message she becomes the agent of humankind's salvation. With this hymn of praise to her, the vesperal portion of the All-night Vigil draws to a close.

No. 7. 'Glory to God in the highest'

Like Movement 1, Movement 7 represents another creative departure by Rachmaninoff from the liturgical norm: he sets to music verses that are typically read prior to the recitation of the six psalms that initiate the Matins portion of the Vigil. In doing so, he borrows a chant melody from the Great Doxology (No. 12), which begins with the same words, thus creating a thematic link between these two movements that is unprecedented in the Orthodox sacred choral repertoire. The words, of course, quote the angelic praise heard by the shepherds in Bethlehem at the birth of Christ (Luke 2: 14), and as if to punctuate this momentous event, the rubrics call for bells to be rung. In Rachmaninoff's vision, the flowing chant melody is punctuated with bell-like accented chords in the first tenors and baritones, culminating with a massive, resounding cluster chord in which all the overtones are layered, much as they are when the bell ringer strikes the final clang. By contrast, the

following verse, 'O Lord, open Thou my lips...'; is a most poignant prayerful expression of humble simplicity.

No. 8. 'Praise the name of the Lord'

One of the musical high points of the Vigil service is 'Praise the name of the Lord', otherwise known as the polyeleos – stemming from a play of words in Greek that links the 'many mercies' of the psalm text to the word for 'much oil' (resulting in 'much light'). At this point in the service, all the lights in the church are lit, the Royal Doors to the Altar are flung open, and the clergy in full vestments solemnly process to the centre of the church to stand with the people. In Rachmaninoff's musical vision, this is an occasion on which praise in heaven, portrayed by the swirling flutter of angel wings of the higher voices, is coupled with praise on earth – the muscular, syncopated znamenny chant melody sung by the lower voices.

No. 9. 'Blessed art Thou, O Lord'

Following the polyeleos, the stage is set for a recounting of the dramatic events of Jesus Christ's resurrection, which the Orthodox Church celebrates every week on Saturday evening and Sunday morning. A series of poetic stanzas, each introduced by the refrain from Psalm 118 [119], 'Blessed art

Thou, O Lord, teach me Thy statutes', tells the story of the myrrh-bearing women who set out at the break of dawn to anoint Jesus' body in the tomb but instead encounter a shining angel, who announces to them that the Lord has risen from the dead. As Rachmaninoff interprets it, the psalm refrain is quasi-whispered by the pious faithful onlookers, signalling their awe as the cosmic drama unfolds in poetic stanzas. Here we see the composer at his most flamboyant and expressive best, as he uses solo voices, rapid shifts between loud and soft dynamics, harmonic modulations, and changes in tempo, to relate the resurrection story musically in its many dimensions, as told by the three Evangelists (Matthew, Luke, and Mark). In the end, the previously murmuring crowd emerges from the background and joins in a universal hymn of praise, 'Alleluia'. Rachmaninoff clearly had a fondness for the music of this movement. Twenty-five years later, he reworked it from the final doxology and Alleluia into the finale of his last work, the Symphonic Dances, Op. 45.

No. 10. 'Having beheld the resurrection'

At the resurrectional All-night Vigil, after 'Blessed art Thou, O Lord', one of eleven Gospel narratives that detail the events following Christ's resurrection is read. The

response of the faithful community to the Gospel reading is the hymn 'Having beheld the resurrection'. In many churches this is sung by the entire congregation, typically to a simple formulaic melody in Tone 6: there are no other melodies in the chant books. Having none to draw upon, Rachmaninoff masterfully invents his own. Two choirs – of high voices and low voices – alternate mighty unison singing with hushed choral harmony, as if awestruck by the mystery they have just witnessed. The most powerful, climactic singing is reserved for the words 'Ever blessing the Lord, let us praise His resurrection'. Once again, the composer identifies the spiritual and theological essence of the text and highlights it in unambiguous fashion.

No. 11. 'My soul magnifies the Lord'

Bypassing some of the liturgical intricacies governing the Vigil service, Rachmaninoff jumps from the Hymn of the Resurrection to the Song of the Mother of God, 'My soul magnifies the Lord' (Luke 1: 46 – 55), which would typically be sung at the end of a set of hymns called the Kanon. In the Orthodox liturgical scheme, each verse from the Gospel passage is followed by an ancient eighth-century refrain, 'More honourable than the Cherubim and more glorious beyond compare

than the Seraphim...!', which is indicative of the high esteem in which the Mother of God is held in Orthodox worship. Rather than treating Mary's words in a dramatic or lyric fashion, Rachmaninoff gives them the epic character of a prophetic utterance. Again, not finding an existing chant melody to his liking, he invents his own – a majestic and weighty theme that resides mostly in the basses. The refrain, on the other hand, is luminous and light, assigned to the upper voices, reminiscent of the musical 'halo' heard in Movement 6. Through these musical means, Rachmaninoff creates an image of the entire cosmos, the heavenly and earthly realms, joining together in celebration and praise.

No. 12. 'The Great Doxology'

Theologically and textually, the Great Doxology is the pinnacle of the Vigil service. In monastic practice, when the Vigil has literally lasted all night, the celebrant's exclamation 'Glory to Thee, Who hast shown us the light', coincides with the rising of the sun. This very ancient Christian hymn, dating back to the fourth century, contains every prayerful theme, from glorification and thanksgiving to repentance and supplication. Musically, Rachmaninoff rises to the occasion, imaginatively developing the five-note znamenny chant melody, introduced earlier, in Movement 7, as a

theme that is treated both harmonically and contrapuntally, migrating from one voice part to another, and layering the choral texture in increasing complexity. Midway through the hymn, a climactic bell-ringing episode, reminiscent of the one in Movement 7, is heard on the words 'to the glory of God the Father. Amen'. The richness of the choral texture has led some performers to refer to this hymn as 'the symphony'.¹⁴ The hymn concludes with a driving rhythmic and dynamic climax on the words of the thrice-holy hymn, 'Holy God, Holy Mighty, Holy Immortal, have mercy on us' (recalling Isaiah 6: 3).

No. 13. 'Today salvation has come to the world' and No. 14. 'Thou didst arise from the tomb'

Following the intense climax of the Great Doxology, Rachmaninoff offers two brief hymns (troparia) that serve as a point of meditative repose, offering the listener (and the worshiper) an opportunity to reflect upon the mystery of Christ's Resurrection. In liturgical practice, the first of these two hymns, No. 13, would be sung on alternate weeks, interspersed with No. 14, but Rachmaninoff

includes both of them in his Vigil, to be sung one after the other in a concert performance. Both movements are based on melodically rich znamenny chants, which the composer uses to weave complex sonorous tapestries that demonstrate his mastery of contrapuntal technique to achieve expressive ends. Both movements evoke a great sense of mystery and awe in the face of contemplation of what has transpired earlier in the work.

No. 15. 'To Thee, the victorious Leader'

After the rhythmic and dynamic relaxation offered by Movements 13 and 14, Rachmaninoff ends his *Vigil* with a vibrant, buoyant, and rousing hymn of thanksgiving and praise to the Virgin Mary, in which she is extolled as the 'victorious Leader of triumphant hosts'. The choral writing is thick and rich, recalling moments from Movement 1 and Movement 8, the polyeleos, in which the chant theme marches on steadily, while the heavenly hosts swirl about in undulating waves. As is always the case in Orthodox worship, the final words of homage and reverence are accorded to the Virgin Mary, the Theotokos.

Conclusion

The foregoing analysis should leave no doubt in anyone's mind that only a composer

¹⁴See Vladimir Morosan, 'Performing Sergei Rachmaninoff's *All-Night Vigil*: An Interview with Conductors and Singers' (Morosan 2023), *The Choral Journal*, November - December 2023, p. 15.

who was keenly aware of the theological and musical content of Orthodox worship in all of its richness and multi-faceted depth could have written the music of the *All-night Vigil*. Thus, performers who undertake to sing this masterwork must 'develop a deep understanding and emotional connection with the story that is told in the different movements, [as] the music is inextricably linked with the meaning of those words'.¹⁵ Furthermore, an 'intimate knowledge of the Orthodox Church style, certainly an intrinsic part of Rachmaninoff's cultural ethos, cannot be ignored or... bypassed'.¹⁶ In his inimitable fashion, the composer succeeds in creating a work that is simultaneously traditional and innovative, which continues to speak to performers and audiences worldwide more than one hundred years after its appearance.

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¹⁵Morosan 2023. Steven Fox, conductor of The Clarion Choir, *Ibid*, p. 15. (See their recording on the Pentatone label, PTC 5187019 [2023].)

¹⁶Morosan 2023. Peter Jermihov, conductor, *Ibid*, (P. Jermihov is the conductor on the recording *All-Night Vigil*, op. 37, *Sergei Rachmaninoff*, *Gloriae Dei Cantores* [Richard K. Pugsley, director], St Romanos Cappella, the Patriarch Tikhon Choir, and the Washington Master Chorale, GD CD 063 [2017].)

Biographies

The **Patriarch Tikhon Russian-American Music Institute** (PaTRAM) was founded in 2013 and has since established a robust presence on the world stage, and in North America in particular, offering educational programmes and distinctive performance events directed toward the realisation of its mission: to cultivate and promote the beauty and spiritual depth of liturgical singing in the Russian Orthodox tradition, in English as well as in the liturgical language of Church Slavonic. PaTRAM Institute strives to present Russian Orthodox choral music in its highest possible form with an uncompromising standard of musical professionalism, uniting deep spirituality and a profound love for the rich traditions of Orthodox Christian singing. PaTRAM received GRAMMY® Award nominations for Best Choral Performance in 2019 for *Teach Me Thy Statutes* and in 2020 for *The Divine Liturgy of St John Chrysostom*. The album *Teach Me Thy Statutes* also earned the prestigious distinction of being named Recording of the Year 2018 by MusicWeb International. The 2021 *More Honourable than the Cherubim* recording was a 2022 International Classical Music Awards Nominee in the Choral category. PaTRAM choirs are professional ensembles comprising male as well as mixed voices. This is PaTRAM Institute's sixth album.

The tenor **Igor Morozov** is a laureate of the all-Russian competition 'Young Talents of Russia', in Moscow, in 2010 and 2014 and numerous international competitions. He was the winner of the Elena Obraztsova Prize, 'a bright start in art', in 2014, and a finalist in the nomination for Vocalist of the Year in Classical Music of the Russian National Music Award, in 2016. Since 2014, Igor Morozov has been a soloist of the Moscow Musical Theater 'Helikon-Opera', having performed in more than fifteen leading roles and toured throughout the world.

The baritone **Evgeny Kachurovsky** graduated from the vocal faculty of the Moscow State Tchaikovsky Conservatory in 2018. In the 2014 / 15 season he was an artist of the international youth opera programme of Bayerische Staatsoper. He is a laureate of the forty-sixth All-Russian-universities review-competition of vocalists and laureate of the VII International Chamber Singing Competition in honour of Georgy Sviridov, in Kursk, Russia, in 2021. An actor and a musician, Evgeny Kachurovsky is currently the soloist of the Opera Company of the Musical Theater Stanislavsky and Nemirovich-Danchenko, where he has performed since the 2016 / 17 season.

Alexis V. Lukianov is the co-founder and driver of PaTRAM Institute and has sung in

professional ensembles and choirs in North America and throughout Russia. He is a serial entrepreneur and long-term CEO in the medical technology industry, having won multiple awards and run highly successful businesses. He serves actively on a variety of public, private, and not-for-profit boards, and as Chairman of PaTRAM Institute.

He is an avid supporter of the arts, having produced several Broadway, U.S. tours, and West End shows. He received a 2010 Tony Award® as producer of *Memphis* for Best Musical; produced and / or performed as an octavist singer on eight albums / CDs, and on concert tours with various choirs; and has received two GRAMMY® Award nominations as Executive Producer, in 2019 and 2020, for Best Choral Performance. Represented by GRAMMY® Award-winning label Chandos.

Alexis Lukianov is focussed on bringing new healthcare products to market via new businesses and investments through Lukpartners, LLC, and proliferation of the arts through the Lukianov Family Foundation and PaTRAM.

The renowned choral conductor, Founder and Artistic Director of the Russia-based Intrada Vocal Ensemble, Maestra **Ekaterina Antonenko** brings her exquisite artistry to the *Rachmaninoff in the Holy Land* project in her

first collaboration with PaTRAM. She studied choral conducting at the Moscow Academic Music College, the prestigious Hochschule für Musik und Tanz, in Cologne, Germany, and the Moscow Tchaikovsky Conservatory, earning a Ph.D. in 2013. She now teaches at the Moscow Tchaikovsky Conservatory. Ekaterina

Antonenko has performed throughout Europe, receiving countless accolades for her work. 'The extravagantly gifted [conductor] melds a scholar's grasp of performance with an entrepreneur's flair, all in the service of a fluent and unaffected musicality', states the multi-GRAMMY®-winning Producer Blanton Alspaugh.



Всенощное бдение

1 **Диакон**
Восстаните. Господи, благослови.

Иерей
Слава Святей, Единосущней,
Животворящей и Нераздельней Троице
всегда, ныне и присно и во веки веков!

№ 1
Аминь. Приидите, поклонимся
Цареве нашему Богу.
Приидите, поклонимся и припадем
Христу Цареве нашему Богу.
Приидите, поклонимся и припадем
самому Христу Цареве и Богу нашему.
Приидите, поклонимся и припадем Ему.

2 **№ 2**
Благослови, душе моя, Господа.
Благословен еси, Господи.
Господи Боже мой, возвеличился еси
зело.
Благословен еси, Господи.
Во исповедание и в велелепоту
облеклся еси.
Благословен еси, Господи.
На горах станут воды.
Дивна дела Твоя, Господи.
Посреде гор пройдут воды.
Дивна дела Твоя, Господи.
Вся премудростию сотворил еси.
Слава Ти, Господи, сотворившему вся.

All-night Vigil

Deacon
Arise! Master, give the blessing.

Priest
Glory to the Holy, consubstantial,
life-creating, and undivided Trinity,
now and ever, and unto ages of ages.

No. 1
Amen. Come, let us worship
God, our King.
Come, let us worship and fall down
before Christ, our King and our God.
Come, let us worship and fall down
before the very Christ, our King and our God.
Come, let us worship and fall down before Him.

No. 2
Bless the Lord, O my soul,
blessed art Thou, O Lord.
O Lord my God, Thou art very great.
Blessed art Thou, O Lord.
Thou art clothed with honour and majesty.
Blessed art Thou, O Lord.
The waters stand upon the mountains.
Marvellous are Thy works, O Lord.
The waters flow between the hills.
Marvellous are Thy works, O Lord.
In wisdom hast Thou made all things.
Glory to Thee, O Lord, who hast created all!

3 № 3

Блажен муж, иже не иде на совет
нечестивых.
Аллилуия, аллилуия, аллилуия.
Яко весть Господь путь праведных,
и путь нечестивых погибнет.
Аллилуия...
Работайте Господеви со страхом
и радуйтесь Ему с тре петом.
Аллилуия...
Блажени вси надеющиися Нань.
Аллилуия...
Воскресни, Господи, спаси мя, Боже мой.
Аллилуия...
Господне есть спасение,
и на людех Твоих благословение Твое.
Аллилуия...
Слава Отцу и Сыну и Святому Духу.
И ныне и присно и во веки веков. Аминь.
Аллилуия, аллилуия, аллилуия,
Слава Тебе, Боже!

4 № 4

Свете тихий святых славы Безсмертного
Отца Небесного, Святого, Блаженного,
Иисусе Христе!
Пришедше на запад солнца,
видевше свет вечерний,

No. 3

Blessed is the man, who walks not in the
counsel of the wicked.
Alleluia, alleluia, alleluia.
For the Lord knows the way of the righteous,
but the way of the wicked will perish.
Alleluia...
Serve the Lord with fear
and rejoice in Him with trembling.
Alleluia...
Blessed are all who take refuge in Him.
Alleluia...
Arise, O Lord! Save me, O my God!
Alleluia...
Salvation is of the Lord;
and Thy blessing is upon Thy people.
Alleluia...
Glory to the Father, and to the Son, and to the
Holy Spirit,
both now and ever and unto ages of ages.
Amen.
Alleluia, alleluia, alleluia,
Glory to Thee, O God!

No. 4

Gladsome Light of the holy glory of the
Immortal One –
the Heavenly Father, holy and blessed –
O Jesus Christ!
Now that we have come to the setting of
the sun,
and behold the light of evening,

поем Отца, Сына и Святого Духа, Бога.
Достоин еси во вся времена,
пет быти гласы преподобными,
Сыне Божий, живот даяй,
темже мир Тя славит.

5 № 5

Ныне отпущаеши раба Твоего,
Владыко, по глаголу Твоему с миром,
яко видеста очи мои спасение Твое,
еже еси уготовал, еси уготовал пред
лицем всех людей,
свет во откровение языков
и славу людей Твоих Израиля.

6 № 6

Богородице Дево, радуйся,
благодатная Марие, Господь с Тобою;
благословенна Ты в женах,
и благословен Плод чрева Твоего,
яко Спаса родила еси душ наших.

7 № 7

Слава в вышних Богу,
и на земли мир,
в человецех благоволение.

Господи, устне мои отверзеши,
и уста моя возвестят хвалу Твою.

we praise the Father, Son, and Holy Spirit –
God.

Thou art worthy at every moment
to be praised in hymns by reverent voices.
O Son of God, Thou art the Giver of Life;
therefore all the world glorifies Thee.

No. 5

Lord, now lettest Thou Thy servant
depart in peace, according to Thy word,
for mine eyes have seen Thy salvation,
which Thou hast prepared before the face of
all people –
a light to enlighten the Gentiles,
and the glory of Thy people Israel.

No. 6

Rejoice, O Virgin Theotokos,
Mary full of grace, the Lord is with Thee.
Blessed art Thou among women,
and blessed is the Fruit of Thy womb,
for Thou hast borne the Saviour of our souls.

No. 7

Glory to God in the highest,
and on earth peace,
good will among men.

O Lord, open Thou my lips,
and my mouth shall proclaim Thy praise.

8 № 8

Хвалите имя Господне. Аллилуия.
Хвалите, раби, Господа. Аллилуия,
аллилуия.

Благословен Господь от Сиона,
живый во Иерусалиме. Аллилуия.
Исповедайтесь Господеви, яко благ.
Аллилуия, аллилуия.

Яко в век милость Его. Аллилуия.
Исповедайтесь Богу небесному.
Аллилуия, аллилуия.
Яко в век милость Его. Аллилуия.

9 № 9

Благословен еси, Господи,
научи мя оправданием Твоим.

Ангельский собор удивися,
зря Тебе в мертвых вменившася,
смертную же, Спасе, крепость
разоривша,
и с Собою Адама воздвигша,
и от ада вся свободждша.

Благословен еси, Господи,
научи мя оправданием Твоим.

Почто мира с милостивными слезами,
о ученицы, растворяете?
Блестаясь во гробе Ангел,
мироносицам вещаше:
'Видите вы гроб, и уразумейте:
Спас бо воскрес от гроба.'

No. 8

Praise the name of the Lord. Alleluia.
Praise the Lord, O you His servants. Alleluia,
alleluia.

Blessed be the Lord from Zion,
He who dwells in Jerusalem. Alleluia.
O give thanks unto the Lord, for He is good.
Alleluia, alleluia.

For His mercy endures forever. Alleluia.
O give thanks unto the God of Heaven. Alleluia,
alleluia.
For His mercy endures forever. Alleluia.

No. 9

Blessed art Thou, O Lord,
teach me Thy statutes.

The angelic host was filled with awe,
when it saw Thee among the dead.
By destroying the power of death, O Saviour,
Thou didst raise Adam,
and save all men from hell.

Blessed art Thou, O Lord,
teach me Thy statutes.

"Why, O women disciples, do you mingle myrrh
with your tears of compassion?"
the radiant angel in the tomb
cried to the myrrh-bearers.
'Behold the tomb and understand:
The Saviour is risen from the dead.'

Благословен еси, Господи,
научи мя оправданием Твоим.

Зело рано мироносицы течаху
ко гробу Твоему рыдающия,
но предста к ним Ангел, и рече:
'Рыдания время преста, не плачите,
воскресение же апостолом рцйте.'

Благословен еси, Господи,
научи мя оправданием Твоим.

Мироносицы жены,
с миры пришедшия ко гробу Твоему,
Спасе, рыдаху.
Ангел же к ним рече, глаголя:
'Что с мертвыми живаго помышляете?
Яко Бог бо воскрес от гроба!'

Слава Отцу, и Сыну, и Святому Духу.

Поклонимся Отцу, и Его Сынови, и
Святому Духу,
Святей Троице во едином существе
с Серафимы зовуще:
'Свят, Свят, Свят, еси, Господи!'

И ныне, и присно, и во веки веков.
Аминь.

Blessed art Thou, O Lord,
teach me Thy statutes.

Very early in the morning
the myrrh-bearers ran with sorrow to Thy
tomb,
but an Angel came to them and said:
'The time for sorrow has come to an end! Do
not weep,
but announce the resurrection to the
apostles!'

Blessed art Thou, O Lord,
teach me Thy statutes.

The myrrh-bearers were sorrowful
as they neared Thy tomb,
but the Angel said to them:
'Why do you number the living among the
dead?
Since He is God, He is risen from the tomb.'

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

We worship the Father, and His Son, and the
Holy Spirit:
the Holy Trinity, one in essence.
We cry with the Seraphim:
'Holy, Holy, Holy art Thou, O Lord!'

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

Жизнодавца рожди,
греха, Дево, Адама избавила еси.
Радость же Еве в печали место подала
еси;
падшая же от жизни, к сей направи,
из Тебе воплотивыйся Бог и человек.

Аллилуия, аллилуия, аллилуия, слава
Тебе, Боже!

9 № 10

Воскресение Христово видевше,
поклонимся Святому Господу Иисусу,
Единому безгрешному.
Кресту Твоему поклоняемся, Христе,
и святое воскресение Твое поем и
славим:
Ты бо еси Бог наш, разве Тебе иного не
знаем,
имя Твое именуем.
Приидите вси вернии,
поклонимся святому Христову
воскресению:
се бо прииде Крестом
радость всему миру,
всегда благословяще Господа,
поем воскресение Его:
распятие бо претерпев,
смертию смерть разруши.

Since Thou didst give birth to the Giver of Life,
O Virgin,
Thou didst deliver Adam from his sin.
Thou gavest joy to Eve instead of sadness.
The God-man who was born of Thee
has restored to life those who had fallen
from it.

Alleluia, alleluia, alleluia! Glory to Thee, O God!

No. 10

Having beheld the resurrection of Christ,
let us worship the holy Lord Jesus,
the only Sinless One.
We venerate Thy Cross, O Christ,
and we hymn and glorify Thy holy resurrection,
for Thou art our God, and we know no other
than Thee;
we call on Thy name.
Come, all you faithful,
let us venerate Christ's holy resurrection.
For, behold, through the cross
joy has come into all the world.
Ever blessing the Lord,
let us praise His resurrection,
for by enduring the cross for us,
He has destroyed death by death.

№ 11

Величит душа Моя Господа,
и возрадовася дух Мой о Бозе Спасе
Моем.

Честнейшую Херувим
и славнейшую без сравнения Серафим,
без истления Бога Слова рождшую,
сущую Богородицу Тя величаем.

Яко призре на смирение рабы Своея,
се бо отныне ублажат Мя вси роди.

Честнейшую Херувим...

Яко сотвори Мне величие Сильный,
и свято имя Его, и милость Его
в роды родов боящимся Его.

Честнейшую Херувим...

Низложи сильныя со престол,
и вознесе смиренныя,
алчущия исполни благ,
и богатящияся отпусти тщи.

Честнейшую Херувим...

No. 11

My soul magnifies the Lord,
and my spirit rejoices in God my Saviour.

More honourable than the Cherubim
and more glorious beyond compare than the
Seraphim,
without defilement Thou gavest birth to God
the Word,
true Theotokos, we magnify Thee.

For He has regarded the low estate of His
handmaiden.
For behold, henceforth all generations will call
me blessed.

More honourable than the Cherubim...

For He who is mighty has done great things
for me,
and holy is His name, and His mercy is on
those
who fear Him from generation to generation...

More honourable than the Cherubim...

He has put down the mighty from their thrones,
and has exalted those of low degree;
He has filled the hungry with good things,
and the rich He has sent empty away.

More honourable than the Cherubim...

Восприят Израиля, отрока Своего,
помянути милости,
якоже глагола ко отцем нашим,
Аврааму и семени его даже до века.

Честнейшую Херувим...

12

№ 12

Слава в вышних Богу, и на земли мир,
в человецех благоволение.
Хвалим Тя, благословим Тя,
кланяем Ти ся, славословим Тя,
благодарим Тя, великия ради славы
Твоя.
Господи, Царю Небесный,
Боже Отче Вседержителю.
Господи, Сыне Единородный, Иисусе
Христе,
и Святой Душе.
Господи Боже, Агнче Божий, Сыне
Отечь,
вземляя грех мира, помилуй нас;
вземляя грехи мира,
приими молитву нашу.
Седяя одесную Отца,
помилуй нас.
Яко Ты еси един свят,
Ты еси един Господь, Иисус Христос,
в славу Бога Отца. Аминь.
На всяк день благословлю Тя
и восхваляю имя Твое во веки и в век
века.
Сподоби, Господи,
в день сей без греха сохранитися нам.

He has helped His servant Israel,
in remembrance of His mercy,
as He spoke to our fathers,
to Abraham and to his posterity forever.

More honourable than the Cherubim...

No. 12

Glory to God in the highest, and on earth
peace,
good will toward men.
We praise Thee, we bless Thee,
we worship Thee, we glorify Thee,
we give thanks to Thee for Thy great glory.
O Lord, Heavenly King,
God the Father almighty.
O Lord, Only begotten Son, Jesus Christ,
and Holy Spirit!
O Lord God, Lamb of God, Son of the Father,
who takest away the sin of the world, have
mercy on us.
Thou who takest away the sin of the world,
receive our prayer.
Thou who sittest at the right hand of the
Father,
have mercy on us.
For Thou alone art holy,
Thou alone art the Lord, Jesus Christ,
to the glory of God the Father. Amen.
Every day I will bless Thee
and praise Thy name forever and ever.
Vouchsafe, O Lord,
to keep us this day without sin.

Благословен еси, Господи, Боже отец наших,
и хвально и прославлено имя Твое во веки. Аминь.

Буди, Господи, милость Твоя на нас, якоже уповахом на Тя.

Благословен еси, Господи, научи мя оправданием Твоим.

Благословен еси, Господи, научи мя оправданием Твоим.

Господи, прибежище был еси нам в род и род.

Аз рех: Господи, помилуй мя, исцели душу мою, яко согреших Тебе.

Господи, к Тебе прибегох, научи мя творити волю Твою,

яко Ты еси Бог мой, яко у Тебе источник живота;

во свете Твоем узрим свет.

Пробави милость Твою ведущим Тя.

Святой Боже, Святой крепкий, Святой безсмертный, помилуй нас.

Слава Отцу и Сыну и Святому Духу, и ныне и присно, и во веки веков. Аминь.

Святой безсмертный, помилуй нас.

Святой Боже, Святой крепкий,

Святой безсмертный, помилуй нас.

Blessed art Thou, O Lord, God of our fathers, and praised and glorified is Thy name forever.

Amen.

Let Thy mercy, O Lord, be upon us, as we have set our hope on Thee.

Blessed art Thou, O Lord,

teach me Thy statutes.

Blessed art Thou, O Lord,

teach me Thy statutes.

Lord, Thou has been our refuge

from generation to generation.

I said: Lord, have mercy on me,

heal my soul, for I have sinned against Thee.

Lord, I flee to Thee,

teach me to do Thy will,

for Thou art my God;

for with Thee is the fountain of life,

and in Thy light we shall see light.

Continue Thy mercy on those who know Thee.

Holy God, Holy Mighty,

Holy Immortal, have mercy on us.

Glory to the Father, and to the Son, and to the

Holy Spirit,

both now and ever and unto ages of ages.

Amen.

Holy Immortal, have mercy on us.

Holy God, Holy Mighty,

Holy Immortal, have mercy on us.

13 № 13
Днесь спасение миру бысть,
поем Воскресшему из гроба
и Начальнику жизни наша;
разрушив бо смертью смерть,
победу даде нам и велию милость.

14 № 14
Воскрес из гроба
и узы растерзал еси ада,
разрушил еси осуждение смерти,
Господи,
вся от сетей врага избавивый,
явивый же себе апостолом Твоим,
послал еси я на проповедь,
и теми мир Твой подал
еси вселенней,
едине Многомилостиве.

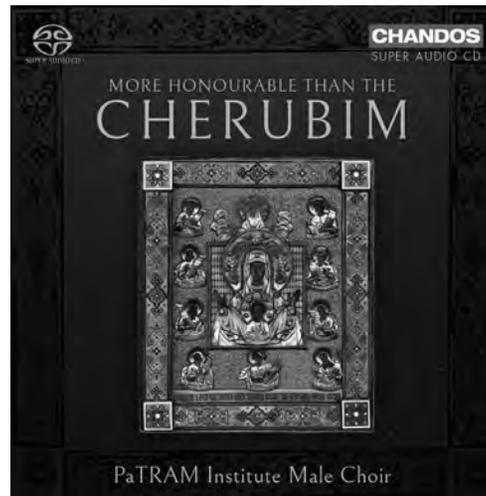
15 № 15
Взбранной воеводе победительная,
яко избавльшеся от злых,
благодарственная восписуем Ти раби
Твои,
Богородице;
но яко имущая державу непобедимую,
от всяких нас бед свободи,
да зовем Ти:
'Радуйся, Невесто Неневестная.'

No. 13
Today salvation has come to the world.
Let us sing to Him who rose from the dead,
the Author of our life.
Having destroyed death by death,
He has given us the victory and great mercy.

No. 14
Thou didst arise from the tomb
and burst the bonds of Hades!
Thou didst destroy the condemnation of
death, O Lord,
releasing all mankind from the snares of the
enemy!
Thou didst show Thyself to Thine apostles,
and didst send them forth to proclaim Thee;
and through them Thou didst grant
Thy peace to the world,
O Thou, who art plenteous in mercy!

No. 15
To Thee, the victorious Leader of triumphant
hosts,
we Thy servants, delivered from evil,
offer hymns of thanksgiving,
O Theotokos!
Since Thou dost possess invincible might,
set us free from all calamities,
so that we may cry to Thee:
'Rejoice, O unwedded Bride!'

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Chandos Records Ltd, Chandos House, 1 Commerce Park, Commerce Way, Colchester, Essex CO2 8HX, UK.
E-mail: enquiries@chandos.net Telephone: + 44 (0)1206 225 200 Fax: + 44 (0)1206 225 201



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Chandos 24-bit / 96 kHz recording

The Chandos policy of being at the forefront of technology is now further advanced by the use of 24-bit / 96 kHz recording. In order to reproduce the original waveform as closely as possible we use 24-bit, as it has a dynamic range that is up to 48 dB greater and up to 256 times the resolution of standard 16-bit recordings. Recording at the 44.1 kHz sample rate, the highest frequencies generated will be around 22 kHz. That is 2 kHz higher than can be heard by the typical human with excellent hearing. However, we use the 96 kHz sample rate, which will translate into the potentially highest frequency of 48 kHz. The theory is that, even though we do not hear it, audio energy exists, and it has an effect on the lower frequencies which we do hear, the higher sample rate thereby reproducing a better sound.

A **Hybrid SA-CD** is made up of two separate layers, one carries the normal CD information and the other carries the SA-CD information. This hybrid SA-CD can be played on most standard CD players, but will only play normal stereo. It can also be played on an SA-CD player reproducing the stereo or multi-channel DSD layer as appropriate.

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Мы выражаем искреннюю благодарность архимандриту Роману (Красовскому), начальнику Русской Духовной Миссии в Иерусалиме, за его неизменную поддержку и теплое гостеприимство и помощь *PaTRAM* в реализации этого знакового музыкального проекта. Мы также выражаем глубокую признательность Высокопреосвященнейшему митрополиту Николаю, Первоиерарху Русской Православной Церкви Заграницей, и епископу Сиэтлийскому Феодосию, которые сопровождали наш хор на Святую Землю, служили архиерейские Литургии в святых местах Иерусалима и Вифлеема при нашем хоровом пении, служили нашими духовными отцами во время паломничества к колыбели Христианства. Мы также выражаем особую благодарность игуменье Варваре и сестрам Вознесенского женского монастыря на Елеонской горе, отцу Роману и матушке Ольге Гультяевым, руководителям проектов в Израиле, игуменье Елисавете из монастыря святой равноапостольной Марии Магдалины в Гефсимании, матери Марии из Православной школы в Вифании и Фонду Семьи Лукьяновых за их щедрую финансовую поддержку.

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Executive producer, Chandos / Исполнительный продюсер фирмы "Chandos" Ralph
Couzens / Ралф Казенс

Executive producers / Исполнительные продюсеры Alexis and Katya Lukianov / Алексей и
Катя Лукьяновы

Recording producer / Продюсер Blanton Alsbaugh / Блантон Алспау

Sound engineers / Звукорежиссеры John Newton and Brandon Johnson / Джон Ньютон и
Брандон Джонсон

Mixing and mastering / Мастеринг и сведение Mark Donahue / Марк Донахью

Artistic consultants / Художественный консультант Elias Dubelsten and Allan Haggard / Илья
Дубельштейн и Алэн Хейгар

Male choir arrangements / Автор аранжировок для мужского хора Dmitrii Lazarev and
Benedict Sheehan / Дмитрий Лазарев и Бенедикт Шиан

Associate executive producers / Исполнительные продюсеры-партнеры Adam Azzara,
George Babitsch, Dr Andrew Cannestra, and Gregory Soufleris / Адам Азара, Георгий Бабич,
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Front cover Photograph of St Mary Magdalene Russian Orthodox Church, Garden of Gethsemane, Mount of Olives, Jerusalem, view from the West, by Dejan Gilesky / Adobe Stock Photo. Note on the crosses: The crucified Christ was facing the East. So the crosses on the church in Gethsemane were made, as Christ was, facing the East. The Good Thief was on his right, hence the lower bar points up toward the right.

Back cover Photograph of Ekaterina Antonenko © Live from London

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SERGE RACHMANINOFF (1873–1943)

1-15 **All-night Vigil, Op. 37** (1915)
Individual hymns arranged for male choir
by Benedict Sheehan (b. 1980), Dmitrii Lazarev (b. 1980),
and Alexander Gretchaninoff (1864–1956)

TT 70:13

Igor Morozov tenor
Evgeny Kachurovsky baritone
Alexis V. Lukianov octavist

PaTRAM Institute Male Choir
Ekaterina Antonenko

PaTRAM Institute Male Choir / Antonenko

RACHMANINOFF: ALL-NIGHT VIGIL

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