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MAXIMILIAN STEINBERG PASSION WEEK

CAPPELLA ROMANA

ALEXANDER LINGAS



Maximilian Steinberg: *Passion Week*, Opus 13
WORLD PREMIERE RECORDING
Nikolai Rimsky-Korsakov: Chants for Holy Week



Maximilian Steinberg (1883-1946) *Passion Week* Op. 13
based on Early Russian Chants for large mixed choir a cappella (1923)

Максимилиан Штейнберг (1883-1946) *Страстная седмица*
древних распевов для большого смешанного хора а cappella, соч. 13 (1923)

World Premiere Recording

From the "Bridegroom" Orthros of Great Monday to Great Wednesday

- | | | |
|---|----------------------------------------------------------------------------|------|
| 1 | Аллилуя / Alleluia (Znamenny chant) | 2:09 |
| | <i>Soloist: Adam Steele (bass), celebrant</i> | |
| 2 | Troparion: Се Жених грядет / Behold, the Bridegroom comes (Znamenny chant) | 2:52 |
| 3 | Exaposteilarion: Чертог Твой / Your bridal chamber (Kievan chant) | 4:29 |
| | <i>Soloist: Mark Powell (baritone)</i> | |

From the Orthros of Great Thursday

- | | | |
|---|--------------------------------------------------------------------------------|------|
| 4 | Troparion: Егда славнии ученицы / When the glorious disciples (Znamenny chant) | 4:29 |
| | <i>Soloist: Kerry McCarthy (alto)</i> | |
| 5 | Canon, Ode 9, Heirmos: Странствия Владычня / Come believers (Znamenny chant) | 3:08 |
| | <i>Soloist: Catherine van der Salm (soprano)</i> | |

From the Vespertal Divine Liturgy of Great Thursday

- | | | |
|---|-------------------------------------------------------------------------------------------------------|------|
| 6 | Great Entrance and Communion Chant: Вечери Твоея тайныя /
Of your mystical supper (Znamenny chant) | 4:40 |
|---|-------------------------------------------------------------------------------------------------------|------|

From the Vespers of Great Friday and Orthros of Great Saturday

- | | | |
|---|------------------------------------------------------------------------------------|------|
| 7 | Troparion: Благообразный Иосиф / The noble Joseph [of Arimathea] (Bulgarian chant) | 4:38 |
|---|------------------------------------------------------------------------------------|------|

From the Passion Orthros of Great Friday

- | | | |
|---|-------------------------------------------------------------------------------------------------|------|
| 8 | Exaposteilarion: Разбойника благоразумнаго / The Wise Thief (original composition) | 2:43 |
| | <i>Trio: Catherine van der Salm (soprano), Rebekah Gilmore (soprano), Kerry McCarthy (alto)</i> | |
| | <i>Soloist: Joseph Michael Muir (tenor)</i> | |

From the Orthros of Great Saturday

- 9 Canon, Ode 9, Heirmos: Не рыдай Мене, Мати / Do not weep for Me, Mother (Znamenny chant) 2:44
Soloist: Leslie Green (tenor)

From the Vespers of Great Saturday (the Ancient Paschal Vigil)

- 10 Воскресни, Боже / Arise, O God 6:14
Soloists: Theodor Dumitrescu (bass), Rebekah Gilmore (soprano)
- 11 Great Entrance Chant: Да молчит всякая плоть / Let all mortal flesh keep silence 8:27
(Znamenny chant)
Soloist: Jo Routh (alto)

47:04



Nikolai Rimsky-Korsakov (1844-1908) Chant Arrangements for Holy Week
Николай Римский-Корсаков (1844-1908) Духовно-музыкальные переложения из Страстной Седмицы

From the "Bridegroom" Orthros of Great Monday to Great Wednesday

- 12 Аллилуя / Alleluia 2:11
Soloist: Alexander Lingas (tenor), celebrant
- 13 Troparion: Се Жених грядет / Behold, the Bridegroom comes 3:06
- 14 Ехипостеларion: Чептор Твой / Your bridal chamber 2:03
Soloist: Joseph Michael Muir (tenor)

From the Orthros of Great Saturday

- 15 Canon, Ode 9, Heirmos: Не рыдай Мене, Мати / Do not weep for Me, Mother 1:58

From the Vespers of Great Saturday (the Ancient Paschal Vigil)

- 16 Great Entrance Chant: Да молчит всякая плоть / Let all mortal flesh keep silence 5:13
*Soloists: LeaAnne DenBeste (soprano), Jo Routh (alto),
Leslie Green (tenor), Theodor Dumitrescu (bass)*

14:43

TOTAL TIME 61:57



CAPPELLA ROMANA

Alexander Lingas, founder and artistic director

SOPRANO

LeaAnne DenBeste
Rebekah Gilmore
Maria Karlin
Stephanie Kramer
Margaret Lingas
Catherine van der Salm

ALTO

Laura Beckel Thoreson
Kristen Buhler
Renée Favand-See
Susan Hale
Kerry McCarthy
Jo Routh

TENOR

Blake Applegate
Chris Engbretson
Tim Galloway
Leslie Green
Michael Hilton
Joseph Michael Muir

BASS

Gustave Blazek
Theodor Dumitrescu
Benjamin Kinkley
David Krueger
Patrick McDonough
Mark Powell
Adam Steele
David Stutz



Historians of Orthodox Christianity have charted the emergence of a “Russian Religious Renaissance” out of the so-called “Silver Age” of Russia, the culturally fruitful but politically turbulent decades immediately prior to the Bolshevik takeover in 1917. This movement encompassed a broad range of efforts aimed at various forms of spiritual, ecclesial, cultural, and national renewal within the traditions of Slavic Orthodoxy. Overlapping with such other contemporary cultural phenomena as pan-Slavism, the Russian Religious Renaissance was advanced by intellectuals and artists who made creative and often eclectic use of diverse ancient and modern sources. Many of them placed the recovery of the roots of Russian culture and/or Eastern Orthodoxy at the forefront of their agendas even, as Paul Gavrilyuk (2013) and other scholars are now beginning to show, as they drew openly or surreptitiously on German idealism and other expressions of contemporary Western European culture. Following the imposition of Soviet Communism in Russia, continued work along these lines soon became possible only in exile.

The analogue to the Russian Religious Renaissance in the field of sacred music was the “New Direction”

in Russian Orthodox liturgical music, the best-known product of which is the *All-Night Vigil*, Opus 37 by Sergei Rachmaninoff (1873–1943). The course of the New Direction was set during the late nineteenth and early twentieth centuries by an influential and productive group of Russian Orthodox churchmen, composers, and conductors who turned away from the Italian and German styles of polyphonic choral music that had developed in Russian Orthodoxy since the reign of Catherine the Great (1762 until her death in 1796). Instead, they found inspiration for the creative renewal of church music in Slavonic monophonic chant and native traditions of polyphonic singing, both historic and living, thereby forming a movement that Vladimir Morosan (1994) has called the “New Russian Choral School.”

Despite their professions of musical nationalism and religious Orthodoxy, in their church music the advocates of the New Direction proved to be as eclectic as their colleagues in theology and religious philosophy. In works of the New Russian Choral School one regularly finds seemingly contradictory styles reconciled: traditional chant motives set to late Romantic harmonies, for example, or imitative counterpoint (the sixteenth-century Western style of part-writing then being revived in the Roman Catholic West by the Caeclian Movement with its exaltation of Italian Renaissance composer Giovanni Pierluigi da Palestrina), dissolving into polyphonic textures redolent of Russian folk music (or at least its

customary representation in contemporary Russian art music) in their parallelisms and open sonorities.

Accounts of the origins and progress of the New Direction have tended to emphasize the importance of developments in Moscow over those in the imperial capital of Saint Petersburg. The former begin with the seminal contributions of Peter Tchaikovsky (1840–93) and continue with the reformulation of the Moscow Synodal School of Church Music under the choral director Vasily Orlov (1856–1907) and the musicologist Stepan Smolensky (1848–1909). A younger generation of composers associated with the Synodal School including Rachmaninoff, Alexander Grechaninov (1864–1956), and Alexander Kastalsky (1856–1926) then bring the New Russian Choral School to its creative height in the decade before the 1917 revolution. Soon after the Bolshevik takeover the infrastructure for sacred music in Moscow was dismantled, leaving the pursuit of the New Direction to émigré musicians and scholars. In such narratives the musical importance of the appointment in 1883 of Mily Balakirev and Nikolai Rimsky-Korsakov to the posts of, respectively, Director and Assistant Director of the Imperial Court Capella in Saint Petersburg is minimized since only a handful of the works they composed for worship entered the repertoires of other choirs. In subsequent years the promotion of the music of the New Direction in Saint Petersburg was left to such ensembles as that of the Mariinsky Theatre and those conducted by Alexander Archangelsky, the Imperial Court Capella having entered into a decline from which

even Smolensky could not rescue it during his brief tenure as its Director (1901–3).

Scholarship published over the last two decades, however, has led to a needed reassessment of contributions made by musicians based in the Tsarist capital to the development and dissemination of the work of the New Russian Choral School. Marina Rakhmanova has argued convincingly that Rimsky-Korsakov's legacy of forty sacred works has been underrated and is in fact "comparable to that of his contemporary" Tchaikovsky (1999, xxi). Pauline Fairclough (2012, 73–75) has shown how Mikhail Klimov, a graduate of the Moscow Synodal School who became an assistant conductor of the Imperial Court Capella in 1902 and then served as its Principal Conductor from 1913 to 1935 (during which its name changed repeatedly), strove to pursue the agenda of the New Direction into the early Soviet period. During the years 1919–21, when the Moscow Synodal School was being dismantled, Klimov actually increased the amount of Russian sacred music performed by his ensemble. It was only from 1922 that Klimov was required to submit his programs for state approval, a demand that heralded escalating restrictions on the singing of Russian religious music that culminated in 1928 when the Capella was finally forced to cease its annual performances of Rachmaninoff's *Vigil*, the last Orthodox liturgical item in its repertoire. Finally, through a series of studies published between 2005 and 2012, Oksana Lukonina has drawn attention to the little-known fact that Maximilian Steinberg, a composer who figures nowhere in the standard

histories of Russian liturgical music, completed in Petrograd (as Saint Petersburg was then known) during the early years of Communist rule a sacred masterpiece that matches the best work of the New Russian Choral School in its scale, technique, and inspiration.

Passion Week, Opus 13 by Maximilian Steinberg

Maximilian Oseyevich Steinberg was born in 1883 in the Lithuanian city of Vilnius, at that time a part of the Russian Empire. Raised in a cultured Jewish family, he moved to Saint Petersburg to continue his education in both science and music, enrolling simultaneously in the Faculty of Natural Sciences at the University of Saint Petersburg and at the Conservatory. At the latter he studied under illustrious teachers including Rimsky-Korsakov, who welcomed him (along with his classmate Igor Stravinsky) into the social circles of his family. Steinberg soon became a trusted assistant to Rimsky-Korsakov, traveling with him to Paris in April 1907 for the *Saison Russe* organized by Sergei Diaghilev and, a few days before Rimsky-Korsakov's death in June 1908, marrying his daughter Nadezhda Nikolaevna in the Orthodox Church (an act that would have required Steinberg to be baptized a Christian). Unlike Stravinsky, after the advent

of Communism, Steinberg decided to remain in Russia, where he had a long and illustrious career as a composer and served in a variety of leadership roles at what eventually became the Leningrad Conservatory, dying in that city in 1946.

Although Steinberg composed no liturgical music when the New Russian Choral School was at its apogee, during the politically turbulent second decade of the twentieth century he turned toward symbolism and mysticism with settings of Maeterlinck and Byron (respectively, incidental music for *Princess Maleine*, Op. 11 and the “opera-mystery” *Heaven and Earth*, Op. 12, both of 1916). Only in 1921, when Klimov and his ensemble (by then renamed the Petrograd People's Choral Academy) were still performing Slavonic chant



In the living room of Nikolai Rimsky-Korsakov, L-R: Igor Stravinsky, Nikolai Rimsky-Korsakov, his daughter Nadezhda Rimsky-Korsakova, her fiancé Maximilian Steinberg, and Ekaterina Stravinsky, Stravinsky's first wife, in 1908, shortly before the death of Nikolai Rimsky-Korsakov.

and a broad range of Russian sacred choral music, did Steinberg commence writing his *Passion Week* (*Страстная Седмица*), Opus 13, completing it on 15 November 1923. A musically sophisticated setting of hymns in the Church Slavonic language from the services of Holy Week—for a chorus divided at times into twelve parts—Steinberg's Opus 13 is indebted for its form to an earlier *Passion Week*, Opus 58 by Grechaninov that was first performed in 1912. Both works begin their narratives shortly after the arrival of Jesus in Jerusalem with chants sung in the Byzantine rite during the first three days of Holy Week at matins, services of morning prayer in which Christ is likened to the bridegroom from the Parable of the Ten Virgins (Matthew 25: 1–13). They continue in a similar manner with selections from services celebrated later in Holy Week commemorating the betrayal and Passion of Jesus before concluding with the same two items from the Divine Liturgy of St. Basil celebrated on the eve of Easter Sunday: the psalm response “Arise, O God” and the Great Entrance hymn “Let all mortal flesh keep silence.” The former is sung instead of the usual Alleluia before a gospel reading announcing Christ's Resurrection, whereas the latter accompanies the solemn procession of the unconsecrated gifts of bread and wine from the table of their preparation to the altar, a liturgical action that Byzantine liturgical commentators interpreted also as a representation of the burial procession of Christ.

There are, however, significant differences between the two *Passion Weeks* in their design and use of source materials. Grechaninov had set several

generically penitential texts used throughout the period of Great Lent, but every text Steinberg selected is directly tied to the historical narrative of Holy Week, thereby tightening its focus on the Passion of Christ. Steinberg also adhered more closely to the musical ideals of Smolensky and Kastalsky by basing all but one movement of his Opus 13 directly on traditional chants, almost all of which are drawn from the foundational repertory of Russian church singing known as *Znamenny* chant. Using chant in this manner helped Steinberg to endow his own *Passion Week* with comparative objectivity as he tempered the sonic luxuriance of late Romantic harmonies with open sonorities mildly spiced with diatonic dissonance and occasional passages of imitative counterpoint.

On 12 December 1923, less than a month after he had completed his Opus 13, Steinberg wrote in his diary that

Today I learned from Klimov that all sacred music has been banned, with the exception of two classic works. That means there is no hope of hearing *Passion Week*...new values are not created, while the old are humiliated.¹

Lacking viable alternatives at home for its performance and publication, Steinberg turned west and, probably as a result of an agreement

1 Notebook of M. Steinberg No. 6 (RUS-SPit., Steinberg Archive, fond 28, op. 3, No. 871), partially cited in (Lukonina 2012), 83. The crucial opening statement identifying Klimov as the source of this unhappy news is from its transcription in (Dansker 1998) kindly relayed as noted above by Morosan and Rakhmanova.

made during a trip to France and Germany in 1925, the émigré firm of W. Bessel in Paris undertook the publication of his Opuses 12–15, a group of compositions that also included *Heaven and Earth* and song cycles setting texts by Rumi and Tagore. Around 1927, the year of Steinberg's last trip to Western Europe, Bessel released a trilingual edition of *Passion Week* that provided each choral number with its original Church Slavonic text, a fine Latin translation by Vsevolod Bakhtin, a classicist based at the Russian National Library in Leningrad, and a looser English translation by Robert Burness, who had provided similar translations for Russian works by Stravinsky and others.

Shortly after Steinberg's return to the Soviet Union a fierce new wave of persecution was unleashed on the Russian Orthodox Church, leading in Leningrad to the arrests of intellectuals with religious interests including the same Vsevolod Bakhtin, who is today honored as a martyr by the Russian Orthodox Church. In this repressive climate Steinberg abandoned artistic engagement with subjects that ran counter to Stalinist ideology. Thus *Passion Week* became a nearly mythical forbidden work known only to a handful of musical insiders in Russia. For about a decade it fared somewhat better abroad, with French periodicals of the interwar period recording partial performances of *Passion Week* in its Latin translation.

Today the Parisian edition of *Passion Week* is extremely rare, but several copies made their way across the Atlantic into libraries and private hands. One such score came into the possession of Russian-

American conductor Igor Buketoff (1915–2001), the son of a Russian Orthodox priest and a lifelong champion of Russian and contemporary music. Buketoff's daughter Barbara Mouk relates that in the late 1990s her father, having sought for years without success to find an American choir capable of performing Steinberg's Opus 13, enlisted his niece Tamara (née Turkevich) Skvir and her husband, the Very Rev. Daniel Skvir of Princeton, New Jersey, to assist with this quest. The Skvirs, in turn, shared with me an electronic copy of the Bessel edition in the autumn of 2012 when I was attending the Orthodox Chapel of the Transfiguration at Princeton University. The generous support of an anonymous donor wishing to honor the Skvirs enabled the creation of a new edition of *Passion Week* by Musica Russica, what we believe to have been its world premiere performance by Cappella Romana on 11 April 2014 in Portland, Oregon, and the present recording by the same ensemble. In this way the hopes of Steinberg and Buketoff for choirs outside Russia to take up this work were finally fulfilled, rescuing this beautiful and profound sacred choral work from over 90 years of undeserved obscurity.

Chants for Holy Week by Nikolai Rimsky-Korsakov

The achievements of Rachmaninoff, Steinberg, and other composers of the mature New Russian Choral School were made possible by the pioneering work of Tchaikovsky and Rimsky-Korsakov in fashioning choral works from Slavonic chant. Best

known today as composers of lengthy works for the concert hall, both were essentially miniaturists in the field of chant-based liturgical music. Their elegant choral settings of chant melodies are for the most part modest in scale and harmonically simple, often being tinged with modal harmonies. Tchaikovsky offered his arrangements of chant in a single publication: the *All-Night Vigil*, Op. 52 of 1881 subtitled “An essay in harmonizing liturgical hymns.” Shortly thereafter Rimsky-Korsakov composed most of his twenty-two chant settings during his first two years as Assistant Director of the Imperial Court Capella (1883–84). A few of them were published alongside original compositions in 1886 in a slim volume of liturgical music that Rimsky-Korsakov later designated Opus 22-bis. Yet if one discounts any works offered without individual attribution in the collaborative setting of *The All-Night Vigil Based on Ancient Chants* (1888), a volume overseen by Balakirev but, according to Rimsky-Korsakov, actually completed by himself, Anatoly Liadov, Evstafy Azeyev, and Alexander Kopylov (Rakhmanova 1999, xxxiii), the majority of Rimsky-Korsakov’s chant settings remained unpublished during his lifetime, appearing only in a posthumous collection of 1914 edited by Azeyev.

To conclude the present disc, we offer five chant-based works from the 1886 and 1914 anthologies in which Rimsky-Korsakov sets liturgical texts for Holy Week that his son-in-law Steinberg later included in his *Passion Week*. Whereas Steinberg chose to base only one of his settings for the Bridegroom Matins of Holy Week on Kievan chant,

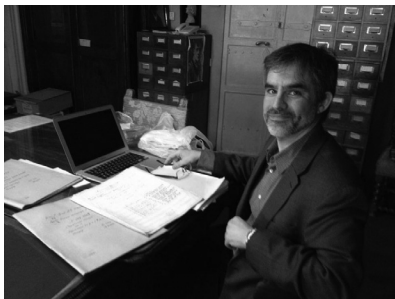
Rimsky-Korsakov employed the simpler melodies of this repertory for all three of his settings and also chose a Kievan melody over its more complex Znamenny counterpart for his choral arrangement of the Great Entrance chant for Holy Saturday “Let all mortal flesh keep silence.” Exploiting its repetitive periodic structure, Rimsky-Korsakov created alternations between soloists and chorus that recall contemporary approaches to the choral setting of Russian folk songs (Preobrazhensky 1924, 109–10). At the same time, as Rakhmanova (Morosan and Rakhmanova 1999, 312–13) notes, its patterns of call and response echo those between cantor and choir in traditional Orthodox liturgical practice. At all events, it is likely that the simplicity and elegance of these arrangements of Kievan chant contributed to their relative popularity. They were among the few liturgical works of Rimsky-Korsakov to have achieved immediate currency through public performances in Tsarist Moscow and Saint Petersburg and, in the case of the Bridegroom Matins chants, rapid publication in the 1886 collection. Today they occupy a secure place in the repertories of Russian parish and concert choirs (Plotnikova 2001).

Far less well known are Rimsky-Korsakov’s settings of Znamenny chants, represented on the present disc by his arrangement of the model stanza (heirmos) of the Ninth Ode of the Canon (a strophic form of hymn) for the matins of Holy Saturday. Employing the same melody later set by Steinberg as the ninth movement of his *Passion Week*, it was composed as the conclusion to a setting of all eight Holy Saturday

heirmoi published posthumously by Azeyev. Its text is attributed in most service books to Kosmas of Jerusalem (8th c.) but was actually, according to the Byzantine scholar Theodore Prodromos (12th c.), partially composed by the nun Kassia (9th c.). Originally created for performance as tropes to the Magnificat (Luke 1:46–55), the stanzas (*troparia*) of its Ninth Ode depict Christ speaking from the Cross to his Mother. Rimsky-Korsakov's musical technique for arranging the Znamenny melodies of the Holy Saturday kanon resembles his approach to Kievan chant, featuring parts moving in parallel motion and doublings of thirds in low registers. His use of such unusual scorings was inspired by his encounters with the partially improvised harmonized singing of Russian monks (Morosan and Rakhmanova 1999, 312–14).

—Alexander Lingas

Portions of these notes are derived from my introduction to the Musica Russica edition of Steinberg's Passion Week, Opus 13, to which the reader should refer for additional bibliography. I gratefully acknowledge the support of the following individuals and organizations: Father Daniel and Matushka Tamara Skvir; Barbara Mouk of the Clarion Society (Steven Fox, Artistic Director); the Center for Hellenic Studies of Princeton University (Dimitri Gondicas, director) for a Visiting Fellowship; the Stavros Niarchos Foundation, for research leave from City University London during the academic year 2012–13; Dr. Irina Chudinova and Galina Kopytova who graciously facilitated my study of Steinberg's autograph scores at the Cabinet of Manuscripts of the Russian Institute of the History of Arts in Saint Petersburg; Professor Oksana Lukonina of the Volgograd Institute of Culture and Arts; Dr. Vladimir Morosan; Dr. Marina Rakhmanova; Mark Powell and Leslie Simmons of Cappella Romana; Bogdan Đaković; the Rev. Dr. Ivan Moody; and the anonymous donor who, in honor of Father and Matushka Skvir, generously supported my research in Saint Petersburg and the present recording.



Dr. Alexander Lingas at the Russian Institute of the History of Arts in Saint Petersburg, with the autograph manuscripts of Steinberg's *Passion Week*.



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Διάνυσμα

АЛНАДІА, АЛНАДІА,
ААЛНАДІА.

Стѣхъ ѿ: ѿ нощи оутренюетъ
 дѣхъ мой къ тебѣ бже: зане
 свѣтъ повелѣнїа твоѡ на
 земли.

Стіхъ Ё: Прѣвѣдѣ наѣчѣтеса
живѣщѣи на землѣ.

Стѣхъ ѿ: Зѣвистъ прїиметъ
люди ненакѣзанныѧ.

Стѣхъ ѿ: Приложѣ ѿмъ сѧ
гдѣ, приложѣ сѧ сѧбнымъ
землѣ.

ГѢ ЖЕНІХЪ ГРАДѢТЪ

Е ЖЕНИХЪ ГРАДЕТЪ ВЪ
ПОЛДНОЦН, И БЛЖЕНЪ РБЕЪ,
ЕГОЖЕ УВРАЩЕТЕЪ БДЛАЦА:
НЕДОУТОНИИ ЖЕ ПАКИ, ЕГОЖЕ

1 & 12

A ñilúiya, ñilúiya,
ñilúiya.

Stih 1: Ot noshchi útřeňuyet
dúh mój k Těbé Bóžhe: zaňé
svět pověleňiya Tvoýa na
zemlí.

Sťih 2: Právde nauchítešia
zhývúshchii na žemľi.

Stih 3: Závist přiiĕmet
liúdi ňenakázanniya.

Stih 4: Přilozhí ím zlá
Ghospodi, přilozhí zlá slávním
zemlí.

2 & 13

Š é Zheñih grîadét f
polúnoshchi, i blazhén ráb,
yegózhe obriáshchet bdiáshcha:
ñedostóin zhe páki, yegózhe

Alleluia (Znamenny chant)

Alleluia, alleluia,
alleluia.

Verse 1. From nightfall my spirit
is awake for You, O God, for
Your commands are light upon
the earth.

Verse 2. Learn justice, inhabitants of the earth.

Verse 3. Jealousy will seize an untaught people.

Verse 4. Bring evils upon them,
O Lord, bring evils upon them,
the glorious ones of the earth.

—Isaiah 26:9, 11, 15

Troparion:
Behold, the Bridegroom comes
(Znamenny chant)

Behold, the Bridegroom comes in the middle of the night, and blessed is that servant whom He finds watching; but

убѣрцѣтъ оубыблюща.
Блюди оубо дшѣ моѣ, не
снѡмъ ѡтпаготиѣа, да не
смертѣи предаѣа вѣдѣши, и
цѣрствѣа кнѣ зѣтѣборишиѣа,
но боспранѣи зовѣщи: сѣѣтъ,
сѣѣтъ, сѣѣтъ ѣи Бѡже,
Богородицею помилѡи насъ.

obřiašchcet univâyushcha.
Blüdi úbo dushé moyâ, ñe
snóm otiâgotisîa, da ñe
smérti předaná búdesîi, i
tsárstviya vñe zatvořishîsîa,
no vospřiañi zovúshchi: svîat,
svîat, svîat yeši Bózhe,
Bogoróditsevu pomíluy nás.

unworthy is the one whom He finds slothful. Take care then, my soul, not to be overcome with sleep, lest you be given up to death, and be shut out of the kingdom; but rouse yourself and cry: Holy, holy, holy are You, O God; through the Mother of God, have mercy on us.

Черто́гъ тво́й

3 & 14

Чертѣхъ твоѣхъ вѣждѹ
спасѣ мой
оукрашенныи, и ѡдежды
не ѣмамъ, да вѣнѹхъ бѣ оубѣ,
просвѣтити ѡдѣждѣи дѹши моеѹ
свѣтодѣлче, и спаси мѧ.

CHertóg Tvój vízhdu
Spáše moy
ukrashénniy, i oďézhdi
ně ímam, da vñídu v oň,
prosveťi oďeyãniye dushi moyeyã
Svetodávche, i spaší mñã.

Exaposteilarion:
Your bridal chamber

Your bridal chamber, O my Savior, I see all adorned, but I have no garment so that I may enter it. Make bright the mantle of my soul, O Giver of light, and save me!

’БҒДА СЛАВНІН ОҮЧЕНИЦЫ

4

Ѣгда славнѣи оученици на
оумокенѣи бѣху,
просвѣщѣхуся, тогда ѿсла
слохотнѣи сребролюбѣи
нездвокахъ умрачѣхуся,
и беззаконнымъ сдѣлахъ
тебѣ прѣднего сдѣто
прѣдѣлѣху. Еиждѣ имѣни
рачнѣтелю, еиѣхъ ради оудавленѣи

YEgdá slávňii ucheňitsí na
umověňii věčeři
prosvěshchahušia, togdá Iúda
zlochestiviy sřebrolúbiyem
ňedúgovav omrachásheša,
i bezzakónnim sudiyám
Těbė právednago sudiyú
predáyet. Vízhd iménii
rachitělyu, síh rádi udavěniye

Orthros of Great Thursday

**Troparion: When the glorious
disciples (Znamenny chant)**

When the glorious disciples were enlightened at the washing of the feet, then Judas the ungodly was stricken and darkened with the love of money; and to lawless judges he delivered You, the just judge. O lover of money, look upon him who for its sake hanged himself; flee from

о̀употре́бѣвша! бѣжѣи несы́тѣѣ
ду́ши, о́учи́телю тако́ѣѣ
дѣрзѣи́ша : ѿже ѿ брѣхъ
благѣи, Го́споди сла́ва тебѣ.

upotřebívsha! Běží nesítīya
dushi, učitel'yu takováya
ďerzúvshīya: izhe o fšeh
blagiy, Ghospodi sláva tebé.

the insatiable soul, which dared
such things against the Teacher.
O You who are good to all, Lord,
glory to You.

Странствѣѣ Влады́чна

5

Пѣснь ѿ. Ирмосъ:

Странствѣѣ Влады́чна, ѿ
безсмертныѣ трапѣзы на
гори́чѣмъ мѣстѣ, вы́сокии
о́умы, вѣ́рнии прѣидѣте
насла́димѣѣ, возше́дша сло́ва,
ѿ сло́ва наущи́шѣѣѣ, ѣго́же
велича́емѣѣ.

Ěsň 9. Irmós:

Stránstviya Vladichnā, i
bēsmtértnīya trapézi na
gorīēm mēste, visókimi
umí, věrnii přiidite
nasladīmšīa, vozshédsha slóva,
ot Slóva nauchíšhešīa, yegózhe
vělicháyem.

Come believers
(Znamenny chant)

Ode 9, Eirmos:

Come believers, let us enjoy
the Master's welcome and
the immortal table in the upper
place, with minds raised high,
having learned a transcendent
word from the Word, whom we
magnify.

Вѣ́чери твоѣѣ тайныѣѣ

6

Вѣ́чери твоѣѣ тайныѣѣ днѣѣѣ,
сы́не Божіѣѣ, прича́стника
мѣ прѣимѣ: не бо враго́мъ
твои́мъ тайнѣѣ повѣ́мѣѣ, ни
локза́нѣѣ ти да́мъ ѡ́къ Іуда,
но ѡ́къ разбо́йникъ испове́даю
тъѣ: помѣ́ни мѣ, Го́споди во
цѣ́ркви твоѣѣѣ.

Ťécheri Tvoyeyā táynīya dněš,
Síne Bózhīy, přichástníka
mīā přiiimī: ňe bó vragóm
Tvoím táynu povém, ňi
lobzániya Ťi dám ůko Iúda,
no ůko razbóyňnik ispovědayū
Ťiā: pomīāni mīā, Ghospodi vo
Tsárstvíi Tvoyém.

Vesperal Divine Liturgy
of Great Thursday

**Great Entrance and Commu-
nion Chant: Of Your mystical
supper (Znamenny chant)**

Of Your mystical Supper, Son
of God, receive me today as
a communicant; for I will not tell
of the Mystery to Your enemies;
I will not give You a kiss, like
Judas; but like the Thief I confess
You: Remember me, Lord, in
Your Kingdom.



Благоу́брáзньный Ё́уифъ

Благоу́брáзньный Ё́уифъ, съ
дрéва снѣмъ пречистое тѣло
твоѣ, плащаницею чистотоу
ѡбви́хъ, ѿ конáми во грóбѣ
новѣ покрѣхъ положи.

7

Blagoóbráznŭy Iósiť, s
dřeva sném přechístoye Tělo
Tvoyé, plashchañitseyû chístoyû
obvín, i voñiāmŭi vo gróbe
nóve pokrív polozhí.

Разбóйника блáгоразúмнаго

Разбóйника блáгоразúмнаго,
ко ё́диноу ча́сѣ ра́вни
сподóбихъ ё́си, Гóсподи, ѿ менѣ
дрéвомъ крѣстнымъ просвѣти,
ѿ спасѣ ма.

8

Razbóyńika blagorazúmnago,
vo yedínom cháse ráveñi
spodóbil yeší, Ghóspodi, i meñé
dřevom křestním prosveťi,
i spaší mŭa.

Не рыда́й менѣ Мláги

Пѣснь ѿ. Ирмós:

Не рыда́й менѣ Мláги,
зрѣ́щи во грóбѣ, ё́гоже
во чрѣ́вѣ безъ сѣ́мене зачалá

9 & 15

Ěsň 9. Irμός:

Ne řidáy Meñe Máti,
zřŭshchi vo gróbe, yegózhe
vo chřěve bez sěmeñe zachalá

Vespers of Great Friday and Orthros of Great Saturday

Troparion: The noble Joseph [of Arimathea] (Bulgarian chant)

The noble Joseph, taking
down Your most pure Body
from the Tree, wrapped it in a
clean shroud with sweet spices
and laid it for burial in a new
grave.

Passion Orthros of Great Friday

Exapostelarian: The Wise Thief

O Lord, who in a single
moment made the wise
thief worthy of Paradise, so by
the tree of the Cross enlighten
and save me.

Orthros of Great Saturday

Do not weep for Me, Mother (Znamenny chant)

Ode 9, Heirmos:

Do not weep for Me, Mother,
as you see in a tomb the
Son whom you conceived in your

Ѹи Сѳина: востѳнѳи бо ѳ
проглаголаеѳа ѳ востнеѳи бо
славою, непрестѳннѳи ѳкѳ
Богѳ, вѳкрою ѳ любовію тѳ
величѳиѳиѳа.

yeší Sína: vostánu bo i
proslávľiúšia i vozňesú so
slávoyu, nepřestáno yáko
Bóg, věroyu i ľubóviyu tíá
vělicháyushchiya.

womb without seed; for I shall
arise and be glorified, and I shall
as God exalt in glory without
ceasing those who with faith and
love magnify you.

*Vespers of Great Saturday
(the Ancient Paschal Vigil)*

Воскресни́ Бóже

Роскресни́ Бо́же, суди́ землѣ,
я́ко ты́ наслѣдши́ во
всѣхъ ѡбъѣщѣхъ :

10

Voskřesní Bózhe, suďĩ žemľĩ,
yáko Tĩ nasľédishĩ vo
fšéh yázítseh:

Arise, O God

Arise, O God, judge the earth; for You shall have an inheritance among the nations.

Στίχη :

Христѡсъ нѡваа пѣхѡ,
живѡжертвеннаа жѣртѡа,
ѡгнецъ Бѡжій взѣмлай грѣхѡ
мїра.

S̃ihi:

Hristós nóvayā Pás'ha,
zhīvozhtvĕnnayā zhĕrtva,
Ágĕnets Bózhĭy vžémĭlay gřehí
míra.

Verses (Megalyrnaria)

Christ is the new Passover, the living sacrificial victim, the Lamb of God, who takes away the sin of the world.

Течіаху жєнѣ возбѣстїти
апостолѣмъ : дерзайте ѿбо
и возопїйте, ѡако возкресе
Господь.

Techáhu zhení vozvěstíí
apóstolom: đerzáyťe úbo
i vozopiťe, yako voskrěše
Ghospód.

The women were running to proclaim to the Apostles: Be bold therefore and exclaim, for the Lord has risen.

Аггелъ копѣаше благодѣтѣи :
чѣстаѣ дѣво, рѣдѣи, и пакѣ
рекѣ, рѣдѣи : тѣой во бѣи
воскрѣсе тѣиенѣи ѿ грѣба.

Ángel vopiyáshe blagodátñey:
chístaya Dévo, ráduyshiá, i páki
řekú, ráduyshiá: tvóy bo Sín
voskrěše třidñěven ot gróba.

The Angel cried to her that is full of grace, "Pure Virgin, rejoice!, And again I say, Rejoice! For your Son has risen from the tomb on the third day."

ДѦ МОЛЧИ́ТЪ БѢ́КАА ПЛО́ТЬ

ДА МОЛЧИ́ТЪ БѢ́КАА ПЛО́ТЬ
ЧЕЛОВѢ́ЧА, Ѳ ДА СТОИ́ТЪ
СО СТРА́ХОМЪ Ѳ ТРѢ́ПОМЪ,
Ѳ НИЧТО́ЖЕ ЗЕМНО́Е ВЪ СЕБѢ
ДА ПОМЫШЛѢ́ЕТЪ: ЦА́рь БО
ЦА́РСТВУЮЩИХЪ, Ѳ ГОСПО́дь
ГОСПОДСТВУЮЩИХЪ, ПРИХО́ДЯЩЪ
ЗАКЛА́ТИСѦ Ѳ ДА́ТИСѦ ВЪ
СНѢ́ДЪ ВѢ́РНЫМЪ. ПРЕДХО́ДЯЩЪ
ЖЕ СЕМУ́ ЛИ́ЦЫ А́ГГЕЛЪСТІИ СО
БѢ́КАИМЪ НАЧА́ЛОМЪ Ѳ ВЛА́СТІЮ,
МНОГО́ЧИ́ТІИ ХЕРУВІ́МЪ, Ѳ
ШЕСТОКРІ́ЛАТІИ СЕРАФІ́МЪ, ЛИ́ЦА
ЗАКРІ́ВАЮЩЕ, Ѳ ВОПИ́ЮЩЕ
ПѢ́СНЬ: АЛІЛУ́ІА, АЛІЛУ́ІА,
АЛІЛУ́ІА.

11 & 16

Да molchít fsiřakaya plóť
chelověcha, i da stoít
so stráhom i třépetom,
i ničtózhe žemnýe f sebe
da pomishliāyet: Tsār bo
tsárstvuyushchiĥ, i Ghospód
ghóspodstvuyushchiĥ, pñhódit
zaklátišia i dátišia f
snéd věrnīm. Předhódiat
zhe šemú litsi Ángelstii so
fšiřakim Nachálom i Vlástiŭ,
mnogoóchítii Heruvími, i
shestokríláii Šerafími, litsa
zakríváyushche, i vopiyushche
pěsň: Allilúiya, Allilúiya,
Allilúiya.

**Great Entrance Chant: Let
all mortal flesh keep silence
(Znamenny chant)**

Let all mortal flesh keep
silence, and stand with
fear and trembling, and take
no thought for any earthly
thing; for the King of kings
and Lord of lords comes to
be slain and given as food
for the faithful. Before him
go the choirs of Angels,
with every Principality
and Power; the many-eyed
Cherubim and the six-
winged Seraphim covering
their faces and crying out
the hymn: Alleluia, Alleluia,
Alleluia.





Cappella Romana

Its performances “like jeweled light flooding the space” (*Los Angeles Times*), **Cappella Romana** is a vocal chamber ensemble dedicated to combining passion with scholarship in its exploration of the musical traditions of the Christian East and West, with emphasis on early and contemporary music. Founded in 1991, Cappella Romana’s name refers to the medieval Greek concept of the Roman

oikoumene (inhabited world), which embraced Rome and Western Europe, as well as the Byzantine Empire of Constantinople (“New Rome”) and its Slavic commonwealth.

Flexible in size and configuration according to the demands of the repertory, Cappella Romana is based in the Pacific Northwest of the United States of America, where it presents annual concert series in Portland, Oregon, and Seattle, Washington. It

regularly tours in Europe and North America, having appeared at venues including the Metropolitan Museum of Art, Trinity Wall Street and Music Before 1800 in New York, the J. Paul Getty Center in Los Angeles, St. Paul's Cathedral in London, the Pontificio Istituto Orientale in Rome, the Sacred Music Festival of Patmos, the University of Oxford, Princeton University, and Yale University.

Cappella Romana has released over twenty compact discs, including recent releases *Good Friday in Jerusalem*; *Tikey Zes: Divine Liturgy; A Time for Life* by Robert Kyr; and *Arctic Light: Finnish Orthodox Music*. Other releases include *Mt. Sinai: Frontier of Byzantium*; *Epiphany: Medieval Byzantine Chant; Byzantium 330–1453* (the official companion CD to the Royal Academy of Arts Exhibition); *Byzantium in Rome: Medieval Byzantine Chant from Grottaferata*; *The Fall of Constantinople*, Richard Toensing; *Kontakion on the Nativity of Christ*; *Peter Michaelides: The Divine Liturgy of St. John Chrysostom*; *The Divine Liturgy in English: The Complete Service in Byzantine Chant*; and more. Forthcoming recordings include Greek and Latin music from medieval Cyprus, medieval Byzantine chant from the Great Church of Christ at Hagia Sophia in Constantinople, and select choral works of Michael Adamis.

In 2010 it became a participant in the research project “Icons of Sound: Aesthetics and Acoustics of Hagia Sophia, Istanbul,” a collaboration between the Center for Computer Research in Music and Acoustics and the Department of Art & Art History at Stanford University, where the ensemble also performed in 2013 and will return in 2016-17.

Alexander Lingas, artistic director

Alexander Lingas, founding artistic director of Cappella Romana, is a Reader in Music at City University London and a Fellow of the University of Oxford's European Humanities Research Centre. He received his Ph.D. in Historical Musicology from the University of British Columbia. His present work embraces not only historical study but also ethnography and performance. Formerly Assistant Professor of Music History at Arizona State University's School of Music, Dr. Lingas has also served as a lecturer and advisor for the Institute of Orthodox Christian Studies at the University of Cambridge. His awards include Fulbright and Onassis grants for musical studies with cantor Lycourgos Angelopoulos, the British Academy's Thank-Offering to Britain Fellowship, research leave supported by the Stavros Niarchos Foundation, and the St. Romanos the Melodist medallion of the National Forum for Greek Orthodox Church Musicians (USA). Having contributed articles to *The New Grove Dictionary of Music and Musicians*, and *The Oxford Handbook of Byzantine Studies*, Dr. Lingas is now completing two monographs: a study of Sunday Matins in the Rite of Hagia Sophia for Ashgate Publishing and a historical introduction to Byzantine Chant for Yale University Press.

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The N. A. Rimsky-Korsakov Saint Petersburg State Conservatory, c. 1900.

Dedicated to Igor Buketoff (1915-2001)
Вечная память Αιώνια ή μνήμη Memory eternal

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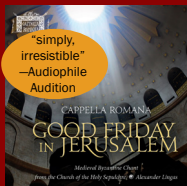
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at the Russian Institute of the History of Arts: Galina Kopytova. The N. A. Rimsky-Korsakov Saint Petersburg State Conservatory c. 1900: public domain.

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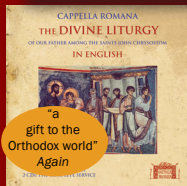
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The Very Rev. Daniel and Matushka Tamara Skvir



Good Friday in Jerusalem

Medieval Byzantine chant for commemorations of Great and Holy Friday in the Church of the Holy Sepulchre, invoking an elaborate stationary liturgy that encompassed the sacred Christian topography of the city of Jerusalem.



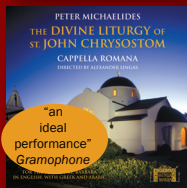
The Divine Liturgy in English in Byzantine Chant

The complete service on two CDs, featuring music drawn from the most authoritative traditions of Byzantine chanting. 40-page booklet with extensive essays on liturgy and Byzantine chant.



The Fall of Constantinople

Cappella Romana's critically acclaimed program of Byzantine chant and polyphony c. 1453 and motets by Guillaume Dufay explores the musical legacy of New Rome—caught between Latin West and Islamic East.



Michaelides: Divine Liturgy

This outstanding choral setting combines elements of Byzantine chant with modern neo-classicism to create unaccompanied liturgical music of uncommon elegance and spiritual depth.



Tikey Zes: The Divine

Liturgy for mixed choir with organ achieves a balance of splendor with restraint that is, in an inculturated and dignified musical idiom, thoroughly Byzantine. Frs. John Bakas and John Kariotakis sing the parts of the clergy.



Live in Greece: From Constantinople to California

Ancient Byzantine chants, encounters with Crusaders and Venetians, and music by Californians Frank Desby and his peers and Athenian composer Michael Adamis (1929–2013).



Arctic Light: Finnish

Orthodox Music Original works composed in Finnish in the 20th century that marry a shining Northern clarity of sound with a sonic richness clearly linked to the traditions of Russian choral singing. Directed by Ivan Moody.



Byzantium in Rome:

Medieval Byzantine Chant

Led by Ioannis Arvanitis, this 2-CD set bears witness to Constantinopolitan music from before the Latin conquest of 1204, as recorded at the Abbey of Grottaferrata near Rome (founded 1004).