

# Cal Performances Presents

---

Friday, October 26, 2007, 8pm  
First Congregational Church

## Russian Patriarchate Choir of Moscow

### Anatoly Grindenko, *director*

#### PROGRAM

Anonymous polyphony (16th century)	Call to Worship (from Psalm 94 [95])
Anonymous polyphony (17th century)	Introductory Psalm at Vespers (Psalm 103 [104])
Anonymous polyphony (18th century)	The First Kathisma (from Psalms 1, 2, and 3)
Anonymous chant with <i>ison</i> (16th century)	Sticheron from the Aposticha of Great and Holy Friday at Vespers
Anonymous demestvenny polyphony (16th century)	“Lord, I Call Upon Thee, Hear Me,” with Sticheron for the Nativity of Christ
	Anaphora (Eucharistic Canon)
	Hymn to the Mother of God
Dmitry Stepanovich Bortniansky (1751–1825)	We Praise Thee, O God ( <i>Te Deum laudamus</i> )

#### INTERMISSION

Serge Rachmaninoff (1873–1943)	From <i>Vespers</i> , Op. 37 (1915) 2. Bless the Lord, O My Soul (Introductory Psalm at Vespers, Psalm 103 [104]) 5. Lord, Now Lettest Thou Thy Servant Depart
Aleksandr Tikhonovich Grechaninov (1864–1956)	The Augmented Litany (Oleg Kovalev, <i>soloist</i> )
Piotr Goncharov (1888–1970)	Before Thy Cross We Bow Down
Songs of Old Russia	Legend of the Twelve Brigands Song of the Noble Regiment The Coach-Bell Clangs Monotonously Snow, It's Time for You to Melt (Cossack song)

*The Russian Patriarchate Choir's United States tour is produced by David Eden Productions, Ltd.*

*Support for the Russian Patriarchate Choir tour is provided by the Trust for Mutual Understanding.*

*Cal Performances' 2007–2008 Season is sponsored by Wells Fargo Bank.*

## Russian Patriarchate Choir of Moscow

The fall of Communism in Russia has brought about a resurgence of performance and scholarship in the area of early Russian Orthodox chant and sacred polyphony. No longer do musicologists have to risk their careers and reputation to investigate the ideologically suspect “music of the cult,” as did Maksim Brazhnikov (Leningrad University) and Nikolai Uspensky (Leningrad Theological Academy). No longer do conductors have to expend gargantuan amounts of energy simply to get performances of sacred musical settings past the ideological watchdogs, as did Alexander Yurlov (RSFSR Academic Choir) and Andrei Volkonsky (the “Madrigal” Ensemble). And while the greater bulk of choral performance today still focuses on reviving the sacred choral works of 19th- and 20th-century composers, a growing amount of attention is being directed to church music dating from before the year 1750. No other ensemble has done more in this area than the Russian Patriarchate Choir of Moscow under the direction of Anatoly Grindenko. To appreciate fully the magnitude of the Patriarchate Choir’s achievement, we must take a brief look at the historical development of Russian Orthodox church music, a vast and complex body of liturgical chant and poetry, from which the Choir draws the bulk of its repertoire.

The origins of liturgical singing as an art form, indeed, the beginnings of Russian art music, date from the conversion of Kievan Rus’ to the Byzantine form of Christianity, which took place in 988 A.D. under Prince Vladimir of Kiev. The story of how Vladimir settled on Orthodox Christianity as a religion for his people provides an important insight into the role the liturgical arts have played throughout Russia’s history. The envoys sent by the prince to investigate different religions duly reported on the beliefs and practices they encountered among the Christians, the Moslems, and the Jews. But when they entered the Great Church of the Holy Wisdom, the Hagia Sophia in Constantinople and beheld the splendor of Byzantine Orthodox worship—the chanting, the icons, the incense, all taking place within an immense architectural representation of the celestial dome—they “...*did not know whether they were*

*in heaven, or on earth. We only know that this is the place where God dwells among his people.*”

Developing within the domain of the church, sacred musical art in Kievan Rus’ adopted characteristics that by then had already become firmly established throughout the Eastern Christian world: (1) the musical element—chant—was deemed an essential rather than optional aspect of worship: “to worship” meant “to sing”; (2) it was exclusively vocal, allowing no musical instruments: since the singing was worship, and worship of necessity contained words, it could not be relegated to instrumental performance; and (3) it was performed largely in the people’s native language; in the case of the Slavs—Church Slavonic, the written form of which had been developed by the missionary brothers SS. Cyril and Methodius nearly a century before the baptism of Rus’. The musical element at worship was termed *penie*, literally “singing” or chant; the term *musikia* or *muzyka*, derived from Latin through the “Muses” of Greek mythology, did not enter the Russian lexicon until the late 16th century, when it came to refer exclusively to instrumental music. Only in the late 17th century was the term “music” applied to liturgical singing as well.

From Byzantium the Eastern Slavs received not only a rich and well-developed system of liturgical offices, but also a body of chant set down in a complex, ideographic notation, consisting of staffless neumes written above the text. Even before the baptism of Rus’, the chant melodies began to be adapted in Bulgaria to the specificities of the Slavonic language; the first clergy and singers who came to Kiev were Bulgarians. Changes in language brought with them changes in notation as well. Thus, while the musical notation of medieval Byzantine Chant, prior to the Fall of Constantinople in 1453, is decipherable, contemporary Russian notation is not; the earliest Russian chant notation that can be transcribed with any degree of accuracy dates from the early 17th century.

Even without being fully decipherable, early Russian manuscripts yield some information concerning the melodies they contain. At least two different styles of chant are apparent in manuscripts dating from the 11th through 14th centuries: a

# Program Notes

---

highly melismatic chant termed “kondakarian,” reserved for festal occasions, and a less elaborate, syllabic chant called “znamenny,” used for both festal and ferial days. Both types of chant appear to contain just one melodic line, although both kondakarian and znamenny manuscripts contain additional markings that, scholars have surmised, may indicate some manner of polyphonic performance.

While Western European medieval musicians were developing the art of polyphony, beginning with organum and culminating with the Renaissance motet, the Russian land was suffering the devastations of the Mongol invasions and the ensuing cultural and artistic collapse. Only with the defeat of the Tatars and the establishment of relative political stability under the newly emergent princes of Muscovy is there evidence of resumed artistic activity. In the 1460s, under Prince Ivan III, construction of the great Moscow cathedrals began, and a permanent corps of singers known as the Tsar’s Singing Clerics was established. (The latter would eventually become known as the Imperial Court Chapel.)

If one can speak of a musical “Renaissance” in Russia, it would be in the 16th century, during the lengthy reign of Prince Ivan IV, the Terrible (1530–1584). A school of chant composers had arisen in the northwestern city of Novgorod, which had escaped the Mongol invasions but not Ivan’s strivings for political unification. After Novgorod’s conquest, the chant composers—Fyodor Khristianin, Vassily and Savva Rogov, Ivan Nos, and others—were brought to Moscow, where they continued to compose hymns in honor of newly canonized Russian saints and to produce their own individual “interpretations” of traditional znamenny melodies. It is at this time that the first manuscripts appear displaying clear evidence of polyphony: while some liturgical chant books continue to have just one line of neumes above the text, others contain two and three such lines.

Early Russian polyphony comes in two distinctly different styles: “strochny” and “demestvenny”; in the strochny style, two or three parts move linearly in essentially the same rhythmic motion, forming triads with occasional dissonances—a type of non-functional harmony. In

demestvenny polyphony one of the parts typically is more rhythmically active than the others, creating a higher potential for dissonance.

The transcription of both strochny and demestvenny polyphony has presented scholars with considerable challenges: until refinements were made in the staffless neumatic notation in the 1600s, the neumes only indicated relative melodic motion, but not the absolute height of the pitch. Similarly, before the adoption of staff notation in the second half of the 17th century, Russian neumatic chant notation expressed no fixed mensural values. One can only imagine the difficulties of attempting to transcribe polyphony in which neither pitch nor duration are notated with absolute precision. The early attempts of scholars such as Victor Belyaev, Maksim Brazhnikov, and Nikolai Uspensky have taken on an element of “venerable canon,” and are sung as transcribed, despite their highly dissonant character. Other scholars, such as Irina Yefimova, have argued for the need to apply considerable adjustment and correction to the results of literal transcription in order to minimize the dissonance. Ultimately, it is only when the scholars’ efforts are tested in live performance (by such groups as the Moscow Patriarchate Choir) that further progress will be made in understanding the true nature of Russian medieval chant and polyphony.

Despite our imperfect present-day view, what emerges is a unique soundscape that musically expresses a prayerful and spiritual reality. The Orthodox liturgy has been called a “manifestation of the Kingdom of Heaven here on earth.” And just as the medieval Russian icon, with its reverse perspective, looks out at the viewer from *its* otherworldly vantage point, so the chant, both unison and polyphonic, presents the sacred words from a distinctly dispassionate and contemplative perspective. The *ison* or drone, featured prominently in Byzantine chant and in some renditions of Russian chant is regarded as a musical representation of eternity. Similarly, the dissonant clashes produced by overlapping fourths and fifths in strochny polyphony, have been likened to the rich overtones produced by Russian bells—also reminders of a heavenly, rather than earthly reality.

The medieval, theocentric Russian culture experienced a radical reorientation in the middle

of the 17th century, in the reign of Tsar Alexis Mikhailovich Romanov, a change that had vast effects upon the art of liturgical singing and music in general. Since the late 16th century, Orthodox church singing in Southwestern Rus' (Ukraine) had gradually adopted elements of Roman Catholic church music—harmonic part-singing according to the rules of Western harmony and a mensural staff notation, similar to Gregorian but employing five lines instead of four. Beginning in 1650, groups of church singers from Ukraine appeared in increasing numbers in Muscovy, where they were favorably received by the Tsar, the Patriarch, and influential courtiers and bishops. Within one or two generations, the euphonious “partesny” style of polyphony had all but replaced both the unison znamenny chant and indigenous strochny and demestvenny polyphony. The old chants, along with certain old liturgical rituals retreated to the far-flung Russian frontiers with the schismatic “Old Believers,” while the rest of Russia increasingly turned its face towards the West.

With the founding of St. Petersburg by Peter the Great and the suspension of the Russian Patriarchate, the westernization of Russian society and culture was set upon an irreversible course. Peter’s successors to the throne, Empresses Anna, Elizabeth, and Catherine, began the practice of inviting Italian *maestri di cappella* to preside over the musical life of the Imperial Court, which fast became the trend-setter for the rest of high society. Promising Russian musicians, such as Maxim Berezovsky and Dmitry Bortniansky, were sent to Italy to further their musical training. Under

Bortniansky’s leadership, the Imperial Court Chapel Choir attained such a high level of technical excellence that it became the envy of other European monarchs.

From this unique blending of ancient Russian chant traditions and Italian *bel canto* arose one of the greatest choral traditions in the world. The preeminence of the Imperial Chapel throughout most of the 19th century was supplanted in the last decade of the 19th and the first two decades of the 20th centuries by the Moscow Synodal Choir, which nurtured and inspired a glorious pleiade of composers from Kastalsky and Chesnokov to Gretchaninoff and Rachmaninoff. Seventy-five years of militant atheism merely diverted composers’ and conductors’ attention into the realm of secular music and folk music arrangements. With Communism out of the way, Russian choral artists have resumed their cultivation of their national choral heritage—both sacred and secular—with renewed fervor.

The music of tonight’s program is drawn in part from the vast repertory of anonymous chant-based works that arose during the flowering of compositional activity under Ivan the Terrible and his successors, and in part from compositions by latter-day composers, from Bortniansky to Rachmaninoff. It should be noted that, while the early works are presented in their original, male-chorus voicing, the composed works have all been arranged from their original mixed-chorus versions.

*Vladimir Morosan*

© 2007 *Musica Russica, Inc.*

## *Sightlines*

### **Russian Patriarchate Choir**

Friday, October 26, 7-7:30pm

First Congregational Church

Pre-performance conversation with artistic director Anatoly Grishenko and musicologist Victor Gavenda.

This *Sightlines* event is free to all ticket holders.

# Texts and Translations

---

## Call to Worship (from Psalm 94 [95])

Anonymous polyphony, 16th century

Amin'. Priidite, poklonimsia  
Tsarevi nashemu Bogu.  
Priidite, poklonimsia i pripadem  
Hristu Tsarevi nashemu Bogu.  
Priidite, poklonimsia i pripadem  
samomu Hristu Tsarevi i Bogu nashemu.  
Priidite, poklonimsia i pripadem Yemu.

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.

## Introductory Psalm at Vespers (Psalm 103 [104])

Anonymous polyphony (17th century)

Ghospodi Bozhe moy, vozvelichilsia yesi zelo.  
*Pripev:* Blagosloven yesi, Ghospodi!  
Tvoraiy Angelī Svoya duhi, i slugi  
Svoya plamen' ognenniy.  
Tvoraiy Angelī Svoya duhi, i slugi  
Svoya plamen' ognenniy.  
*Pripev:* Blagosloven yesi, Ghospodi!  
Yako vozvelichashasia dela Tvoya, Ghospodi;  
vsia premudrostiyu sotvoril yesi.  
Yako vozvelichashasia dela Tvoya, Ghospodi;  
vsia premudrostiyu sotvoril yesi.  
*Pripev:* Divna dela Tvoya, Ghospodi! Vsia  
premudrostiyu sotvoril yesi!  
Da ischeznut greshnitsi ot zemli, i bezzakonnitsi,  
yakozhe ne biti im.  
Da ischeznut greshnitsi ot zemli, i bezzakonnitsi,  
yakozhe ne biti im.  
Blagoslovi, dushe moya, Ghospoda.  
*Pripev:* Divna dela Tvoya, Ghospodi!  
Slava Ottsu, i Sīnu, i Sviatomu Duhu,  
i nine i prisno, i vo veki vekov. Amin'.  
*Pripev:* Slava Ti, Ghospodi, sotvorivshemu fsia!  
Alliluiya, alliluiya, alliluiya, slava Tebe, Bozhe! (3x)

O Lord my God, Thou hast become exceedingly glorious.  
*Refrain:* Blessed art Thou, O Lord!  
Thou makest Thine Angels spirits, and  
Thy ministers a flaming fire.  
Thou makest Thine Angels spirits, and  
Thy ministers a flaming fire.  
*Refrain:* Blessed art Thou, O Lord!  
How glorious are Thy works, O Lord;  
in wisdom hast Thou made all things.  
How manifold are Thy works, O Lord;  
in wisdom hast Thou made all things.  
*Refrain:* Glorious are Thy works, O Lord! In wisdom  
hast Thou made all things!  
May sinners disappear from the earth, and may the  
wicked be no more.  
May sinners disappear from the earth, and may the  
wicked be no more.  
Bless the Lord, O my soul.  
*Refrain:* Glorious are Thy works, O Lord!  
Glory to the Father, and to the Son, and to the Holy  
Spirit, now and ever, and unto ages of ages. Amen.  
*Refrain:* Glory to Thee, O Lord, Who hast created all!  
Alleluia, alleluia, alleluia, glory to Thee, O God! (3x)

## The First Kathisma (from Psalms 1, 2, and 3)

Anonymous polyphony (18th century)

Blazhen muzh, Alliluiya... izhe ne ide  
na sovet nechestivih.  
*Pripev:* Alliluiya (9x *posle kazhdogo stiha*)

Yako vest' Ghospod' put' pravednih i put'  
nechestivih pogibnet.  
*Pripev:* Alliluiya...

Rabotayte Ghospodevi so strahom, i raduytesia Yemu  
s trepetom.  
*Pripev:* Alliluiya...

Blessed is the man, Alleluia... who walks not  
in the counsel of the wicked.  
*Refrain:* Alleluia (9x *after each verse*)

For the Lord knows the way of the righteous,  
but the way of the wicked will perish.  
*Refrain:* Alleluia...

Serve the Lord with fear and rejoice in Him  
with trembling.  
*Refrain:* Alleluia...

# Texts and Translations

Voskresni, Ghospodi, spasi mia, Bozhe moy.  
*Priпев: Alliluiya...*

Ghospodne yesť spaseniyе i na liudeh Tvoih  
blagosloveniye Tvoye.  
*Priпев: Alliluiya...*

Slava Ottsu, i Sinu, i Sviatomu Duhu,  
i nіne i prisno, i vo vekі vekov. Amin'.  
*Priпев: Alliluiya...*

Arise, O Lord! Save me, O my God!  
*Refrain: Alleluia...*

Salvation is of the Lord; and Thy blessing is upon  
Thy people.  
*Refrain: Alleluia...*

Glory to the Father, and to the Son, and to the Holy  
Spirit, both now and ever and unto ages of ages. Amen.  
*Refrain: Alleluia...*

## Sticheron from the Aposticha of Great and Holy Friday at Vespers

Anonymous chant with *ison* (16th century)

This hymn corresponds to moment in the service when Christ's body is taken down from the Cross, and the Shroud (*plashchanitsa*) is brought out by the clergy from the altar and placed on the Tomb in the center of the church, amidst flowers and incense.

Tebe odeyuushchagosa svetom, yako rizoyu,  
snem Iosif s dreva s Nikodimom,  
i videv mertva, naga, nepogrebenna,  
blagoserdniy plas vospriim, ridaya, glagolashe:

“Uvī mne, sladsayshiy Iisuse!  
Egozhe vmale sontse, na Kreste visima uzrevsheye,  
mrakom oblagashesia,  
i zemlia strahom kolebashesia,  
i razdirashesia tserkovnaya zavesa;  
no se nіne vizhu Tia, mene radi  
voleyu podyemsha smert'.  
Kako pogrebu Tia, Bozhe moy?  
Ili kakoyu plashchanitseyu obviyu?  
Koimali rukama prikosnusia netlennomu Tvojemu telu?  
Ili kiya pesni vospoyu tvoyemu ishodu, Shchedre?”

Velichayu strasti Tvoja,  
pesnoslovliu i pogrebeniye Tvoye so voskreseniyem,  
zoviy: ‘Gospodi, slava Tebe!’”

## “Lord, I Call upon Thee, Hear Me,” with Sticheron for the Nativity of Christ

Anonymous demestvenny polyphony (16th century)

Ghospodi, vozzvah k Tebe, uslishi mia...  
Da ispravitsia molitva moyа, yako kadilo pred Toboyu,  
vozdeyaniye ruku moyeyu, zhertva vecherniaya.  
Ghospodu Iisusu rozhdshusia ot Sviatiya Desvi,  
prosvetishasia vsiacheskaya:

Thou, Who clothest Thyself with light as with a  
garment, wast taken down from the tree by Joseph,  
with Nicodemus; and as he gazed upon Thee dead,  
naked and unburied, he wept in tenderhearted  
compassion and lamented, saying:  
“Woe is me, my sweetest Jesus!  
A short while ago, the sun beheld Thee hanging on the  
cross, and it hid itself in darkness,  
and the earth quaked in fear at the sight,  
and the veil of the Temple was torn in two;  
lo, now I see Thee  
voluntarily endure death for my sake.  
How shall I bury Thee, O my God?  
Or with what linen shroud shall I wrap Thee?  
With what hands shall I touch Thy pure body?  
Or what songs shall I sing for Thy exodus,  
O merciful One?  
I extol Thy Passion!  
In song I glorify Thy Burial and Thy Resurrection,  
crying: ‘O Lord, glory to Thee!’”

Lord, I call to Thee, hear me...  
Let my prayer arise in Thy sight as incense,  
and let the lifting up of my hands be an evening sacrifice.  
When the Lord Jesus was born of the Holy Virgin,  
all creation was enlightened:

*please turn page quietly*

# Texts and Translations

---

pastirem bo sviriayushchim,  
i volhvom poklaniayushchimsia,  
angelom vospevayushchim,  
Irod miatiashesia,  
Yako Bog vo ploti yavisia,  
Spas dush nashih.

the shepherds abided in the fields,  
the Magi worshipped,  
the Angels sang their praises;  
while Herod was troubled,  
for God had appeared in the flesh,  
the Savior of our souls.

## **Anaphora** (Eucharistic Canon)

Anonymous demestvenny polyphony (16th century)

Milost mira, zhertvu hvaleniya!  
I so duhom tvoim...  
Imamī ko Ghospodu.  
Dostoyno i pravedno yes' poklaniatisia Otsu, i Sīnu, i  
Sviatomu Duhu,  
Troitse yedinosushchney i nerazdel'ney.

A mercy of peace, a sacrifice of praise!  
And with thy spirit...  
We lift them up to the Lord.  
It is meet and right to worship the Father, and the Son,  
and the Holy Spirit,  
the Trinity one in essence and undivided.

Sviat, Sviat, Sviat, Ghospod' Savaof! Ispoln' nebo i  
zemlia slavī Tvoeyeva!  
Osanna v vishnih! Blagosloven griadiy vo imia  
Ghospodne! Osanna v vishnih!

Holy, Holy, Holy, Lord of Sabaoth! Heaven and earth  
are filled with Thy glory!  
Hosanna in the highest! Blessed is he that comes in the  
name of the Lord! Hosanna in the highest!

Tebe poyem, Tebe blagoslovim, Tebe blagodarim,  
Ghospodi, i molimtisia, Bozhe nash.

We hymn Thee, we bless Thee, we give thanks unto  
Thee, O Lord, and we pray unto Thee, O our God.

## **Hymn to the Mother of God**

Anonymous demestvenny polyphony (16th century)

Dostoyno yes', yako voistinu, blazhiti Tia, Bogoroditsu,  
prisenoblazhennuyu i preneporochnuyu, i Mater' Boga  
nashogo.  
Chestneyshuyu heruvim i slavneyshuyu bez sravneniya  
serafim, bez istleniya Boga Slova rozhdshuyu,  
sushchuyu Bogoroditsu, Tia velichayem.

It is truly fitting to call thee blessed, O Mother of God,  
ever-blessed and most pure, and Mother of our God.  
More honorable than the Cherubim and incomparably  
more glorious than the Seraphim,  
without corruption thou gavest birth to God, the Word;  
true Mother of God, we magnify thee.

## **We Praise Thee, O God** (*Te Deum laudamus*)

Dmitry Stepanovich Bortniansky

Tebe Boga hvalim,  
Tebe Gospoda ispoveduyem,  
Tebe prevechnago Ottsa  
vsia zemlia velichayet.  
Tebe vsi angeli, Tebe nebesa i vsia silī,  
Tebe heruvimī i serafimī  
neprestannimi glasi vživayut:  
"Sviat, sviat, sviat, Gospod' Bog Savaof,  
polnī sut' nebesa i zemlia  
velichestva slavī Tvoeyeva!"  
Tebe preslavniy apostolskiy lik,  
Tebe prorocheskoye hvalebnoye chislo,  
Tebe hvalit presvetloye mucheniseskoye voinstvo.

We praise Thee, O God,  
we confess Thee to be the Lord.  
All the earth worships Thee,  
the Father everlasting.  
To Thee all Angels, the Heavens, and the Powers,  
the Cherubim and Seraphim,  
cry out with unceasing voices:  
"Holy, Holy, Holy, Lord God of Hosts,  
Heaven and earth are full  
of the majesty of Thy glory!"  
The glorious choir of the Apostles,  
the noble fellowship of the Prophets,  
and the white-robed army of the Martyrs praise Thee,

# Texts and Translations

Tebe po vsey vselenney ispoveduyet sviataya Tserkov':  
Ottsa nepostizhimagó velichestva,  
poklaniayemago Tvoeyego istinnago i  
yedinorodnago Sina,  
i Sviatago Uteshitelia Duha.  
Ti Tsariu slaví, Hriste,  
Ti Ottsa prisnosushchniy Sin yesi;  
Ti, ko izbavleniyu priyemlia cheloveka,  
ne voznushalsia yesi devicheskago chreva.  
Ti odolev smerti zhalo,  
otverzl yesi veruyushchim Tsarstvo nebesnoye.  
Ti odesnuyu Boga sedishí vo slave otchey,  
sudiya priiti verishisia.

Tebe ubo prosim: "Pomozi rabom Tvoim,  
ihzhe chestnoyu kroviyu iskupil yesi.  
Spodobi so sviatimi Tvoimi  
v vechnoy slave Tvoey tsarstvovati."

Spasi liudi Tvoya, Gospodi,  
i blagoslovi dostoyaniye Tvoye,  
ispravi ya i voznesi ih vo vekí;  
vo vsia dni blagoslovim Tebe  
i vos' hvalim imia Tvoye vo vek i v vek veka.  
Spodobi, Gospodi v den sey bez greha sohranitisia nam.  
Pomiluy nas, Gospodi, pomiluy nas;  
budi milost' Tvoya, Gospodi, na nas,  
yakozhe upovahom na Tia;  
na Tia, Gospodi, upovahom,  
da ne postidimsia vo vekí. Amin.

## INTERMISSION

### Bless the Lord, O My Soul

(Introductory Psalm at Vespers, Psalm 103 [104])  
Serge Rachmaninoff

Blagoslovi, dushe moya, Ghospoda,  
blagosloven yesi, Ghospodi.  
Ghospodi Bozhe moy, vozvelichilsia yesi zelo.  
Blagosloven yesi, Ghospodi.  
vo ispovedaniye i v velepotu obleklsia yesi.  
Blagosloven yesi, Ghospodi.  
Na gorah stanut vodi.  
Divna dela Tvoya, Ghospodi.  
Posrede gor proydut vodi.  
Divna dela tvoya, Ghospodi.  
Fsia premudrostiyu sotvoril yesi.  
Slava Ti, Ghospodi, sotvorivshemu fsia.

the Holy Church throughout the world confesses Thee:  
O Father of infinite majesty,  
Thine praiseworthy, true and only-begotten Son,  
and the Holy Spirit, the Comforter.  
Thou art the King of Glory, O Christ;  
Thou art the everlasting Son of the Father;  
When Thou didst come to deliver man,  
Thou didst not disdain the Virgin's womb.  
Having overcome the sting of death,  
Thou didst open to believers the Kingdom of Heaven.  
Thou sittest at the right hand of God in the glory of  
the Father.  
We believe that Thou shalt come to be our judge.

We therefore beseech Thee: help Thy servants,  
whom Thou hast redeemed with Thy precious Blood.  
Count them worthy to reign with Thy saints  
in Thine everlasting glory.

O Lord, save Thy people,  
and bless Thine inheritance.  
Govern them and exalt them forever.  
Every day we shall bless Thee  
and praise Thy name for ever and ever.  
Count us worthy, O Lord, of passing this day without  
sin. Have mercy on us, O Lord, have mercy on us.  
Let Thy mercy, O Lord, be upon us,  
as we have placed our hope in Thee.  
In Thee, O Lord, have we trusted:  
let us not be confounded for eternity.

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 honor and majesty.  
Blessed art Thou, O Lord.  
The waters stand upon the mountains.  
Marvelous are Thy works, O Lord.  
The waters flow between the hills.  
Glorious are Thy works, O Lord!  
In wisdom hast Thou made all things!  
Glory to Thee, O Lord, who hast created all!

*please turn page quietly*

# Texts and Translations

---

## Lord, Now Lettest Thou Thy Servant Depart

Rachmaninoff

Nine otpushchayeshi  
raba Tvoyego, Vladiko,  
po glagolu Tvoyemu s mirom,  
yako videsta ochi moi spaseniye Tvoye,  
yezhe yesi ugotoval pred litsem vseh liudey,  
svet vo otkroveniye yazikov,  
i slavu liudey Tvoih Izrailia.

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.

## The Augmented Litany (Oleg Kovalev, soloist)

Aleksandr Tikhonovich Grechaninov

*Diakon:* Rstem vsi ot vseya dushi, i ot vsego  
pomishleniya nashego rtsem.

*Lik:* Ghospodi, pomiluy.

*Diakon:* Ghospodi Vsederzhiteliu, Bozhe otets nashih,  
molim ti sia, uslishi i pomiluy.

*Lik:* Ghospodi, pomiluy.

*Diakon:* Pomiluy nas, Bozhe, po velitsey milosti Tvoyey,  
molim ti sia, uslishi i pomiluy.

*Lik:* Ghospodi, pomiluy, Ghospodi pomiluy,  
Ghospodi, pomiluy.

*Diakon:* Yeshche molimsia o velikih vselenskih  
patriarseh i yepiskopeh, i vsej vo Hriste bratii nashy.

*Lik:* Ghospodi, pomiluy, Ghospodi pomiluy,  
Ghospodi, pomiluy.

*Diakon:* Yeshche molimsia o Bogohranimoy deszhave  
Rossiyskoy i o spasenii yeya.

*Lik:* Ghospodi, pomiluy, Ghospodi pomiluy,  
Ghospodi, pomiluy.

*Diakon:* Yeshche molimsia o blazhennih i  
prisnopamiatnih sozdateleh sviatago hrama sego,  
i o vseh prezhdepochivshih otseh i bratiyah, zde  
lezhashchih i povsiudu, pravoslavnih.

*Lik:* Ghospodi, pomiluy, Ghospodi pomiluy,  
Ghospodi, pomiluy.

*Diakon:* Yeshche molimsia o milosti, zhizni, mire,  
zdravii, spasenii, proshchenii i ostavlenii grehov rabov  
Bozhiih, bratii sviatago hrama sego.

*Lik:* Ghospodi, pomiluy, Ghospodi pomiluy,  
Ghospodi, pomiluy.

*Diakon:* Yeshche molimsia o plodonosiashchih i  
dobrodeyushchih vo sviatem i vsechestnem hrame sem,  
truzhdayushchihsia, poyushchih i predstoyashchih  
liudeh, ozhidayushchih ot Tebe velikiya i  
bogatiya milosti.

*Lik:* Ghospodi, pomiluy, Ghospodi pomiluy,  
Ghospodi, pomiluy.

*Deacon:* Let us say with all our soul, and with all our  
mind, let us say.

*Choir:* Lord, have mercy.

*Deacon:* Lord, Almighty, God of our fathers, we pray  
Thee, hearken and have mercy.

*Choir:* Lord, have mercy.

*Deacon:* Have mercy on us, O God, according to Thy  
great mercy, we pray Thee, hearken and have mercy.

*Choir:* Lord, have mercy, Lord, have mercy,  
Lord, have mercy.

*Deacon:* Furthermore, we pray for the honorable  
Orthodox patriarchs and bishops, and for all our  
brethren in Christ.

*Choir:* Lord, have mercy, Lord, have mercy,  
Lord, have mercy.

*Deacon:* Furthermore, we pray for the God-protected  
Russian land and for its salvation.

*Choir:* Lord, have mercy, Lord, have mercy,  
Lord, have mercy.

*Deacon:* Furthermore, we pray for the blessed and ever-  
memorable founders of this holy temple, and for all our  
fathers and brethren, the Orthodox departed, who lie  
here and throughout the world.

*Choir:* Lord, have mercy, Lord, have mercy,  
Lord, have mercy.

*Deacon:* Furthermore, we pray for mercy, life, peace,  
health, salvation, pardon and remission of sins of the  
servants of God, the brethren of this holy temple.

*Choir:* Lord, have mercy, Lord, have mercy,  
Lord, have mercy.

*Deacon:* Furthermore, we pray for those who hear  
fruit and do good works in this holy and all-honorable  
temple, for those who labor, for those who sing, and  
for all the people here present, who await Thy great and  
rich mercy.

*Choir:* Lord, have mercy, Lord, have mercy,  
Lord, have mercy.

# Texts and Translations

## Before Thy Cross We Bow Down

Piotr Goncharov

Krestu Tvoyemu poklaniayemsia, Vladiko,  
i sviatoye voskreseniye Tvoye slavim.

Before Thy Cross we bow down in veneration, O our  
Master, and Thy holy Resurrection we glorify.

## Legend of the Twelve Brigands

*Priпев:* Gospodu Bogu pomolimsia,  
drevniuyu bil' vozvestim,  
tak v Solofkah nam rasskazival  
inok chestnoy Pitirim.

*Refrain:* Let us pray to the Lord God,  
let us tell an ancient tale,  
which was told to us in the Solovki Monastery  
by the venerable monk Pitirim.

Zhilo dvenadtsat' razboinikov,  
zhil Kudeyar ataman,  
mnogo razboyniki prolili  
krovi chestnih Hristian. *R.*

There once lived twelve robbers,  
and Kudeyar was their chieftain.  
Much blood did the robbers spill  
of honest Christian folk. *R.*

Mnogo bogatstva nagrabili,  
zhili v dremuchem lesu.  
Vozhd' Kudeyar iz pod Kiev  
vikral devitsu-krasu. *R.*

They hoarded many riches,  
living in the dense forest.  
Chief Kudear stole for himself  
a beautiful bride from near Kiev. *R.*

Dniom s poliubovnitsey teshilsia,  
nochyu nabegi tvoril.  
Vdrug u razboynika liutovo  
sovest' Gospod' probudil. *R.*

By day he played with his mistress,  
by night he carried out raids.  
But one day, suddenly, the Lord God  
awakened the fierce brigand's conscience. *R.*

Brosil svoih on tovarishchey,  
brosil nabegi tvorit'.  
Sam Kudeyar v monastir' ushol  
Bogu i liudiam sluzhit'. *R.*

He left his comrades,  
he stopped his raids.  
Kudeyar himself went to a monastery  
there to serve God and his fellow man.

*Zakliuchitel'nyy priпев:* Gospodu Bogu pomolimsia,  
drevniuyu bil' vozvestim,  
tak v Solofkah nam rasskazival  
sam Kudeyar Pitirim.

*Final refrain:* Let us pray to the Lord God,  
let us tell an ancient tale,  
which was told to us in the Solovki Monastery  
by Kudeyar Pitirim himself.

## Song of the Noble Regiment

Brat'ya! Fse v odno molen'ye  
Dushi russkiye sol'yom:  
Nine den' pominoven'ya  
Pavshih f pole boyevom.

Brothers, let us unite our Russian souls  
into a single prayer,  
and pay homage today  
to those who fell on the field of battle.

No ne vzdohami pechali  
Pamiat' pafshih mī pochtim:  
Na netlenniye skrizhali  
Imena ih nachertim.

Yet, not with sighs of sadness  
we shall honor the memory of the fallen:  
rather, let us carve their names  
upon eternal tablets.

Vot kakim deyepisan'yem  
Tsar'-Otets nam povelel

Such is the gesture by which  
our Father the Tsar desires

*please turn page quietly*

# Texts and Translations

---

Sohraniat' vospomina'ya  
Pravoslavniĥ ratniĥ del.

Vot netlenniye uroki.  
Brat'ya, mī-l' ih ne poymiom,  
K etim strokam novī stroki  
Mī ne fse-li prinesiom.

that we should preserve the memory  
of the mighty deeds of the righteous.

An everlasting lesson!  
If we do not understand it, brothers,  
never shall we ourselves be able  
to add to these lines the tales of our own deeds.

## The Coach-Bell Clangs Monotonously

Odnozvuĥno gremit kolokol'chik,  
i doroga pīlitsa slegka,  
i unīlo po rovnomu poliū  
razlivayetsa pesn' yamshchika.

Stol'ko grusti f toy pesne unīloy,  
stol'ko chustva v napeve rodnom,  
shto v grudi moyey hladnoy ostīloy  
razgorelosia sertse ogniom.

I pripomnil ya nochi inīya  
i rodnīya polia i lesa,  
i na ochi, davno uzĥ suhiya  
nabezĥala, kak iskra, sleza.

Odnozvuĥno gremit kolokol'chik,  
iz dali otĥavayas' slegka,  
i zamolk moy yamshchik, a doroga  
predo mnoy daleka, daleka.

The coach-bell clangs monotonously,  
and a little dust rises from the road.  
Sadly over the plain  
the song of the coachman is heard.

So much sadness is in his unhappy song,  
so much feeling is in this well-known melody  
that in my coarsened and cold breast  
my heart comes alive, rekindled.

I recall memories of different nights,  
and my dear plains and the forests.  
And from my eyes, dry for so long a time,  
like a spark, a tear springs forth.

The coach-bell clangs monotonously,  
it can scarcely be heard in the distance.  
And my coachman has grown silent,  
but the road before me is long, oh, so long!

## Snow, It's Time for You to Melt (Cossack song)

Polno vam, snezhochki, na taloy zemle lezhat',  
Polno vam, kazachen'ki, gore gorevat'!

Polno vam, kazachen'ki, gore gorevat'!  
Ostavim tosku-pechal' v tiomnom vo lesu.

Ostavim tosku-pechal' v tiomnom vo lesu.  
Budem privīkat' k aziatskoy storone.

Budem privīkat' k aziatskoy storone.  
Yes' u nas, kazachen'ki, krupa i muka.

Yes' u nas, kazachen'ki, krupa i muka.  
Kashitsī navarim, miagkih hlebov napechom.

Kashitsī navarim, miagkih hlebov napechom.  
Slozhīmsia po denezhke, poshliom za vinom.

Slozhīmsia po denezhke, poshliom za vinom.  
Vīp'yem mī po riūmochke, pozavtrakayem.

Snow, it's time for you to melt on the frozen ground!  
Cossacks, it's time for you to stop your sorrowing!

Cossacks, it's time for you to stop your sorrowing!  
Let us leave our sadness in the dark forest.

Let us leave our sadness in the dark forest,  
let us get accustomed to this Asian country.

Let us get accustomed to this Asian country.  
For we, Cossacks, have oats and flour.

We, Cossacks, have oats and flour;  
let us make porridge and bake some white bread.

Let us make porridge and bake some white bread.  
Let's pool our money together and buy some wine.

Let's pool our money together and buy some wine.  
Let's drink a round and have some breakfast.

# Texts and Translations

Vip'yem mī po riulichke, pozavtrakayem.  
Vip'yem po drugoy, razgovor zavediom.

Vip'yem po drugoy, razgovor zavediom.  
Vip'yem mī po tret'yey, s goria pesniu zapoyom.

Vip'yem mī po tret'yey, s goria pesniu zapoyom.  
Mī poyom, poyom pro kazhach'yo zhīt'yo.

Mī poyom, poyom pro kazhachye zhīt'yo.  
Kazachye zhīt'yo pravo luchshe vsevo.

Kazachye zhīt'yo pravo luchshe vsevo.  
U kazaka doma chorna burochka.

U kazaka doma chorna burochka.  
Zhena molodaya fsio vintovochka.

Zhena molodaya fsio vintovochka.  
Otpusti, polkovnik, na vintovku pogliadet'.

Otpusti, polkovnik, na vintovku pogliadet'.

Shtob moya vintovka chisto smazana bila.  
Vdariat po trevoge shtob zariazhena bila.

Vdariat po trevoge shtob zariazhena bila.  
Verniy moy tovarishch kon' goriachiy voronoy.

Verniy moy tovarishch kon' goriachiy voronoy.  
S pesney razudaloy mī poydiom na smertniy boy.

S pesney razudaloy mī poydiom na smertniy boy.  
Sluzhba nasha, sluzhba chuzhedal'nia storona.

Sluzhba nasha, sluzhba chuzhedal'nia storona.  
Buynaya golovushka kazatskaya sud'ba.

Let's drink a round and have some breakfast. Let us  
drink another and our conversations will flow freely.

Let us drink another and our conversations will flow  
freely. Let's drink a third one, and strike up a sad song.

Let's drink a third one, and strike up a sad song.  
We'll sing, sing of the Cossack's life.

We'll sing, sing of the Cossack's life.  
The Cossack's life is truly the best!

The Cossack's life is truly the best!  
At home the Cossack has a black horse.

At home the Cossack has a black horse,  
and a young wife, who is sleek as a gun.

A young wife, who is sleek as a gun.  
Colonel, let me go home to check out my gun.

Colonel, let me go home to check out my gun.  
May my gun be clean and well oiled.

May my gun be clean and well oiled.  
When the alarm sounds, may it be well loaded.

When the alarm sounds, may it be well loaded.  
With my faithful friend, my ardent black stallion.

With my faithful friend, my ardent black stallion,  
Singing a bold song, we shall go fight to the death.

Singing a bold song, we shall go fight to the death.  
Our service is destined to be in a faraway land.

Our service is destined to be in a faraway land.  
To be gallant such is the Cossack's fate.

*Translations compiled, revised and edited by  
Vladimir Morosan.*

## About the Artists

---



The **Russian Patriarchate Choir of Moscow** was founded by Anatoly Grindenko in Troitse-Sergieva Lavra (near Moscow) in 1983. In the traditional manner, it consists of 13 members, including Mr. Grindenko. In addition to performing both in Russia (where the choir is an actual church choir) and internationally, the singers are dedicated scholars of the repertoire for male voices, who led the way in the rediscovery of Orthodox church music in the late years of the Soviet Regime. At this time—when this music was far from approved by the government—the choir spent years decoding ancient manuscripts and giving the first performances of works that had lain in obscurity for centuries. With the collapse of the Soviet Union came the opportunity for the choir to perform internationally and bring this music to a wide public. Through its live performances and many recordings it has reached a huge worldwide audience, attracted first and foremost by the sheer beauty of the choir's singing. The group has appeared

throughout Europe and Scandinavia; at festivals in Utrecht, London, Paris, Maastricht, Barcelona and Ravenna; and at Les Folles Journées in Nancy.

### *Choir Members*

Sergey Timofeev  
Andrey Zhuravlev  
Alexander Zakirov  
Alexander Sazonov  
Philipp Chizhevsky  
Viktor Balkarov  
Roman Laptev  
Andrey Bashkov  
Vladimir Lebedev  
Oleg Kovalev  
Yury Vichnyakov

**Anatoly Grindenko** (*director*) was born in Kharkov in 1950 into the family of an army serviceman. His interest in music began at a very young age. Later, his interests expanded to include

## About the Artists

ancient Greek culture, philosophy, religion, art, poetry and European medieval culture. At age 18, in order to gain a deeper insight into the musical culture of Europe, he began to play the viola da gamba, bass and violin.

He took part in many performances on viola da gamba with Alexei Lyubimov and his sister, Tatyana Grindenko. In those days, his engagement in early music was tightly interconnected with his interpretation of contemporary music, including works by Stockhausen, Cage, Ligeti and Berio. He was offered a number of premieres of works by Soviet composers, among them Schnittke, Gubaidulina, Martīnov and Suslina.

At age 20, his search for musical truth led him to rock music, and he got acquainted with King Crimson, Gentle Giant, Pink Floyd, Genesis and Yes. During his years at the Moscow Conservatory, he was drawn to the spiritual traditions of the East and undertook pilgrim travels to the Pamir region in Central Asia. At age 25, Mr. Grindenko came to Christianity. He studied the older Orthodox tradition and traveled throughout Russia studying old popular songs. Five years later, he left his career as a musician to work in Troitse-Sergieva Lavra (monastery) in the town of Zagorsk. During his stay in the Lavra, he continued to learn the *kryuk* notation (*nevmen'naya*) and icon painting, and organized a choir of seminarians and monks. In 1983, in the Lavra's main cathedral, the choir sang the Liturgy composed of ancient chants. That summer, the Danilovsky monastery opened—the first monastery to be opened during the Soviet era—and Anatoly Grindenko created a choir of the brethren, learned the art of bells, made the bell tower and adjusted the bell ring.

In 1985, with the blessing of Archbishop Pitirim, Mr. Grindenko organized the male choir at the publishing department of Moscow Patriarchate. The choir gave its first solo concert

in 1987 in Moscow Conservatory's Maly Zal. It was the very first performance of a church choir on a non-church stage after the period of stagnation. At present, in spite of significant difficulties connected with the political and economical situation in Russia, the choir continues its scientific and creative activity.

For nearly 20 years, **David Eden Productions, Ltd.** (DEP) has been one of the leading American organizations devoted to producing international work in the United States. In 2006, DEP toured the Batsheva Dance Company, Gate Theatre Dublin's *Waiting for Godot* and Declan Donnellan's *Twelfth Night*. In 2005, DEP was responsible for national tours of Propeller Theatre's *The Winter's Tale*, directed by Edward Hall and Piccolo Teatro di Milano's *Arlecchino*. In 2004, Mr. Eden curated the Ashton Celebration, a two-week retrospective at the Metropolitan Opera House celebrating the 100th birthday of Sir Frederick Ashton that featured 16 of the master choreographer's ballets. Also in 2004, Mr. Eden produced the 12-city premiere tour of Rezo Gabriadze's *Forbidden Christmas or The Doctor and the Patient* starring Mikhail Baryshnikov and the first national U.S. tour of London's Royal Court Theatre's *4.48 Psychosis* by Sarah Kane. Other recent critically acclaimed projects of Mr. Eden's include national tours of the St. Petersburg State Academic Capella Choir (2003), Batsheva Dance Company (1998 & 2004) and Declan Donnellan's *Boris Godunov* (2003). This season, DEP is touring the Russian Patriarchate Choir of Moscow and the State Ballet of the Republic of Georgia.

*For David Eden Productions, Ltd.*  
Erica Charpentier, *General Manager*  
Pat Kirby, *Company Manager*  
Elise-Ann Konstantin and Stonie Darling,  
*Visa Coordinators*