

l k o n

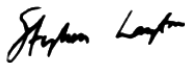


hyperion

ikon IS A RECORDING of the music from concerts which Holst Singers gave in Arundel, Southwark and the Greek Orthodox Cathedral in London during 1996. The concerts were conceived as a contemplative prayer, and were given in a spirit of charity. The Malcolm Sargent Cancer Fund for Children and the Macmillan Pembridge Appeal Fund received the proceeds from these events.

This recording was made in All Hallows Church, Gospel Oak, London, where we performed all the music in a concert-like formation, including the final track, *Immortal Bach*, which needs some explanation. I first heard Nystedt's *Immortal Bach* when it was sung by an Estonian Choir, Arsis. They spread themselves around the sides of the church, surrounding the audience and singing from memory. The effect was quite magical and seemingly complicated and yet it was achieved by Nystedt's simple instructions. He divides the singers into five groups and instructs them to sing the chorale at five different speeds, producing a blurred effect. And so it was that when we came to sing this in concert, or indeed for this recording, we spread about randomly and performed.

There are many people to thank when making a recording of such unusual repertoire: James Bowman for his unflinching enthusiasm as President of Holst Singers, especially when this leads into uncharted vocal territory for him; Vera Betina-Corby for her dramatic language coaching; Father Michael Fortounatto for his inspiring thoughts on the liturgical music; David Johnson and Tony Wenman for pointing me in the direction of Kalinnikov; Aivar Mae, the conductor of Arsis, for introducing me to *Immortal Bach*; Rosie Cox, for introducing me to an old recording of Sviridov's music; Joosep Sang from Tallinn for giving me a copy of Sviridov's music before it was available in the West; Elizabeth de Lacey for her indomitable spirit organizing the three charity concerts from which *ikon* emerged; and last but not least all the Holst Singers who specially grew long grey beards in order to join full-heartedly in Russification.



HOLST SINGERS

CLARE REEDER, LUCY BAILEY, WENDY MOORE, THALIA ELEY,
JULIET AMES-LEWIS, JANET HEAD, NICOLA WENMAN soprano 1

BECKY PARKYNS, JANE FARRELL, RUTH OXLEY, JESSICA LOEB, JUSTINE DAVIES,
ELIZABETH DE LACEY, ROSIE COX, LEONIE MASON, SARAH BLOOD soprano 2

LAURA DOLLIN, CLARE BROWN, KARIN BROOKES, VICTORIA SIMMONDS alto 1
JANET WARD, CAROLINE MCLAREN, CAROLINE COX, LIS COOK, LOUISE BEESON alto 2

SIMON WOOKEY, WILLIAM LEE, SAMIR SAVANT tenor 1

ALEX HICKEY, WILLIAM BYRNE, IAN THOMAS, OLIVER LEWIS-BARCLAY, VIJAY RANGARAJAN tenor 2

PETER LAZONBY, ROGER LANGFORD, DAMIAN ELEY, DAVID TILLEY bass 1

JOHN MARSH, PAUL IM THURN, MICHAEL MATHEWS bass 2

DAVID HENDERSON, ADRIAN HUTTON, PAUL GRIER, CHRISTOPHER HEAD bass 3

CHORAL MUSIC written for unaccompanied voices (a cappella) has traditionally been the medium of choice for composers striving to express and make real the highest aspirations of humankind as reason-endowed, worshipping creatures. The singing of inspired texts, given a heightened utterance through musical sounds that themselves are produced with the movement of the very breath that signifies and sustains life ('Here there is no need for . . . strings . . . or any instrument . . . ' St John Chrysostom), attains a purposefulness and nobility that places it among the pinnacles of all human activity.

Thus, although not all the works on this recording are written on sacred or liturgical texts, in their deepest essence they may be regarded as *religious* musical works, bringing to mind and re-connecting us to the ultimate purposes of our existence.

Perhaps in no other national culture have these artistic ideals been preserved more fully than in Russia, where the Orthodox Church has always adhered to the early Christian principle of exclusively vocal performance. Through historical circumstance, the vocal ideal in Russia was enriched and augmented by Western European harmony and counterpoint, resulting in works of immense sonorous and expressive richness. This fascination with choral sonority runs as a common thread through the works of the Russian composers represented here—Peter Ilyich Tchaikovsky, Victor Sergeevich Kalinnikov, Alexander Tikhonovich Gretchaninov, and Georgy Vasilyevich Sviridov, whose musical careers collectively span over 150 years. Not surprisingly, the three works by non-Russians from closely neighbouring Poland, Estonia, and Norway—Henryk Górecki, Arvo Pärt, and Knut Nystedt, respectively—display a similar focus on rich and texturally varied unaccompanied choral sound as a medium for achieving spiritually transfiguring musical experiences that seem to transcend time itself.

GEORGY SVIRIDOV (b1915) stands as a giant among Russian choral composers of the Soviet era. Almost single-handedly he carried forth the torch of high-minded and spirit-imbued choral art in the tradition of the pre-1917 Moscow Synodal School which had spearheaded a renaissance of highly artistic choral composition in the last decade of the nineteenth and the first two decades of the twentieth centuries. While most of his contemporaries were crafting ideologically correct folk-song arrangements or vacuous paeans to the brave new socialist paradise, Sviridov continued the tradition of composing choral music on texts of the highest quality—texts drawn from the Orthodox liturgy and texts by the best of Russian (and some non-Russian) poets. Official Communist Party ideology prohibited the composition of sacred works, so Sviridov cleverly circumvented this injunction by composing three sacred choruses under the guise of incidental music for Alexis Tolstoy's play **Tsar Feodor Ioannovich**, an historical drama set in the seventeenth century.

The first chorus, **Molitva (Prayer)**, uses the traditional liturgical text 'Rejoice, O virgin' from the Orthodox Vesper service. Musically, the work blends unison melodic motifs reminiscent of the ancient *znamenny* chant of the Russian Orthodox Church with harmonically resplendent, multi-layered textures characteristic of the Moscow Synodal style. The second number, **Liubov sviataya** (Sacred love), uses a non-liturgical text intoned in chant-like fashion by the soprano soloist over what might be termed a Byzantine-style drone (*ison*) in a twentieth-century harmonic incarnation. The effect is, at once, serene and filled with intense pathos. The third chorus, **Pokayaniy stih (A Verse of Repentance)**, employs actual *znamenny* chant melodies, transcribed by the Soviet era's pre-eminent chant scholar, Maksim Brazhnikov; the text is drawn from the penitential and apocalyptic poetry of the Russian 'spiritual verses'—

paraliturgical sacred songs that abounded in medieval Russia. Once again, to achieve sonorous and dramatic ends, Sviridov melds linear chant phrases with a layered 'homorhythmic polyphony', a style of choral writing distilled from indigenous Russian folk-singing initially by Tchaikovsky and Mussorgsky, but developed to a high degree of refinement in the choral works of Alexander Kastalsky and Sergei Rachmaninov.

These *Three Choruses* are Sviridov's only overtly 'sacred' works actually recognized and published during the Soviet period. (He has in recent years composed several works on Russian Orthodox liturgical texts, which remain unpublished.) Most of his choral works are settings of texts by Russian poets—the most prominent among them being Alexander Pushkin, Sergei Yesenin, and Alexander Blok; the set of four choruses based on poems from Blok's cycle **Songs of Troubled Times** was composed in 1980. Blok's 'symbolist' verse, remarkably 'spiritual' for a writer officially embraced by the Communist Party, exemplifies the sort of poetry that nourished Russian souls in the midst of an atheistic, materialistic ideology. The imagery in the first three choruses is not merely pleasant Romantic nature poetry: it portrays the realm of nature touched and transfigured by the Divine Hand. In the fourth chorus, a sky similarly transfigured frames a mystical encounter with an image of Christ. Musically and stylistically, Sviridov treats these texts in a manner resembling his treatment of sacred texts: homophony prevails, ensuring the primacy and intelligibility of the text; solo intonations alternate with full, choral chords; timbral contrasts between the treble and male groups are used; a soloist intones the text over a wordless, multi-layered, *ison*-like drone. One might argue that the style of Sviridov's settings is overly dramatic and expressive to qualify as a truly sacred style. His writing, however, represents a logical continuation of at least one

direction in sacred choral composition, exemplified by such composers as Gretchaninov, Rachmaninov, and Nikolai Golovanov, in the Russian pre-Revolutionary period. Taken together, the stylistic elements in Sviridov's choruses show him clearly to be a perpetuator of the great pre-Revolutionary school of Russian sacred choral composition.

The musical world is acquainted with the name of Vasily Kalinnikov (1866–1901), whose untimely death cut short a promising career as a symphonic composer. The name of his younger brother VICTOR KALINNIKOV (1870–1927) remains virtually unknown in Russia, and even more so in the West. Yet this eminent choral conductor and pedagogue, affiliated with the Moscow Synodal School of Church Singing and the Moscow Conservatory, left a small but significant legacy of choral works—twenty-four sacred choruses and a number of secular choral part-songs and folk-song arrangements—which show him to be an accomplished master. His setting of the ancient Christian Hymn **Radiant Light** employs a rich and varied palette of choral sonorities by means of which he underscores the textual structure of the hymn and expresses the theological majesty of the text.

The sacred choral legacies of Tchaikovsky and Gretchaninov exhibit a number of interesting interconnections. PETER ILICH TCHAIKOVSKY (1840–1893) was the first Russian composer in the late nineteenth century to write a stylistically unified, cyclical setting of the Liturgy of St John Chrysostom, the central eucharistic service of the Orthodox Church. His *Liturgy*, Op 41, from which **The Cherubic Hymn** and **We hymn Thee** are taken, elicited a good deal of controversy in Church circles—some critics likened it to a 'sacred opera' that used the text of the Liturgy as its libretto, while the Director of the Imperial Chapel, Bakhmetev, even attempted to ban publication and dissemination of the work. Nevertheless, Tchaikovsky's

lead was subsequently followed by many Russian composers.

Among his most enthusiastic emulators was Alexander Gretchaninov (1864–1956) who, over his lengthy career, composed four cyclical settings of the Liturgy (Opp 13, 29, 79, and 177), two other large-scale liturgical cycles—*Passion Week*, Op 58, and the *All-Night Vigil*, Op 59, as well as numerous other Orthodox sacred works and several Roman Catholic Masses. Like Tchaikovsky, Gretchaninov's intent was to elevate Orthodox liturgical music to a highly artistic and expressive plane, whereby it would take its rightful place alongside large instrumental and symphonic forms. These aspirations led Gretchaninov continually to stretch and push back the traditional forms of liturgical hymns, tendencies that can be observed in his highly original setting of **The Creed**—for alto soloist and chorus—and in his complex and large-scale setting of the **Our Father** (which in traditional Russian Orthodox settings is rendered in simple, chordal recitative). Without a doubt, when he was composing **The Cherubic Hymn** for his *Liturgy*, Op 29, Gretchaninov also had in his mind's ear Tchaikovsky's setting of this text with its striking chordal fanfares in the midst of music permeated with a sense of other-worldly serenity: Gretchaninov, however, saves his fanfares until the very end on the word 'Alleluia'.

TCHAIKOVSKY himself was no stranger to innovation in his choral writing. Working within a traditional framework of four choral voices (soprano, alto, tenor, bass) that had been solidly established in Russia over the preceding two centuries, he expanded the timbral and textural palette of Russian choral sound. His ranges are wider and his textures richer than those of his Italianate predecessors. This is particularly evident in his setting of **Blessed are they whom Thou hast chosen**—the communion hymn from the Liturgy for the Departed—where he pioneers such devices as a six- and eight-part texture, timbral

contrasts between the treble and male groups of the choir, and octave doublings of melodic passages. All these techniques became prominent stylistic features of the Moscow Synodal composers who came after him, among them Alexander Kastalsky, Pavel Chesnokov, Alexander Nikolsky, Victor Kalinnikov, and ... Gretchaninov.

While perhaps exceeding traditional norms of purely liturgical music, both Tchaikovsky and Gretchaninov succeeded in laying their strongly developed creative impulses upon the altar of sacred art. Therefore their works not only stand squarely within the continuum of Russian Orthodox church music, but also are able to speak powerfully outside the context of the liturgy.

At first glance, Estonian composer ARVO PÄRT (b1935) stands apart from the other composers on this recording: he has been dubbed a 'mystical minimalist' by some contemporary critics, a term that suggests a reaction against the lush sonorous indulgences of the Russian Orthodox choral school. Indeed, Pärt's choral scoring tends to be much sparser than that of the Moscow Synodal composers; his sensitivity to choral colour and texture, however, displays a close kinship with the latter. But the thing that connects him even more closely with his Russian Orthodox brethren is what may be described as his 'formulaic' approach to building melodic structures, gleaned, no doubt, from his study of Russian church music. Just as the *znamenny* chant was constructed by stringing together numerous melodic kernels (known as *popetki*), so Pärt builds entire choral works or sections thereof by concatenating a relatively small number of melodic and contrapuntal motifs, which are used over and over. Consequently, his music comes across as static, rather than dynamic; serene, rather than emotional; and timeless in its symmetry, rather than moving boldly through time, compelling the listener to follow it from one point to another. At the end of the six-and-a-half-minute-

long **Magnificat**, the emotions have been left undisturbed, and the auditory sense has not been overtly tintillated; but the spirit has been edified and uplifted by an encounter with a seemingly timeless beauty of word and sound perfectly wed together.

It is not difficult to see how HENRYK GÓRECKI's **Totus Tuus** can be linked to the Russian choral tradition. Górecki (b1933) composed the work in 1987 for the third visit of Pope John Paul II to his homeland and the piece uses sonorously contrasting sections of eight-part and four-part writing, reminiscent of the Russians. The text, while short and simple, is given considerable extension and imbued with prayerful intensity through repetition; this is not unlike the effect achieved by Tchaikovsky in his

We hymn Thee through the manifold repetition of the words 'i molim Ti sia' ('we pray unto Thee').

Immortal Bach, arranged by KNUT NYSTEDT (b1915), is essentially a derivative work, based upon temporally prolonging and overlapping the successive chords of Bach's chorale 'Komm, süßer Tod' ('Come, sweet Death'). The device, at first glance, may strike one as an intellectual gimmick; but, as in other works on this disc, the result may be described as 'theology expressed in sound': Bach's 'immortality' is symbolized by making his music literally 'time-less'. In the process, his simple chorale setting is elevated into something far more profound, allowing us to catch a little glimpse, however fleeting, of eternity.

VLADIMIR MOROSAN © 1997

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Recording Producer MARK BROWN
Front Design TERRY SHANNON
Language coach VERA BETINA-CORBY
Executive Producers JOANNA GAMBLE, NICK FLOWER
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Front illustration: *Christ in Majesty* Russian ikon from the first half of the 15th century

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GEORGY SVIRIDOV Three Choruses from the incidental music to Alexis Tolstoy's *Tsar Feodor Ioannovich*

- 1 **Prayer** JAMES BOWMAN countertenor
Bogoroditse Devo, raduyisia
Blagodatnaya Mariye, Ghospod s Toboyu.
Blagoslovenna Ti v zhenah,
i blagosloven Plod chreva Tvoyego,
yako Spasa rodila yesi dush nashih.

Molita
Rejoice, O virgin Mother of God,
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.

- 2 **Liubov sviataya** SARAH BLOOD soprano
Ti, liubov sviataya, ot nachala ti gonima,
krovyu politaya. Ti, liubov sviataya.

Sacred Love
Thou, O sacred love, from the start art thou persecuted,
watered with blood. Thou, O sacred love!

- 3 **Pokayaniy stih**
Okayaniy i ubogiy cheloveche!
vek tvoj konchayetsia,
i konets pribliyajetsia,
a Sud Strashniy gotovitsia.
Gore tebe, ubogaya dusha.
Solntse tvoye na zahode,
i den pri vechere,
i sekira pri korene.

A Verse of Repentance
O miserable and wretched man!
Thy time is spent
and the end draws near;
while the Dreadful Judgement is readied.
Woe unto you, O wretched soul!
Thy sun is sinking,
thy day is at evening,
and the axe has been put to thy root.

GEORGY SVIRIDOV Four Choruses from the cycle *Songs of Troubled Times (Pesni Bezvremeniya)*

- 4 **Osen'**
Tam neba osvetionniy kray
sred' dimnih piaten,
tam razgovor gusinih stay
tak vniaten,
svoboden, vesel i silion.
V dali liubimoy
ya slishu nepomerniy zvon
neusledimiy.
Tam osen' sumrachim perom
shiroko reyot,
tam stariy les pod toporom
redeyet.

Autumn
Yonder the luminous edge of the sky
is seen amidst smoky blotches;
yonder the calls between the flocks of geese
are heard so clearly—
unfettered, joyful and vibrant!
In the beloved distance
I bear the timeless tolling
of bells unseen.
Yonder autumn paints broadly
with its gloomy brush;
yonder the ancient forest
wanes thin before the axe.

- 5 **Yasniye Polia**
Fsiudu yasnost' Bozhiiya, yasniye polia,
devushki prigozhiiye, kak sama zemlia.
To!ko verit' hochetsa, shito na skdone let,
ti, dusha, vorotishsia f samiy yasniy svet.

Bright Fields
All around is God's own brightness, bright fields!
All around are comely maidens, like Earth itself!
How I long to believe that, as old age sets in,
thou, O soul, will return into that same bright light!

6 Vesna i koldun

Na vesnemem puti f teremok
 pereliotniy vzdohnul veterok,
 prozvenel zolotoy gosolok.
 Postoyala ona u kril' tsa,
 poiskala dvernovo kol' tsa,
 i podniat' ne posmela litsa.
 I ushla f sinevatuyu dal',
 gde dūmilas vesenniaya tal',
 gde kruzhiġas nad lesom pechal' ...
 Tam v beriozovom dal' nem krugu
 starikashka zġibal iz beriozi dugu
 i primetil yeyo na lugu.
 Zakrichal i zapriġal na pne:
 'Ti, krasavitsa, verno, ko mne!
 Stoskovalas' f svoey tishine!
 Za koriaviye pal' tsi vzialas',
 s borodoyu zelionoy splelas'
 i tumanom lesnim podnialas'.
 Tak toskuyut oni ob odnom,
 tak letayut oni vecherkom,
 tak venchalas vesna koldunom.

7 Ikona JAMES BOWMAN countertenor

Vot On—Hristos f tsepih i rozah
 za reshotkoy moyey tiurni.
 Vot Agnets Krotkiy v belih rizah
 prishol i smotrit v okno tiurni.
 F prostom oklade sinevo neba
 Yevo ikona smotrit v okno.
 Ubogiy hudozhnik sozdal nebo.
 No lik i sineye nebo—odno.
 I fsio tak blisko i tak dalioko,
 shto, stoya riadom, dostich nel'zia,
 i ne postignesh sinevo Oka,
 poka ne stanesh sam kak stezia ...
 Poka takoy zhe nishchiy ne budesh,
 ne liazhesh, istoptanniyy, v gluhoy ovrag,
 obo fsmom ne zabudesh,
 i fsevo ne razuiubish,
 i ne pobleknes, kak mirtvyy zġak.

Spring and the Sorcerer

*On springtime's passage to the maiden cloister
 a light-hearted breeze wafted,
 a little golden voice rang out.
 She stood a while at the porch,
 she searched for the ring of the door handle,
 and she dared not raise her face.
 Thus she departed into the bluish distance,
 where the mists of spring were rising,
 where sadness hovered over the forest ...
 There, in a far-off stand of birches,
 a horrid old dwarf was shaping a birch yoke,
 when he noticed her in the clearing.
 Prancing upon a tree stump, he began to shout:
 'You, O Beauty, must be here to see me!
 You've grown lonely there in your solitude!
 She grasped the gnarled fingers,
 entwining herself in the green beard,
 and arose like the woodland mist.
 Thus they pine away together;
 thus they fly about in the evening;
 thus did spring wed the sorcerer.*

The Ikon

*Here He is—Christ in chains and roses
 beyond the bars of my prison.
 The Meek Lamb in white robes has come
 and gazes into the window of the prison.
 In a simple frame, formed by the blue sky,
 His ikon gazes into the window.
 A bumble artist has formed the sky.
 But the Face and the blue sky are one.
 And everything is so close and yet so distant,
 that, standing next to it, you cannot reach it,
 and you will not comprehend the blue Eye,
 until you yourself become like a path—
 until you become just as empty,
 and lie down, trampled, in a lonely ravine,
 until you forget about everything,
 and stop loving everything,
 and fade away, like a dead seed of grain.*

8 ALEXANDER GRETCHEANINOV **Heruvimskaya Pesn**

from Liturgy No 2, Op 29
Izhe heruvimi, tayno obrazuyushche,
i zhivotvoriashchey Troitse
trisivtuyatu pesn' pripevayushche,
fsiakoye nine zhiteyskoye
otlozhim popecheniye (Amin'),
yako da Tsaria fseh podimem,
Angelskimi nevidimo dorinosima chinmi.
Alliluya, alliluya, alliluya.

9 VICTOR KALINNIKOV **Svete tihiy** sviatiya slavī Bessmertnago,
Otssa Nebesnago, Sviatago, Blazhennago,
lisuse Hriste!

Prishedshe na zapad solntsa,
videvshe svet vecherniy,
poyem Otssa, Sina i Sviatago Duha, Boga.
Dostoin yesi vo fsia vremena
pet biti glasi prepodobnimi,
Sine Bozhii, zhivot dayay,
temzhe mir Tia slavit.

10 PETER TCHAIKOVSKY **Tebe poyem**

from Liturgy, Op 41
Tebe blagoslovim,
Tebe blagodarim, Ghospodi,
i molim Ti sia, Bozhe nash.

11 ALEXANDER GRETCHEANINOV **Veruyu**
from Liturgy No 2, Op 29 JAMES BOWMAN countertenor

Veruyu vo yedinago Boga Otssa,
Vsederzhitelia, Tvoitsa nebu i zemli,
vidimim zhe fsem i nevidimim.
I vo yedinago Ghospoda Iisusa Hrista,
Sina Bozhiya, yedinorodnago,
Izhe ot Otssa rozhdennago prezhde fseh vek.
Sveta ot sveta, Boga istinna ot Boga istinna,
rozhdenna, nesotvorennaya,
yedinosushchnaya Ottsu, imzhe fsia bisha.
Nas radi chelovek, i nashego radi spaseniya
sshedshago s nebes, i voplotivshagosiya
ot Duha Sviata i Marii Devi, i vochelovechshasiya.

The Cherubic Hymn

*Let us who mystically represent the Cherubim,
and who sing the thrice-holy hymn
to the life-creating Trinity,
now lay aside
all cares of this life (Amen),
that we may receive the King of All,
who comes invisibly upborne by the angelic host.
Alleluia, alleluia, alleluia.*

*Radiant 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,
we praise 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.*

We hymn Thee

*we bless Thee,
we give thanks to Thee, O Lord,
and we pray unto Thee, O our God.*

The Creed

*I believe in one God, the Father,
the Almighty, Maker of heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ,
the Son of God, the only-begotten,
begotten of the Father before all ages.
Light of Light; true God of true God;
begotten, not made;
of one essence with the Father; by Whom all things were made;
Who for us men and for our salvation
came down from heaven, and was incarnate
of the Holy Spirit and the Virgin Mary, and became man.*

Raspiatogo zhe za ni pri Pontistystem Pilate,
 i stradafsha, i pogrebenna.
 I voskresshago f tretiy den po pisaniyem.
 I voshhedshago na nebesa, i sediashtcha odesnuyu Ottsa.
 I paki griadushchago so slavyo suditii zhiivim i mertvim,
 Yegozhe Tsarstviyu ne budet kontsa.
 I v Duha Sviatogo, Ghospoda, Zhiivotvoriashchago,
 izhe ot Ottsa is' hodiashchago,
 Izhe so Ottsem i Sinom
 spoklaniayema i sslavima, glagolavshago Proroki.
 Vo yedimu Sviatuyu, Sobornuyu
 i Apostol' skuyu Tserkov'.

Isposeduyu yedino kreshcheniye vo ostavljeniye grehov.
 Chayu voskreseniya mertvih,
 i zhizni budushchago veka. Amin'.

12 PETER TCHAIKOVSKY **Heruvimskaya Pesn**
 from Liturgy, Op 41

13 ALEXANDER GRETHANINOV **Otche nash**
 from Liturgy No 2, Op 29

Otche nash, Izhe yesi na nebeseh, da sviatitsia imia Tvoye,
 da priidet tsarstviye Tvoye, da budet volia Tvoya,
 yako na nebesi i na zemli.
 Hleb nash nasushchniy dazhd' nam dnes',
 i ostavi nam dolgi nasha,
 yakozhe i mi ostavlaiyem dolzhnikom nashim:
 i ne vvedi nas vo iskusheniye, no izbavi nas ot lukavago.
 Amin'. I duhovi Tvoyemu. Tebe, Ghospodi. Amin'.

14 PETER TCHAIKOVSKY **Blazheni, yazhe izbral**
 i priyal yesi, Ghospodi,
 i pamiat ih v rod i rod.
 Allituya, allituya, allituya.

15 ARVO PÄRT **Magnificat** BECKY PARKYNS soprano
 Magnificat anima mea Dominum.
 Et exultavit spiritus meus in Deo, salutari meo.
 Quia respexit humilitatem ancillae suae:
 ecce enim ex hoc beatam me dicent omnes generationes.
 Quia fecit mihi magna qui potens est:
 et sanctum nomen eius.

*And He was crucified for us under Pontius Pilate,
 and suffered, and was buried.
 And the third day He rose again, according to the Scriptures,
 and ascended into heaven, and sits at the right hand of the Father;
 and He shall come again with glory to judge the living and the dead;
 and of His Kingdom there shall be no end.
 And in the Holy Spirit, the Lord, the Giver of Life,
 Who proceeds from the Father;
 Who with the Father and the Son together
 is worshipped and glorified; who spoke by the Prophets.
 In one Holy, Catholic,
 and Apostolic Church.
 I acknowledge one baptism for the remission of sins.
 I look for the resurrection of the dead,
 and the life of the age to come. Amen.*

*The Cberubic Hymn
 see [8] for text and translation*

Our Father

*Our Father, who art in heaven, hallowed be Thy name;
 Thy Kingdom come, thy will be done,
 on earth, as it is in heaven.
 Give us this day our daily bread,
 and forgive us our debts,
 as we forgive our debtors;
 and put us not to the test, but deliver us from the Evil One.
 Amen. And with your spirit. To Thee, O Lord, Amen.*

*Blessed are they, whom Thou hast chosen
 and taken, O Lord.
 Their remembrance is from generation to generation.
 Alleluia, alleluia, alleluia.*

*My soul doth magnify the Lord.
 And my spirit hath rejoiced in God my saviour.
 For he hath regarded the lowliness of his handmaiden:
 for behold, from henceforth all generations shall call me blessed.
 For he that is mighty hath magnified me:
 and holy is his name.*

Et misericordia eius a progenie in progenies
timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui

Deposuit potentes de sede,
et exaltavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel, puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham, et semini eius in saecula.

- 16 HENRYK GÓRĘCKI **Totus Tuus**, Op 60
Maria! Totus Tuus sum, Maria,
Mater nostri Redemptoris,
Virgo Dei, Virgo pia,
Mater mundi Salvatoris.
Totus Tuus sum, Maria!

- 17 **Immortal Bach** KNUT NYSTEDT (arr.)
Komm, süsser Tod!
Komm, sel'ge Ruh!
Komm, führe mich in Friede!

Phonetic texts and translations prepared by Musica Russica, Madison, Connecticut, USA

*And his mercy is on them that fear him
throughout all generations.
He hath showed strength with his arm:
he hath scattered the proud in the imagination of their hearts.*

*He hath put down the mighty from their seat,
and hath exalted the humble.
He hath filled the hungry with good things:
and the rich he hath sent empty away.
He remembering his mercy
hath holpen his servant Israel.
As he promised to our forefathers,
Abraham and his seed for ever.*

*O Mary! I am wholly Thine, O Mary,
Mother of our Redeemer,
Virgin of God, Virgin holy,
Mother of the Saviour of the world.
I am wholly Thine, O Mary!*

TEXT: MARIA BOGUSLAWSKA

*Come, sweet death!
Come, blessed rest!
Come, lead me into peace!*

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GEORGY SVIRIDOV Three Choruses for Tolstoy's *Tsar Feodor Ioannovich*

- | | | |
|---|-----------------------|--------|
| 1 | Prayer † | [3'48] |
| 2 | Sacred Love | [3'25] |
| 3 | A Verse of Repentance | [2'36] |

GEORGY SVIRIDOV Four Choruses from *Songs of Troubled Times*

- | | | |
|---|-------------------------|--------|
| 4 | Autumn | [2'09] |
| 5 | Bright Fields | [1'26] |
| 6 | Spring and the Sorcerer | [4'17] |
| 7 | The Ikon † | [5'02] |

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|---|--|--------|
| 8 | ALEXANDER GRETCHANINOV The Cherubic Hymn | [3'56] |
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|---|---------------------------------|--------|
| 9 | VICTOR KALINNIKOV Radiant Light | [3'20] |
|---|---------------------------------|--------|

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|----|---------------------------------------|--------|
| 10 | PETER ILYICH TCHAIKOVSKY We hymn Thee | [3'10] |
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| 11 | ALEXANDER GRETCHANINOV The Creed † | [4'15] |
|----|------------------------------------|--------|

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| 12 | PETER ILYICH TCHAIKOVSKY The Cherubic Hymn | [5'38] |
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|----|-----------------------------------|--------|
| 13 | ALEXANDER GRETCHANINOV Our Father | [5'30] |
|----|-----------------------------------|--------|

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|----|---|--------|
| 14 | PETER ILYICH TCHAIKOVSKY Blessed are they | [4'13] |
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| 15 | ARVO PÄRT Magnificat | [6'27] |
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| 16 | HENRYK GÓRECKI Totus Tuus | [11'02] |
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| 17 | KNUT NYSTEDT (arr) Immortal Bach | [6'41] |
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- 8 GRETCHANINOV The Cherubic Hymn [3'56]
- 9 KALINNIKOV Radiant Light [3'20]
- 10 TCHAIKOVSKY We hymn Thee [3'10] 11 GRETCHANINOV The Creed [4'15]
- 12 TCHAIKOVSKY The Cherubic Hymn [5'38]
- 13 GRETCHANINOV Our Father [5'30] 14 TCHAIKOVSKY Blessed are they [4'13]
- 15 PÄRT Magnificat [6'27] 16 GÓRECKI Totus Tuus [11'02]
- 17 NYSTEDT (arr) Immortal Bach [6'41]

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