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I, Andrea Goodman ,

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Approved by:

Karin Pendle

Ken Griffiths

John Aleman

STYLISTIC TRENDS IN LATE 20TH-CENTURY RUSSIAN CHORAL MUSIC

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by
Andrea Goodman

B.F.A., New York University, 1980
M.M., New York University, 1990

Committee Chair: Dr. Karin Pendle

ABSTRACT

For 10 to 15 years in the cultural life of 20th-century Russia, composers found themselves in the unique position of enjoying considerable artistic freedom while receiving state funds to compose music from a contemporary Russian viewpoint. From about 1980, for the first time in 60 years, composers did not have to adhere to any Soviet ideology, nor were they hampered by any restrictions on Western influences or sacred liturgical texts. This artistic "golden age" of the 1980s and early 1990s ended as severe economic hardships developed.

The focus of this thesis is a study of selected choral works, from a conductor's analytical and practical viewpoint, by four Russian composers who were writing during this period: Georgi Sviridov, Valerie Kalistratov, Sofia Gubaidulina, and Nikolai Sidelnikov. These composers were chosen because their music reflects an inherent understanding of the "soul" of Russian vocal music. Their repertoire represents a cross-section of common stylistic traits found in contemporary Russian choral music: The use of nationalistic folk themes and classic texts, the new use of Russian liturgical chant and the 18th-century concerto form, and the effects of a Soviet society that had evolved from the elimination of sacred music to the free use of liturgical texts. By the end of Brezhnev's rule, the influence of jazz in rhythm, harmony, and melody, as well as other international influences on contemporary Russian compositional techniques, were given free reign.

In order to contrast this post-glasnost freedom with the music of the Soviet era, it is important to begin with a study of the restrictions that were placed on composers

during that time. An in-depth look at a choral work by Shostakovich written during the height of Stalinist terror is included for this purpose.

In the more recent creative and unrestricted period, the composers had all the available resources for true self-expression. The results were rich in virtuosic compositional technique — combining soaring melodies, exciting rhythms, and lush harmonies. Those who look to this era for a source of new music that is rewarding and challenging will find a treasure trove in this repertoire.

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Chapter 1

Soviet Choral Music under the Stalinist Regime

On January 28, 1936 an article in *Pravda* entitled "Chaos instead of Music" denounced the "fidgety, screaming, neurotic" score of Shostakovich's opera *Lady Macbeth of the Mtensk District.* It branded the work as "coarse, primitive and vulgar."[1] While ostensibly directed only against Shostakovich, the article was interpreted as a warning against all modernism in Soviet music. The Union of Soviet Composers (established in 1932) convened hurriedly to chart the future of Soviet music. Its mouthpiece was the periodical *Sovetskaia muzyka* (Soviet Music), founded in 1933, whose aim was to oppose "the ideology of modernists as well as the leftist interpretation of Marxism" and to promote "the development of a Marxist-Leninist musicology."[2] In the musical community, the goal from then until the death of Stalin in 1953 would be to uphold these resolutions published in

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[1]Boris Schwartz, ed., *The New Grove Russian Masters 2* (New York: W.W. Norton & Co., 1986), 177.

[2]Anna Ferenc, "Music in the Socialist State," *Russian Cultural Studies,* ed. Catrina Kelly and David Shepherd (New York: Oxford University Press, 1998), 115.

Sovetskaia muzyka and, with help from the central authority, to root out counter-revolutionary tendencies.

In Soviet Russia, the victorious end of World War II was followed during the Cold War by tightening ideological controls and artistic repressions behind the Iron Curtain. The commissar in charge of the cultural purges was Andrei Zhdanov, who engineered a total reorganization of the Union of Soviet Composers. On February 10, 1948 Zhdanov issued a Party resolution which set out to subjugate all musical creativity once and for all to the dictates of Marxist-Leninist doctrine as interpreted by Joseph Stalin. This decree targeted the works of a number of prominent composers, including Shostakovich and Prokofiev, who were accused of representing "most strikingly the formalistic perversions and anti-democratic tendencies in music, namely the cult of atonality, dissonance and discord.... infatuation with confused, neurotic combinations which transform music into cacophony." [3]

During this postwar period of vigilance on the part of the Communist Party Zhdanov constantly launched and supervised these ideological campaigns. The cultural policies established in the 1930s were revisited and so militantly enforced that they remained intact even after Zhdanov's unexpected death in August 1948. His decree of that year dealt a stunning blow to the creative life of Soviet music. Particularly objectionable, from the Party's viewpoint, was the prevalence after the war of nonprogrammatic instrumental music at the expense of vocal genres. Apparently the anti-Soviet messages that were possible behind instrumental music were more difficult to detect and control than those works with text.

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[3] Boris Schwartz, *Music and Musical Life in Russia* (Bloomington: Indiana University Press, 1983), 180.

THE NINTH OF JANUARY

from TEN POEMS ON TEXTS BY REVOLUTIONARY POETS

for *a cappella* chorus, Opus 88

by Dmitri Shostakovich

It is believed that as an attempt to answer Zhdanov's charges and restore official favor, Shostakovich wrote a choral collection with texts based on Revolutionary poetry. The work fulfilled Zhdanov's directive calling for the creation of works with texts so that composers would be unable to hide any anti-Soviet sentiment. Also, during the years 1949-52, Shostakovich earned money from the Stalin prizes awarded to socialist realist pieces; to give this up would have been dangerous for him in many respects.[4] As early as the mid-1930s, some of his immediate relatives had already vanished.

Shostakovich set all ten poems for four-part *a cappella* chorus. Even though the choral work was not completed until 1951, it was written to commemorate the thirtieth anniversary of the second revolution, which had occurred in 1948. Some titles in the set include "Boldly, on We March!," "They Are the Victors," and "May Day Song." *Ten Poems* was premiered on October 11, 1951, by the State Academic Choir under the direction of Alexander Sveshnikov, a prominent choral composer and conductor in the Soviet Union in the early to middle twentieth century.[5] No accounts have been found concerning how it was received.

A further look at one title in the set, number six of the *Ten Poems* entitled "The Ninth of January", reveals how this extraordinary composer could write a piece merely to fulfill an assignment and still produce a

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[4]Ian Macdonald, *The New Shostakovich* (London: Fourth Estate, 1990), 201.

[5]Malcolm MacDonald, *Dimitri Chostakovich, Catalogue Général* (Paris: Le Chant du Monde, 1988), 41.

masterful work of art. This six-minute choral movement, a preliminary study for the second movement of Shostakovich's Symphony #11, uses a poem by Alexander Kots to describe the events of Janury 9, 1905. Chorus members sing the story as if they are the peasants telling it in the first person. This composition exhibits such an outstanding display of craftsmanship that listeners may feel as if they are actually witnessing the event first hand.

Shostakovich sets a chilling version of the story. According to the Old Russian calendar, the actual date of January 9, 1905 was January 22 in the Western calendar. Today it is remembered as January 9, the date of one of the key events that sparked the Bolshevik Revolution. On that day, Russian peasants wrote a petition to the Tsar asking for freedom from the oppression by state officials.[6] They wanted more unity between the Tsar and the people so they could rule the country together. A priest delivered the petition to the Tsar on the eve of the demonstration. On a bright and cold Russian winter morning, the peasants, numbering in the thousands, gathered in old St. Petersburg. They crowded the plaza in front of the Winter Palace to await the Tsar's response. For over an hour they waited. Finally a bugle sounded, and mounted police opened fire on the crowd. The unarmed men, women, and children started to fall as the guards continued to attack. According to the official Tsarist reports, only fifty were killed, but the actual number of deaths seems to have been far greater. (Soviet sources give a figure of about 1000.) Many were wounded.

In Kots's poem the Tsar actually appears, says nothing, and waves his hand as if to give orders to the guards. This version of the story has the Tsar himself giving the orders to fire, making him the catalyst for the attack. Such

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[6]Nancy Perloff, notes to Dmitri Shostakovich, Symphony No. 11, Delos CD 3080.

an anti-imperialist statement can only have appeased pro-Stalinist leaders. In other versions of the story (such as the one used in Symphony #11), the Tsar either never emerges or is absent from the palace altogether at the time. This may convey either the idea that the Tsar gave the orders from inside the palace or that the guards acted on their own behalf. Either way, both the Tsar and his guards are guilty of murdering peasants who came unarmed for a peaceful demonstration.

How did Shostakovich answer the questions of his political motivations behind works of this sort? He seemed to be playing both sides of the political fence by leaving the interpretation of his work to others, appeasing both the official culture and the dissidents of the left. According to noted musicologist and author Richard Taruskin, Shostakovich never explained his works to anyone except under public pressure.[7] He was wise enough not to risk disappearing to Siberia as other artists and writers did (Solzhenitsyn, for example) by offering interpretations of his or any other's work. But is it important to know his political ideas? There are those who believe that the greater part of his art is "simply unintelligible when taken out of sociohistorical context...." [8] It certainly stands on its own musically, even with no knowledge of the politics or historical background, yet undoubtedly the musical experience is richer if the listener is informed.

The text and the music in the opening section of "The Ninth of January" set the scene: we are about to hear of the time when slavish faith in the Tsar was shattered. The tenors and basses sing the first theme, "Bow your heads...!" (Example 1.1).[9]

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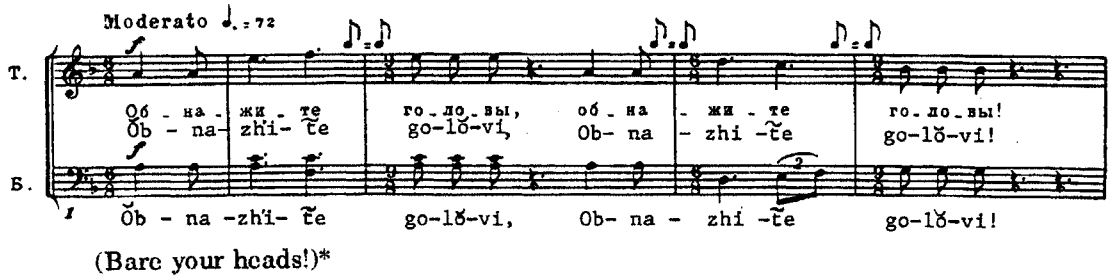
[7]Richard Taruskin, "Who Was Shostakovich?" *The Atlantic Monthly* 275 (1995): 66.

[8]Terry Teachout, "The Problem of Shostakovich," *Commentary 99* (1995): 49.

[9]Dmitri Shostakovich, "The Ninth of January" from *Ten Poems on Texts by Revolutionary Poets* (Moscow: Melodiya, 1951).

Example 1.1 Shostakovich, "The Ninth of January, " mm.1-4[10]

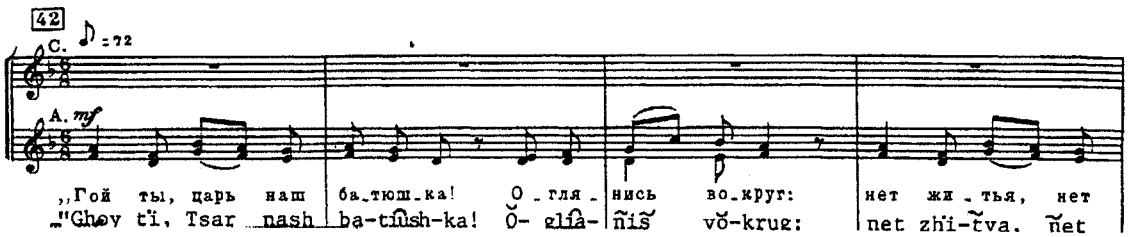


(Bare your heads!)*

*To bare one's head implies that one should take one's hat off and bow one's head to hear this terrible story.

Soon the altos enter with the second theme (Example 1.2), "O Tsar our father, look around," and the starving peasants announce the words of the

Example 1.2 Shostakovich, "The Ninth of January," reh. #42



(Oh, Tsar, our Father! Look around: we have no life!)

petition. The peasants beg louder and louder, the sopranos shouting at the top of their vocal range. Example 1.2 shows this section winding down, repeating this theme several times in a *diminuendo*, as the peasants await the Tsar's response. The transition section begins. On stark intervals of open octaves in the basses in a hushed *pianissimo*, the choir tells us "the Tsar listened to his people. He said nothing, just shrugged" (Example 1.3).

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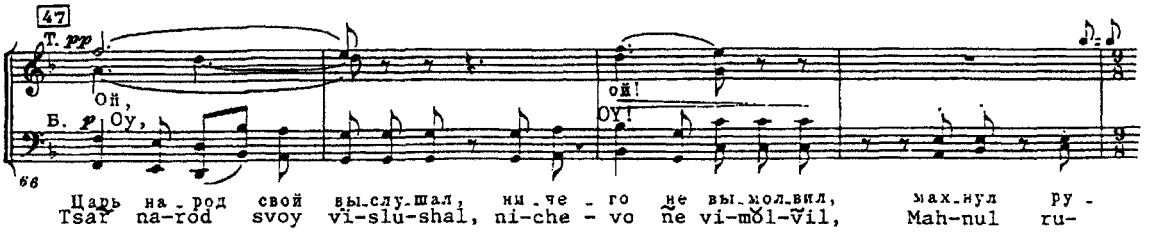
[10] The transliterations are furnished by the publisher. The author apologizes for some of the poor condition of the music examples. They reflect the state of the only available original versions.

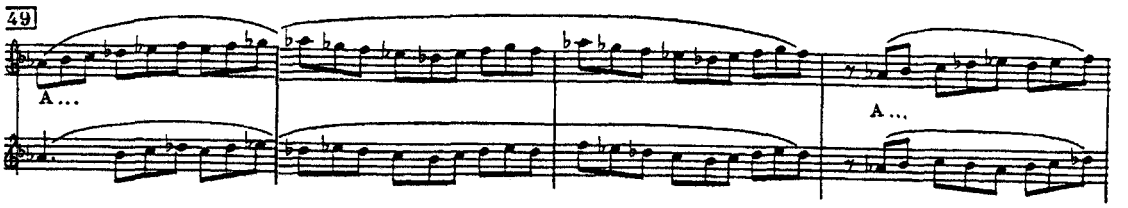
Example 1.3 Shostakovich, "The Ninth of January," reh. #47



(The Tsar listened to his people but said nothing, just shrugged...)

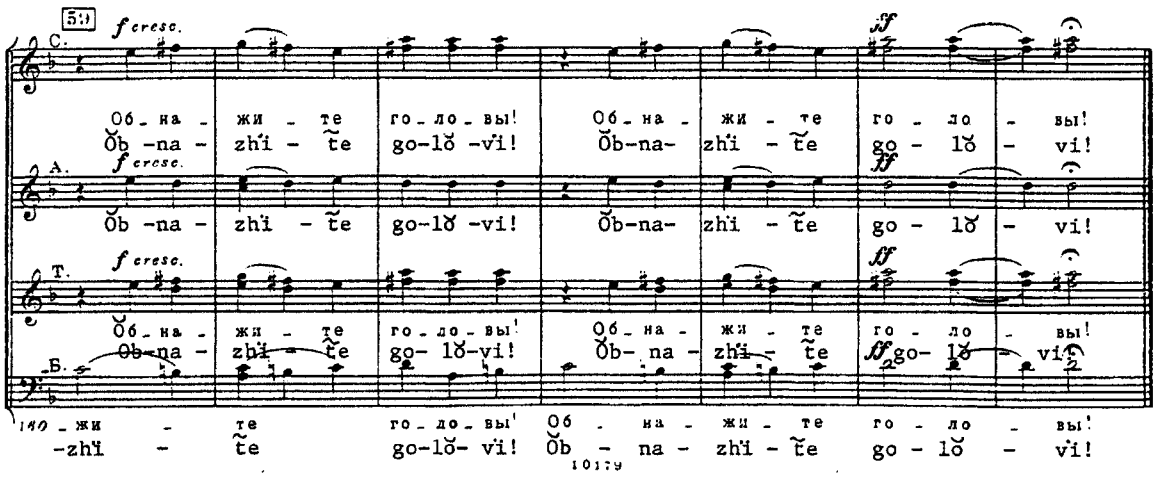
In the third section, *subito fortissimo*, the guards open fire on the peasants. Running eighth notes in the sopranos and altos suggest fleeing, screaming women (Example 1.4).

Example 1.4 Shostakovich, "The Ninth of January," reh. #49



The palace square becomes covered with corpses. The section ends with the music and text of Example 1.1, "Bow your heads!" The coda is slower and more contemplative, as the text warns us that each drop of blood will bear a soldier. The section ends as the sopranos cry on an A, their highest note in the piece, to the same music as Example 1.1, "Bare your heads, this was a terrible day!" (Example 1.5).

Example 1.5 Shostakovich, "The Ninth of January," reh. #59



(Bare your heads!)

No other Russian composer can be said to chronicle the horrors of his age as effectively as Shostakovich. Even though this work appears as pro-Stalinist propaganda, the imperatives behind its creation which gave rise to such a piece send an equally chilling message. No matter what the circumstances surrounding his works may have been, the hardships of having lived through such terrifying times seem to have served his art in a way that is found in no other music, allowing us to feel and understand as deeply.

Ŏbnazhĭte gólŏvï!
V étŏt skórbnĭy deń
nad zemĺóyu drógnula
dólgŏy nóchi ten.
Pála véra rábskaya f Bátiushku-Tsarîa,
i zazhgláš nad ródinŏy nóvaya zarîá.

Na ustáh s mŏlítvŏyu,
s véróyu v grudí,
s tsárskimi pŏrtrétami,
s ikónŏy fperedí,
ne na boy s prŏtívnikŏm,
ne v razdúmye zlom,
shol naród izmúchennïy bit Tsariu chelóm.
"Ghoy ti, Tsar nash bátiushka!
Ŏglîañš vŏkrúg: net zhitya,
net mócheniki nam ŏt tsárskih slug,
ŏt kuptsóv-razbóynikŏv i ŏt kulakóv,
ŏt dvŏrîán-pŏméshchikŏv i zavódchikov.
Fše šerdtsá naródnïye vízhzheni grŏzóy,
fše glazá izyédenni górkŏyu slezóy.
Mrîóm f tsepîáh i s gólŏdu...
Někuda uyti...
Ti ŏdín zastúpnik nash!
Ti nas zashchiti!
Ghoy ti, Tsar nash bátiushka!
Ŏglîañš vŏkrúg: net zhitya,
net mócheniki nam ŏt tsárskih slug.
Oy, górká ti, dólîushka, dólîa muzhíká!
Da shchedrá na mîlŏsti
Tsárskaya rukál"

Tsar naród svoy vîslushal,
nichevó ne vîmŏlvil.
Mahnúl rukóy...

Zatrîasláš ŏt gróhŏta
fsîa zemlîá vŏkrúg,
i pŏkrîlaš trúpami
plóshchad pred dvŏrtsóm;
pal naród, nakórmlenniy púley i svintsóm.
Oy, zatéya Tsárskaya bólnŏ hŏróshá!
Naigrálaš dósita Tsárskaya dushá
i yevó ŏprichniki.
Ŏbnŏzhíte gólŏvï!

Gde grŏzá svintsóvaya
prŏliláš dozhdîóm,
tam, gde krov naródnaya

prŏlilaš ruchyom,
tam iz kázhdŏy kápelki
króvi i svintsá
Mat-zemlîá kŏrmîlitsa ródilá bŏytsá!
Ŏbnŏzhíte gólŏvï!

Bare your heads!
On this sorrowful day
the shadow of the long night
trembled above the earth.
The slavish faith in our Father-Tsar was shattered,
and a new dawn appeared over our country.

With prayers on their lips,
with faith in their breasts,
with the Tsar's portraits
and with icons,
not to do battle with the enemy,
not with evil intent,
but to petition the Tsar came the suffering people.
"O Tsar, our father!
Look around: we have no life
on account of the Tsar's servants,
on account of the thieving merchants and the rich farme
the land-owning nobles and the factory owners.
The hearts of the people are seared by the terror,
their eyes burn with bitter tears.
We die in chains and from hunger...
We have nowhere to run...
You alone are our defender!
Protect us!
O Tsar, our father!
Look around: we have no life
on account of the Tsar's servants.
Oh, bitter is the peasant's fate,
but the Tsar's hand abounds
in mercy!"

The Tsar listened to his people,
but said nothing.
Just shrugged...

The whole earth shook
from the thundering,
and the palace square
become covered with corpses.
The people fell, fed with bullets and lead.
Oh, how splendid was this Tsarist plan!
His soul was sated with amusement,
as were his henchmen.
Bare your heads!

Where the leaden storm
poured out like rain,
where the people's blood

flowed like a stream,
there from every drop of blood and lead
our nurturing motherland bore a fighter!
Bare your heads!

Poem by A. Kots

(Translation by Vladimir Morosan)

Soviet Choral Music after the Death of Stalin

After Stalin's death in 1953 and the ensuing cultural thaw, a younger generation would soon discover that it was not entirely cut off from foreign influences. Students of Second Viennese School composers Berg and Webern, who fled east to escape Nazi persecution, had opportunities to pass on their teachings through private instruction to such future luminaries as Alfred Schnittke and Sofia Gubaidulina. Although many Soviet composers were aware of international musical styles, only those who were brave enough reflected it in their own music. From 1953 to 1991, Soviet composers of art music, like other Soviet artists, had split into two different and clearly defined camps: those writing official music, sanctioned, nourished, and supported by the Composers' Union; and those writing anti-Soviet, avant-garde, or underground music. These rebels existed in a state of critical opposition to the tedious academic orthodoxies that continued to be propagated by the Union until the Gorbachev period.[11] For the avant-gardists Alfred Schnittke and Sofia Gubaidulina, the only way to survive was to split their musical personalities, one side acceptable to ideological authorities, the other dedicated to self expression.[12] They had to write these works secretly ("for their desks" was their expression) and hide them from view.

Keynote speeches made at the various Composers Union Congresses of the 1960s and 1970s exposed errors of modernistic composers and insisted on the need to maintain greater vigilance and discipline. Composers who tried

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[11]G.McBurney, "Soviet Music after the Death of Stalin," *Russian Cultural Studies,* Catrina Kelly and David Shepherd, editors (New York, Oxford University Press, 1998), 124.

[12]Valeria Tsenova, *Underground Music from the USSR* (Amsterdam: Harwood Academic Press, 1997), 8.

to get their works performed outside the USSR by making contacts with foreigners were harshly criticized. Ironically, the majority of the composers who opposed the regime through the use of anti-Soviet symbolism or jazz in their music remained Union members through the later Soviet period in spite of restrictions on their careers. The much-valued possibility of staying at the Union's dachas at little cost, or living in city apartments in blocks owned by the Union, proved too attractive perquisites to lose. By the 1980s, when composers began to gain considerable artistic freedom, some of the most adventurous experimental concerts in Moscow and Leningrad actually took place in the Union's own concert halls.

That said, it should be noted that during the years following Stalin's death, a new degree of ideological uncertainty led to a considerably freer atmosphere of artistic expression. Although composers still had to be careful to assess just what types of works were acceptable to the Union, it wasn't clear which of the Union's restrictions would be imposed on them and which would not. Those composers who were not watched as carefully as Shostakovich (Prokofiev died the same year as Stalin) were able to be far more experimental in their works.

By the late 1980s, a time of state support for the arts and a new-found freedom of expression, a golden age for composing developed. The arts had always been a priority in government funding, and composers and performers remained outside the political realm; they paid no attention to changes in government (until, of course, the money ran out). As long as there was money, composers could write what they wished, at whatever level of difficulty, as paying for rehearsal time was not a consideration. Professional musicians were civil servants whose salaries were paid by the state. The state also paid all the expenses for the performance, although not

the composer's fee, since composers were already living on government stipends.

This new era allowed for large compositional forms, and impractical orchestrations were common. But this stage of creative and financial freedom proved to be short-lived. As the government attempted to move toward democracy in the 1990s, dwindling or nonexistent state funds for any musical activity forced composers to be more efficient or else they were out of business altogether. There is currently so little state sponsorship for any musical endeavor that publication of new compositions is at a total standstill.

Soviet Restrictions Concerning Sacred Choral Music

After the 1917 Bolshevik Revolution a decree disestablished the Russian Orthodox church. Lenin's personal hostility to religion is well known. He called it spiritual booze, an even harsher term than Marx's "opiate of the people." The atheism of Marxist materialist philosophy intensified the already existing atheism of the Russian intelligentsia. From the mid-nineteenth century, most intellectuals had turned their backs on the church which, they thought, offered no creative solutions to the problems facing Russia. With the Revolution, a new Bolshevik ideology promoted the thought that people must build their own deity through the community by disregarding personal interests and focusing their creative efforts on building up the collective, which would become the common god.[13]

The effect of this anti-religious campaign was the secularization of church schools (the famous Moscow Synodal Choir School was closed) and

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[13]Jane Ellis, "Religion and Orthodoxy," in *Russian Cultural Studies*, Catrina Kelly and David Shepherd, editors (New York: Oxford University Press, 1998), 274.

the confiscation of their property. All public concerts of sacred music were banned. These actions began a wave of persecution that lasted through the 1920s and 1930s, when hundreds of thousands of bishops, clergy, lay people, and even church musicians were sent to the Gulag, where many of them perished or were shot.[14] In 1932 the League of Militant Atheists, an anti-religious group which claimed over five million members, issued an ambitious Five-Year Plan aimed at eradicating all religion by 1937.

In 1929 the Law on Religious Associations was adopted. This severely restricted the activities of all religious groups, whose only right at the time was to worship within the walls of a building registered for that purpose. All outside activities and social involvement were forbidden, and the number of places of worship was kept drastically low by simple refusals by local authorities to grant registration. This law was not rescinded until 1990.[15]

When Hitler's army invaded the USSR on June 21, 1941, Stalin found that he needed the support of church leaders to kindle patriotic fervor for an unexpected war. To reward the church for contributing 150 million rubles to the war effort, Stalin summoned the three Orthodox bishops remaining at liberty to a meeting where he asked them their requests for their church. At this time, there were only eight churches open and functioning in Moscow. In 1947 Stalin allowed the reopening of one or two seminaries that were allowed to teach church music. But the propagation of atheism continued throughout the education system and through cultural outlets and the media on a massive scale, and would not come to an end until Gorbachev's proclamation of *glasnost*.

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[14]Ellis, 274.
[15]Ibid., 277.

Until 1917 public concerts of sacred choral music occurred regularly, and numerous works originally performed in the context of church services also appeared on concert programs. The boundaries between music for liturgical purposes and music for concert performance began to erode, as the music could hardly be differentiated on the basis of style or on the basis of original performance context.[16] Rachmaninov's *All-Night Vigil* of 1915 was one of these works. After the Revolution, portions of the *Vigil* had been allowed to be performed sporadically within the context of a church service. Not until 1957, however, did a church in Moscow, which had been kept open to cater to foreign dignitaries as a kind of religion museum, quietly include the complete *Vigil* in a service.

The 1950s and early 1960s were more productive years for church music due to the reopening of a few more churches and schools. Between the time of Stalin's death in 1953 and Khruschev's renewed anti-church campaign in 1961, these churches had choirs, but their directors had no formal, musical, or theological training. Sacred music was not published during these years, and, more to the point, church literature and liturgical books were virtually nonexistent.[17] The amateur choral activity in these churches was by no means at the artistic level of prerevolutionary Russia, when all sacred choral music was performed by professionals. The level of music these amateurs could perform was severely limited.

Soviet ideology also had a considerable effect on musical scholarship by eliminating the study of and access to Russia's rich history of sacred music. The last important study of Znamenny chant (a basic monophonic modal

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[16] Vladimir Morosan, *Choral Performance in Pre-revolutionary Russia* (Madison, Connecticut: Musica Russica,1994), 300,301.

[17] Aleksei Shipovalnikov, "Sacred and Church Music in Russia after 1917," *International Choral Bulletin*, January, 1998, 5.

liturgical chant, much like Gregorian chant), *Liturgical Music in Russia* by Antoine Preobrazhenski, was begun in pre-Soviet Russia and was finally published in 1924. In 1962 *Russian Musical Notation* by Victor Belaiev was published. It contained further information on chant, but only 820 copies were printed.[18] Ironically, all the effects of the Bolshevik Revolution on sacred music represented a complete reversal of events that occurred in Russia at the beginning of the sixteenth century. At that time, when the earliest manuscripts of Russian polyphonic church music appeared, the church had governing power over the state and banned all competing forms of music found in instrumental genres. After 1917 this idea was reversed. The government, which now had power over the church, banned all forms of vocal music that competed with Soviet ideology. Nevertheless, some composers and performers, like those believers who hid and preserved religious icons in their homes, preserved the old music and held onto this knowledge in their hearts and minds. Some composers, such as Georgy Sviridov, who had always remained true to the texts, melodies, and modal elements in Znamenny chants from the Orthodox church, were careful to control how much of their material was released. At the same time, there were some Soviet composers who had no idea of religion or religious music, as they had no access to their spiritual heritage. Much of the new sacred music during this era became the oratorios, symphonies, and cantatas inspired by the premature death of Lenin (Prokofiev's *October Cantata*). This immediately made Lenin a prophet, Messiah, and savior in ways that assured his immortality in music.

In the 1960s Khruschev's anti-religion campaign resulted in the closing of two-thirds of the remaining Orthodox churches in Russia. From that time

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[18]Frans Lemaire, *La musique du XXe siècle en Russie* (Paris: Fayard, 1994), 344

to the present, most if not all choral music on sacred themes or topics had been written for the concert hall. Beginning in the 1970s, the annual autumn festival in Moscow promoted a few new sacred choral works, but those had religious titles in the international sacred language of Latin rather than the native church's Slavonic. Works written for this festival include Arvo Pärt's *Credo* (1968) and Sofia Gubaidulina's *De Profundis* (1978).[19] Edison Denisov's *Requiem* of 1980 is also a famous piece and has since been performed in many languages. Eventually many large works featured at this festival, such as Andrei Eshpai's 1990 *Liturgy*, inspired other sacred works in Latin; their numbers increased considerably by the end of the decade.

Schnittke's 1975 *Requiem* and Denisov's *Requiem* are significant works of this era because they are requiems for actual victims of war. Like Britten's 1963 *War Requiem*, they are meant to depict human suffering and to protest against war. Gradually others came to use the same rationale for inspiration outside a religious context (and therefore somewhat more in accord with Soviet ideology). To demonstrate the rarity of these sacred works in the 1970s, Schnittke's *Requiem* was premiered only privately in 1977, and was only recorded in 1990 in Stockholm. Finally, when Denisov's *Requiem* was premiered in 1984 in Moscow's Tchaikovsky Hall, the audience, who long awaited this event, gave it an overwhelming response. People realized they were finally hearing a kind of music they had been deprived of for so long. One reviewer said, "It was met with tears for giving so much light in a world of darkness."[20] More recently, many of the composers of the younger generation have drawn their inspiration from similar sources. Finally, in the late 1980s the dam broke and artists found their right to the spiritual "unreal,"

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[19] F. Lemaire, 349.

[20] F. Lemaire, 349.

a reaction against Socialist realism. There was a surge of interest on the part of composers from all over the Soviet Union in reviving and developing musical languages that had been misrepresented or even completely repressed by the official Soviet version of music history.

In 1988, celebrations of 1,000 years of Christianity in Russia (dating from the Baptism of St. Vladimir in 988) were reflected in a surge of religious music and recordings in the original church language, Slavonic. Even so, skeptics deem the proliferation of sacred music to be somewhat exploitative, a mere posing at being religious. Stylistically, they saw nothing different from the former "Lenin Cantatas" but the words.[21] Composers such as Gubaidulina and Schnittke, however, believed that they produced, in works with religious ideas drawn from their spiritual heritage, genuine outpourings of faith that had been kept from them artificially since 1917. These religious subjects had always provided legitimate material for the arts in Russia, and thus had a natural place in Russian culture.

By 1990, the fashionable fascination of Soviet composers with religion had become so widespread that it could be heard operating almost equally in the music of iconoclastic composers and official composers. Since the end of the Soviet era in 1992, composers have been free to pursue their own directions free of governmental restraints. They are permitted to rediscover their old love, a flame that never was extinguished. Some return to the Kanon and chants of the Russian Orthodox Church, and some use a more internationally understood musical language. Many have realized that religious music can establish a connection between humans and time and

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[21] Laurel Fay, interview on 12/16/98 in New York. She is a musicologist and considered an outstanding authority on many matters pertaining to Russian music.

offer reconciliation with destiny. They will never forget, however, that their freedom of expression was born out of unprecedented suffering and sacrifice.

Chapter 2

Narodnost, the Bridge between Music & Literature

Grust' Prostorov (The Sadness of Vast Spaces)

by **Georgy Sviridov**

In this chapter, we will see how one of the most masterful composers of vocal music in the history of Russian music dealt with classic Russian poetry in his works for chorus. When Georgy Sviridov composed his "Grust Prostorov" (The Sadness of Vast Spaces) in 1978, the use of Russian Orthodox texts in choral music was still discouraged. It was the recitation of the poetry of Pushkin, Blok, and Lermontov, among others, that became a substitute form of prayer for the Russian people.

Georgy Sviridov (1915-1998) was one of the most prominent and respected composers of choral music in Russia in the twentieth century. His tremendous popularity among Russian musicians and their audiences is just now being understood and appreciated in the West. He provided the strongest contemporary link to Russia's monumental musical past by preserving its rich sacred music heritage in his works for chorus.

Georgy Sviridov was born on December 3, 1915, in the Kursk region (bordering on the Ukraine) of central Russia. In 1936 he was accepted into the Leningrad State Conservatory as a composition major and, one year later, joined the class of the famed Dmitri Shostakovich. In Sviridov "we see the formation of a major native talent through a model system of education, guided by the leading composer of the day, and nurtured by St. Petersburg's intellectual and artistic elite."[1] In the course of the next half century, Sviridov established himself as a composer of the first order by his major contributions to contemporary vocal and choral music. Although he mastered traditional western European compositional practices, he retained the spirit of the peasant music of his village that had nurtured him as a youngster. It must be noted that during his lifetime, the old Russia became the new Russia, Orthodox Christianity fell before communism, and peasant life was replaced by the military-industrial machine. Yet throughout these changes, his music retained ties to the folklore of pre-twentieth-century Russia.[2]

Because he was writing so much vocal music at a time when instrumental music was more in fashion among his colleagues, Sviridov was never part of a school, but rather on the margins of the contemporary music scene as represented by the Union of Soviet Composers. Like Shostakovich, he succumbed to writing propaganda music both as a means of gaining prestige within the system and as a means of survival. In 1960 he won the Lenin prize for his *Oratorio pathétique* for chorus and large orchestra, a work which clearly expounded Soviet ideology. Although most propagandistic music by other composers of this era was worthless, Sviridov's technique as a first-rate

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[1] Peter Jermihov, "Georgy Sviridov," *International Choral Bulletin* (January 1999), 10.

[2] P. Jermihov, *The Music of Georgy Sviridov* (Evanston: Northwestern University Press. Press, 1996), 9.

composer endowed this work with high artistic value. It received recognition and praise not only from the Party but from the musical community as well.

The rest of Sviridov's output, however, demonstrated the key force in his work, the nineteenth-century literary concept of *Narodnost*. *Narodnost* refers to a nation's spirit, its collective soul or its accumulated traditions. In reference to music, the term should be interpreted in the broadest sense to include peasant music, military and work songs, and city culture. *Narodnost* also serves as a bridge between music and literature.[3] Sviridov elevated twentieth-century vocal genres to new artistic heights through his meticulous and expressive settings of a wide assortment of texts. Poetry was the inspiration for his musical creations, and each song is like a compressed symphony. He used the expressive strength of the human voice to explore the diverse colors of choral music. His legacy was to influence the following generation of composers, who began to consider their choice of texts as important as their music.[4]

In 1978 Sviridov chose texts by the poet Fyodor Sologub (1863-1927) to set in a collection of three *a cappella* works entitled *Hymns to the Motherland*. The collection includes "Our North, "The Russian Heart," and "The Sadness of Vast Spaces." The choice of Sologub's texts reflects the nationalistic spirit Sviridov intended to portray in this collection. The poetry has a nineteenth-century, archaic tone, free of any Westernized words that crept into the Russian language in the twentieth century. The use of this kind of language in modern music can be compared to the setting of old church Slavonic text rather than the contemporary Russian vernacular for modern sacred music. In this way, the use

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[3]P. Jermihov, Preface to G. Sviridov's *Concerto in Memory of Alexander Yurlov* (Madison, CT: Musica Russica, 1998).

[4]Allan Ho and Dmitri Feofanov, editors, *Biographical Dictionary of Russian/Soviet Composers* (New York: Greenwood Press, 1989), 543.

of old Russian texts defines this poetry as sacred in the sense that it is a national treasure.

The *narodnost* in this instance is the subject of the texts of the three poems, that is, the peasants' love for their land, which lives within their souls. The texts inspired by this spiritualized geography are transformed into the concrete musical features of rich harmony and lyrical melodies.[5] Music with these kinds of texts almost became a substitute form of sacred music, whereby hymns to the love of God became hymns to the love of the land. Such texts were considered safe, as there were no Soviet ideological restrictions placed on this type of choral music.

The first of the three choruses, "Our North," describes the vastness of the landscape north of Moscow. Its birch-laden gray and lonely woods, much like a Scandinavian forest, are a symbol of beauty to the Russian people. Sologub's words set by Sviridov in "Nash sevyer" ("Our North") are as follows (prose translation):[6]

> The slumbering woods stand in sadness: the winter frosts have fatigued them. These woods are like peaceful valleys that have been bewitched by winter's storms. How foreign this place is to the stranger immersed in worldly demands, these woods with their unusual secret beauty.
>
> The small-branched willow trees look at the deserted sandy shore where they see water lilies embraced in slumber. Standing above a winding silent river are little birch trees which have worn away. They stand above the swampy plains, in the distance, like a small and timid forest reflecting sadness.

In spite of the sadness these places evoke, the Russian heart feels a longing to be in close proximity to them. Though freedom and happiness can be obtained

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[5]P. Jermihov, *The Music of Georgy Sviridov*, 13-14.

[6] English translations by Anthony Weinstein, a Ukrainian emigré presently studying piano at the Oberlin Conservatory in Ohio.

across the seas, these Russians cannot live anywhere else but on their native soil. The second poem, "Russkoye Syerdtse" ("The Russian Heart"), reveals this idea:

> Far away across the blue distance [the sea], the land is merry and beautiful. Our native country breathes immortal sorrow. This far away land is not sad, it knows the joy of freedom. Even though the Russian heart longs to be away from its native land, it [the heart] knows it cannot live without it [the land].

The last of the three movements, "The Sadness of Vast Spaces," reveals how the endless space of Russia's plains becomes the measure of the peasant's inner life. "Grust Prostorov" ("The Sadness of Vast Spaces") translates as follows:

> I long for the sweet borders of my lovely country Russia. I am not afraid of fate's sentence (to be far from you). I am not ashamed. I love all your pathways, and if I am destined for madness and a cold dark grave, I will not turn away from it [the grave]. Yet I will still pray to the angry spirits from my heart, and repeat those same four words, "Kakoy prostor, kakaya grust"-- I long for your vast spaces, I have such sadness.

These three homophonic settings for mixed *a cappella* choir are some of the simplest in Sviridov's entire choral output. Their simplicity is an illusion, however. Sviridov explains, "The more the art is serious, the simpler the language must be. All that is great is simple. It's a truth I have known for a long time."[7] Sviridov intends the clear declamation of text to stand at the forefront of these compositions. A closer look at the third setting, "Grust Prostorov," will show how this is achieved. The phrase structure is straightforward, four bars per line of text. All the opening vocal lines shown in Example 2.1 are either scalar or based on the tonic triad of $D^{\#}$ natural minor. The natural minor scale contains a lowered seventh scale degree, in this case $C^{\#}$, and not $C^{\#\#}$, as on the

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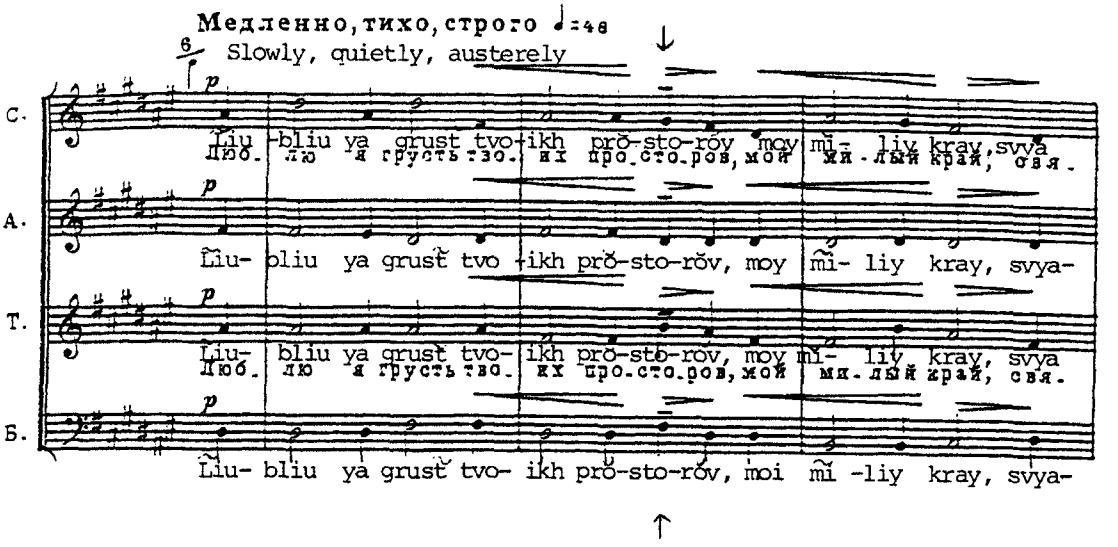
[7]Tamara Grum-Grzhimallo, *La musique sovietique* (Moscow: Editions de l'Agence de Presse Novost, 1985), 22.

bass word *kray*. This use of the natural minor scale immediately infuses the work with typical Russian characteristics from the very first bar, and is reinforced in bar three by the presence of the $C^{\#}$.

Example 2.1 Sviridov, "Grust Prostorov," mm.1-3[8]



I long for the sweet borders of my lovely country, Russia.

Also, $D^{\#}$ minor is an unusual and haunting key for an *a cappella* work. More typically found in sorrowful Russian music is its enharmonic equivalent, E^{b} minor, or B^{b} minor.[9] The chord structure is also simple, with very few dissonances aside from a few passing tones, and there are no seventh chords. In Example 2.1, the downbeat of the first full bar contains a two-octave expanse between the soprano and bass parts, showing Sviridov's preference for wide intervals between the voices. Although the use of wide intervals is typical with Sviridov's choral writing, here it is also in keeping with the wide-open spaces,

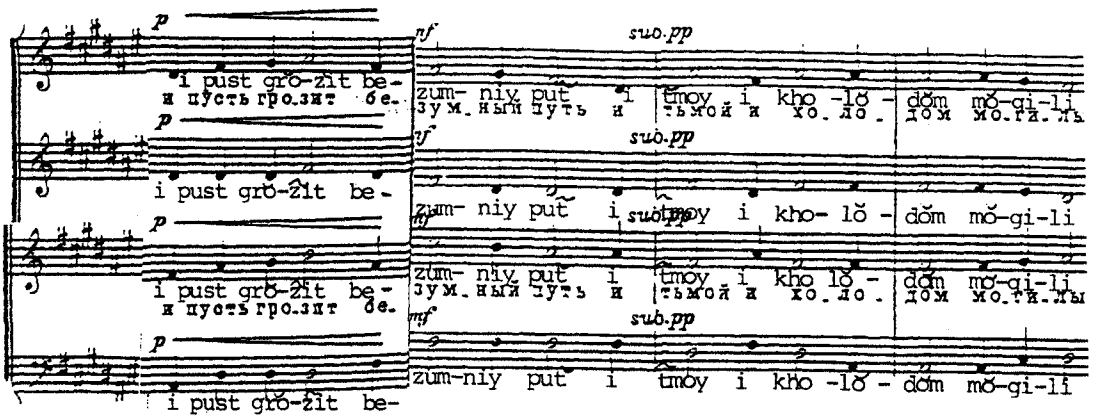
[8] Transliterations are furnished by the publisher.

[9] The prelude of Bach's Prelude and Fugue in E^{b} minor from the *Well-Tempered Clavier, Book I* is in E^{b} minor, but its Fugue in the enharmonic key of $D^{\#}$ minor. Russians have adopted this fugue as a "Russian fugue" due to the prevalence of that key in their own music.

the *prostor,* cited in the title. The first two works in the collection exploit this open chord idea even more than this one, where sometimes more than three octaves are found between the soprano and bass parts.

With the exception of "Grust Prostorov's" unusual key and its wide, Bruckneresque dynamic range, its appearance on the page resembles a Bach chorale. The dynamic range, however, is one of the key factors which defines the piece. Example 2.2 shows a *subito pianissimo,* sung on the words *kholodom mogili* (a cold, dark grave).

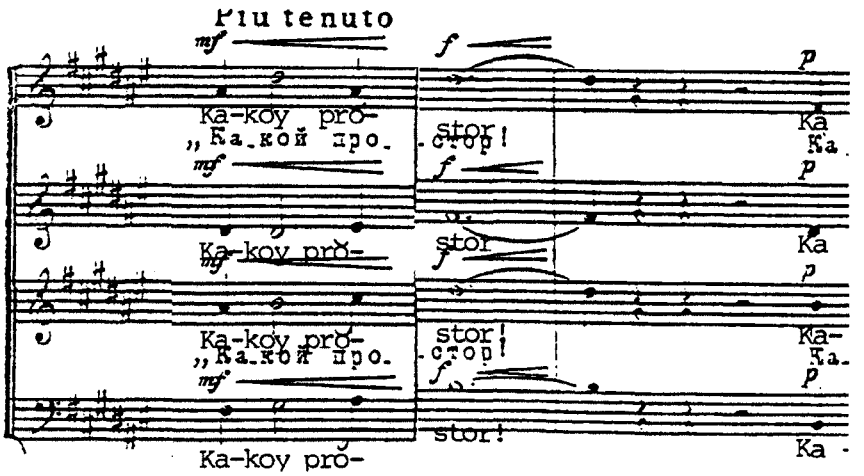
Example 2.2 Sviridov, "Grust Prostorov, " mm. 11-14



If my way is destined for madness and a cold, dark grave....

Example 2.3, appearing ten bars later, is the *forte* shout on *Kakoy prostor* (such vast space). These dynamic opposites are meant to be performed in the extreme to produce an unequivocal sense of the poet's anguish.

Example 2.3 Sviridov, "Grust Prostorov, " mm. 23-24



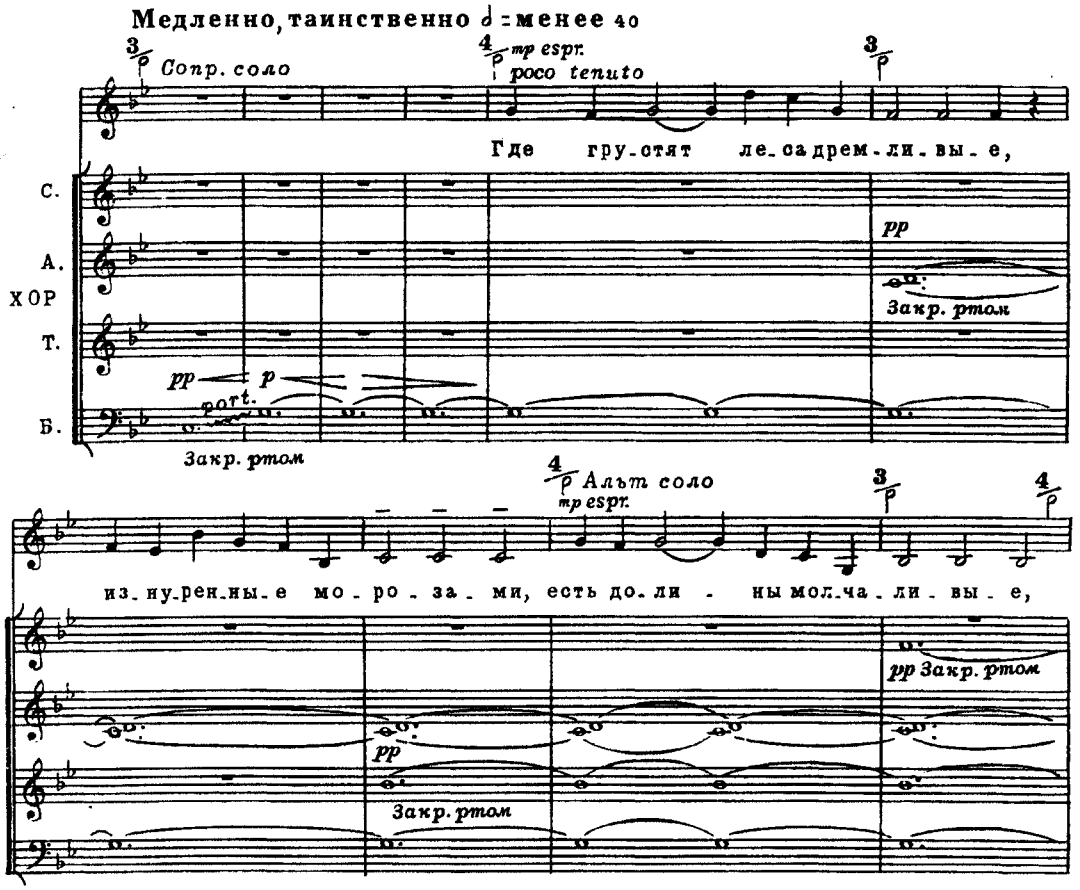
Such vast space!

Even in its profound simplicity, the sonority of the work must come through as unmistakably Russian. The music can come alive off the page when one renders it in the proper style. Although an adequate explanation of the Russian style of choral singing is difficult at best, the following technique can be applied to performances of this type of choral music: In Example 2.1, the opening phrase, the text should be delivered somewhat *rubato.* This is done by moving the beginning of the phrase toward the middle, where the central word or syllable of a word is stressed, and then relaxing it at the end. This effect is achieved by means of tension and relaxation in the voice rather than by getting loud, then soft, or by speeding up and then slowing down. Sviridov places accent marks over the stressed syllables (in this case on the middle syllable of the word *prostorov*) and dynamic crescendos and decrescendos to guide the singers. Also, in the second inversion B major chord on this accented syllable, he provides an added sixth in the soprano part ($G^{\#}$). If the choir understands the meaning of the words, the pianissimo sections will be truly hushed, and the forte

sections fortissimo. Singing not on the text but through the text in this fashion is necessary to evoke the mysterious power of feelings and imagination in the poem.

The first work in *Hymns to the Motherland*, "Our North," uses the same natural minor scale, but here it is G minor (with an F natural). Example 2.4 is indicative of Sviridov's effective use of the choir to create an atmospheric background for the soloist without the use of words.

Example 2.4 Sviridov, "Nash Sevyer," mm. 1-10

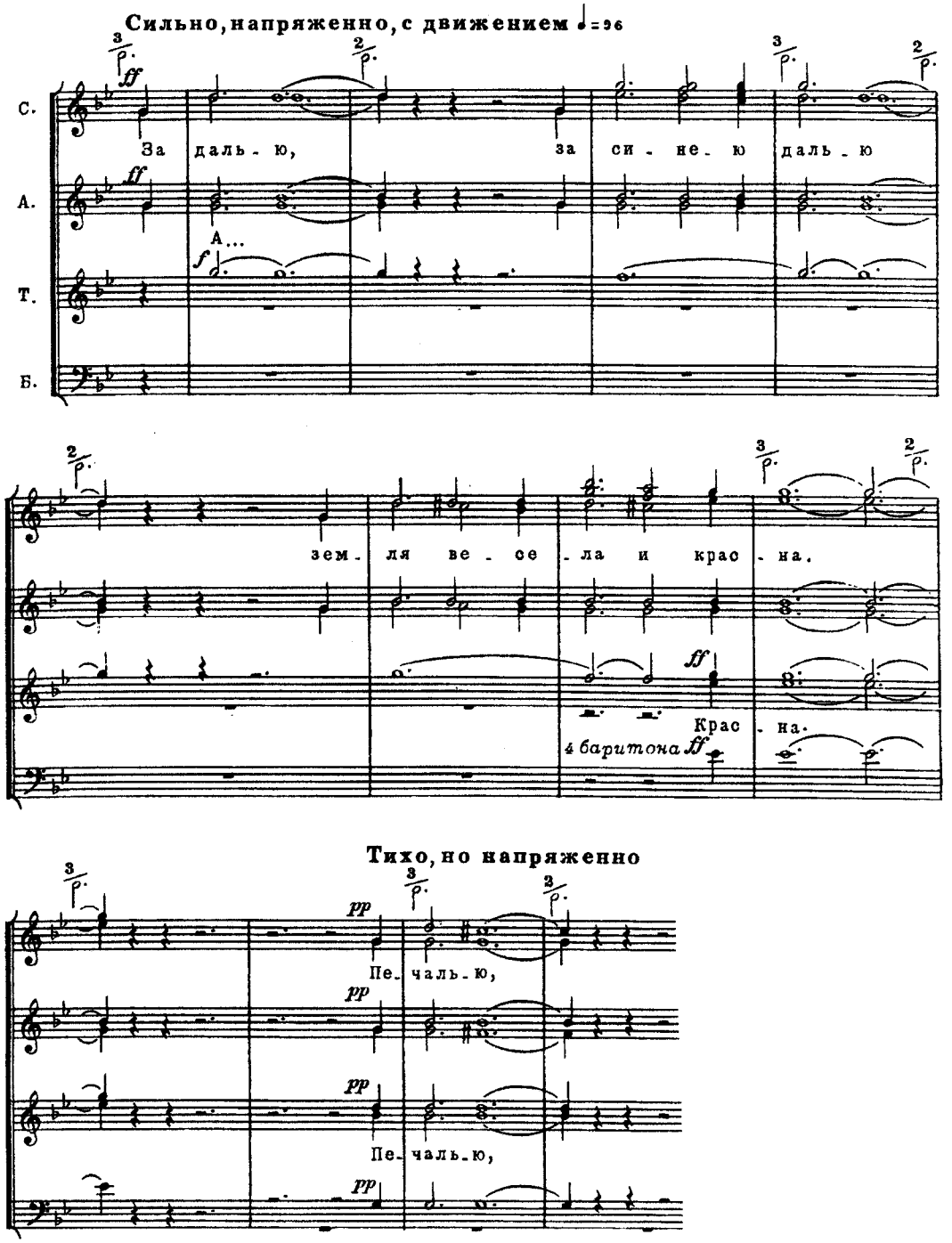


The slumbering woods stand in sadness: the winter frosts have fatigued them. These woods are like peaceful valleys which have been bewitched by winter's storms.

Here again, the clear understanding of the text is most important, but now Sviridov delegates it to a soloist who will alternate sections of the text with the full choir. Notice that the metronome marking (quarter note = 40; the last movement is quarter note = 46) is incredibly slow. The maintenance of breath support may prove difficult at this tempo, and is perhaps the most challenging factor in achieving a good performance of this work.

Finally, the second movement, "Russian Heart," uses a dotted half-note beat which may make it seem faster than the outer movements, yet the metronome marking of quarter note = 96 is rather slow. As the pulse is still the quarter note, there is no feeling of a faster tempo. The key of this piece seems to continue the G minor set up in "Our North," yet in Example 2.5, a $C^{\#}$ (measure 7), and later also an $F^{\#}$ (measure 11), appear. The two augmented second intervals, B^{b} to $C^{\#}$ and E^{b} to $F^{\#}$, in the scale containing G, A, B^{b}, $C^{\#}$, D, E^{b}, $F^{\#}$, and G, introduce a double leading tone which is unique to this movement. The first appearance of these intervals is appropriately placed on the final word "sorrow" in measure 11. Adding to the color is the dissonance of the tritone created by the interval G to $C^{\#}$.

Example 2.5 Sviridov, "Russkoye Syerdtse," mm. 1-12



Far away across the blue distance [the sea], the land is merry and beautiful.

Each of the three movements of *Hymns to the Motherland* is set in a homophonic style, and has little variation in melody, harmony, or rhythm when compared to the others. This of course is due to the fact that the texts of all three explore the same idea: the Russian soul must live in its own land for its spiritual survival. This land might be a vast, cold, and empty place, yet it is that which creates an inner heart that is deeply spiritual, warm, and full.

Chapter 3

The New Russian Folk Song

Tanya Tanusha by Valery Kalistratov

Kak Pesnya Rodilas (A Song Was Born) by Georgy Sviridov

Organized efforts to collect and publish folk songs began in Russia in the 1860s. Since that time, neither wars, revolutions, nor famine have stopped the flow of folk material from the villages into manuscripts and audiotapes of collectors and subsequently into published volumes. Early collections made before the 1860s were often hastily assembled and without plan, but later an organized attempt was made to record these folk songs.[1] In 1902, the composer Aleksandr Kastalsky (1856-1926) began work in the field of musical ethnography, studying the characteristics of the Russian folk song and making arrangements of these songs.[2] Although Kastalsky was known primarily as a composer of sacred music before the Bolshevik Revolution, the new Soviet ideology forced him to cease writing in this genre and to focus his creative energies almost exclusively

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[1]Alfred Swan, *Russian Music and its Sources in Chant and Folksong* (New York: W.W. Norton, 1973), 19.

[2] Vladimir Morosan, *One Thousand Years of Russian Church* Music (Madison, CT: Musica Russica, 1991), 760.

on music of the Russian folk. He trained himself to listen with infinite care to the first audio recordings of these collected songs made by Eugenie Lineva in 1903, and eventually published his booklet, *Peculiarities of the Russian Popular System,* in 1923, a work that eventually was considered the foundation for all future study.

Within these collections there are five categories of songs: "1) Spiritual verses; 2) *byliny* or historical songs; 3) wedding songs and incantations; 4) roundelays and dance songs; and 5) love songs, laments, family songs, soldiers' and prison songs."[3] Late twentieth-century composers sought out these tunes for new works for chorus that helped restore the Russian folk song tradition. Modern composers used updated compositional techniques to set these tunes, often with highly imaginative methods. In this chapter, the roundelay and the elegy will be explored through the works of Valery Kalistratov and Georgy Sviridov.

Roundelays (*khorovodniyia*) and dance-songs (*plasovyia*) abounded in central Russia. The *khorovod* accompanies the dancers either in a circle or, more frequently, in two long lines facing each other and advancing toward each other during the dance. The lines represent two opposing camps competing in vigorous, brave exploits, and skill, while playing a game that is represented chorally as the dance continues. Perhaps the most famous *khorovod* known in the West is *Kalinka,* Example 3.1. This popular tune has a refrain in a minor key and three verses in the relative major. One unique feature associated with this tune, which has been passed down through oral tradition, is the *accelerando* in the refrain, so that each verse is presented in a contrasting slower tempo. Each repetition of the refrain begins with the original tempo but gathers considerable momentum by the end. The final refrain is usually repeated more than once,

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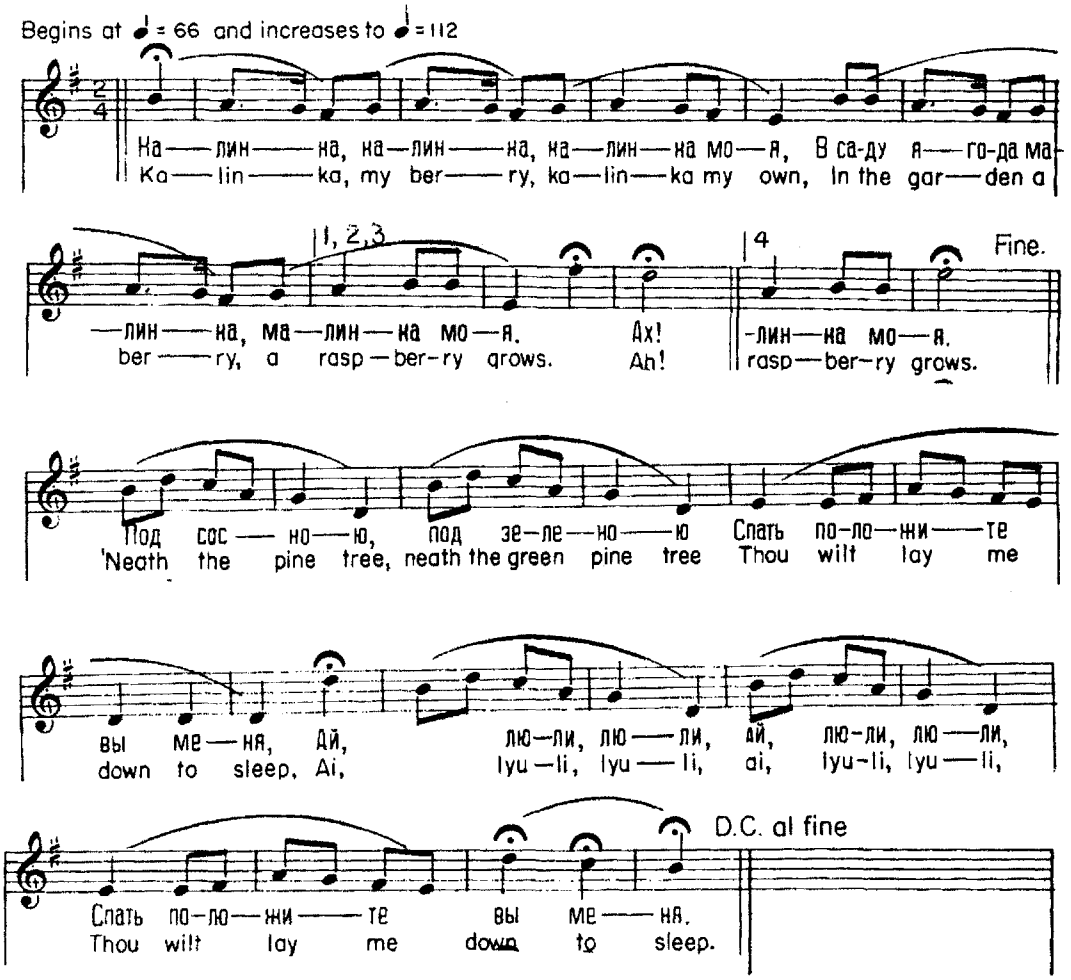
[3] Swan, *Russian Music,* 22.

increasing the tempo until it becomes almost too fast for dancing. Also note the typical use of nonsense syllables, *ai lyuli lyuli,* in the verse.

Example 3.1 *Kalinka,* Traditional Russian folk song.[4]



The traditional method of arranging folk or folk-like tunes for choir was well established in the nineteenth and early twentieth centuries by composers such as Piotr Tchaikovsky, Nikolai Rimsky-Korsakov, Aleksandr Kastalsky, and Alexander Nikolsky. Their compositional technique involved either directly

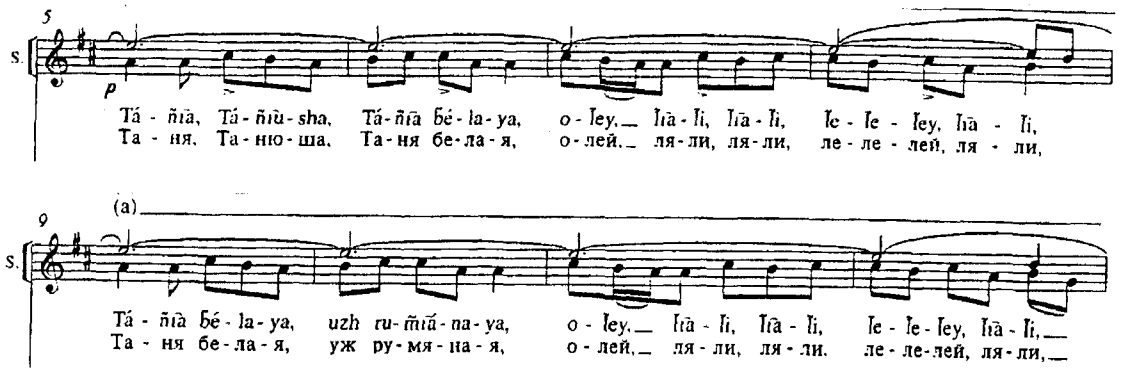
[4]The translations are furnished by the publisher.

quoting an existing tune or composing a new peasant-like melody. Either way, the atmosphere of peasant music was usually pervasive in the composition.

Example 3.2, *Tanya Tanusha,* is a choral work written in 1994 by Moscow-based composer Valery Kalistratov (b.1942), and is based on an existing folk song. The tune exhibits many traditional roundelay characteristics, such as the repetition of nonsense syllables *oley liali liali* between the verses. While it has no distinct, repetitive refrain, the four stanzas of the text begin with the identical tune. The text reflects the bravura of an army colonel's son who spots the dark-eyed leader of the dance, *Tanya Tanusha,* and vows to make her his own. The tempo of quarter note = 108 (*Grazioso*), and the accompanying percussion part accentuate the dance-like qualities. Rommereim relates that "According to the composer, the percussion part is meant to imitate the tapping of the dancers' shoe heels and is to be performed on Russian wooden spoons."[5] Adding to the dance atmosphere is the shift of meter back and forth from 6/8 in bar 5 to 3/4 in bar 6 (Example 3.2). Bar five is to be felt in 6/8 (compound duple meter) according to the composers accent mark over the fourth eighth note in the bar, yet bar six shifts the accent to the third eighth note (3/4 in simple triple time), and this exchange of meter continues for the rest of the piece. The tune itself features the mixolydian mode on A (using the notes of a D major scale).

[5] John Rommereim, preface to *Tanya Tanusha* by Valery Kalistratov (Madison, CT: Musica Russia, 1995).

Example 3.2 Kalistratov, *Tanya Tanusha*, mm. 5-12.[6]

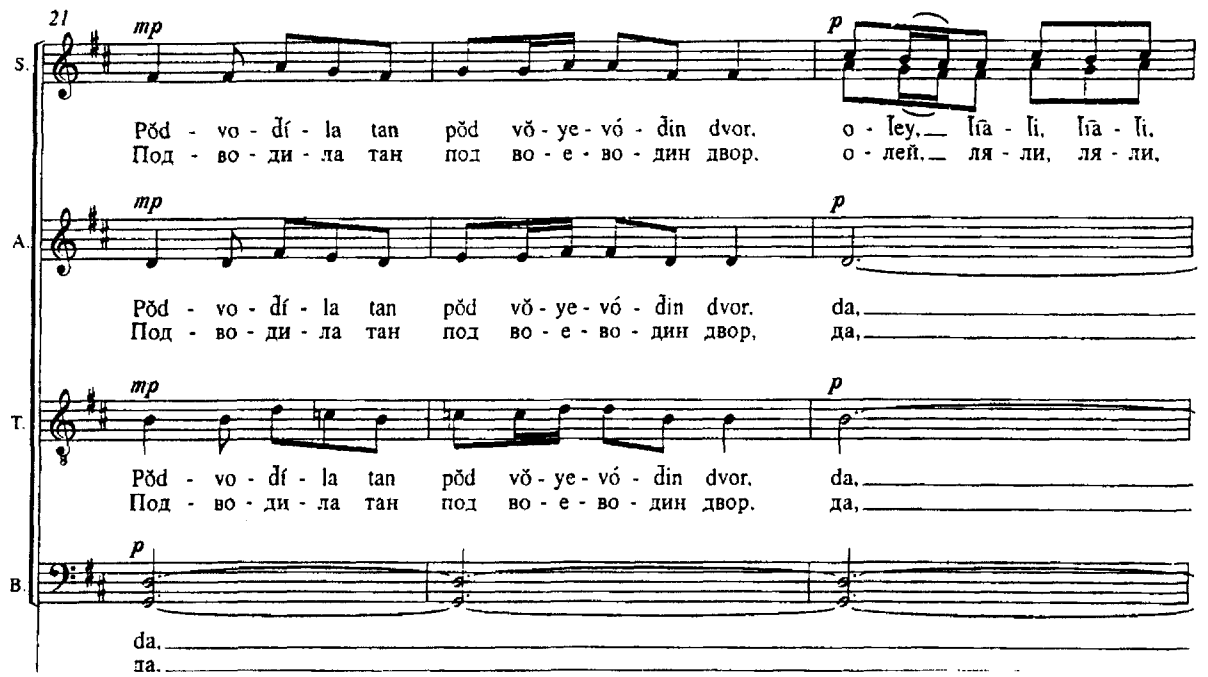


Tanya Tanusha, fair Tanya, oley, liali, liali, lelelcy, liali
Fair Tanya with the rosy cheeks, oley, liali, liali, lelelcy, liali

Until bar 21 (Example 3.3), the music is set in a traditional polyphonic style presenting a melody and counter-melodies. The startling arrival in measure 21 of a major ninth chord, as well as the parallel fifth motion of the tune between the soprano and tenor immediately places this work in the late twentieth century. The use of parallel motion may seem to Western ears like something abandoned in the Middle Ages, yet it actually has roots in traditional Russian peasant music (as well as Western medieval music). In Lineva's recorded collection, Russian singers of folk tunes often improvise a harmonization of a tune without fear of parallels, whether fourths, fifths, or octaves.[7] In this measure, the combination of modal elements and the parallel chord motion over a G and D pedal in the bass display an inventive use of contemporary harmonic practice. Overall, the work represents a masterful recreation of an existing folk tune infused with modern compositional devices.

[6] Transliterations are furnished by the publisher.
[7] Swan, *Russian Music*, 26.

Example 3.3 Kalistratov, *Tanya Tanusha*, mm. 21-23.



She leads the dancers into the colonel's courtyard.

The next category of folk song, the extended elegy (*protyajnaya*), can be a love song, lament, or soldier's tale. Alfred Swan describes this type of song in *Russian Music and its Sources in Chant and Folksong:*

> [The *protyajnaya*] stands independent of any historical epoch, a strictly individual outpouring of sentiment to all humanity. The occasional allusions to contemporary events or personages are of no account; the core of the song is complaint, or grief. Whether it is the soldier's widow, or the young bride who had to suffer from a gnarling mother-in-law, or the young lover separated from his beloved: the mournful curves of the melody are equally eloquent, and move within the familiar range and order of intervals.[8]

[8] Ibid., 24.

The popular Russian folk song *Ah, Ti Nochenka* (Ah, Thou Night) is one of the best examples of a traditional *protyajnaya* in the Russian folk song repertoire. Example 3.4 shows the tune in a simple arrangement for choir composed by the former Director of the Moscow State Conservatory and Chief Conductor of the USSR State Chorus, Aleksandr Sveshnikov (1890-1979). The soprano line is a direct quote from an existing tune. In keeping with the usual practices of Russian singers, Sveshnikov opens with a solo intonation; then the ensemble enters, splitting into four parts. Each part also serves as a distinct melody. The element of the solo introduction, a very common trait among folk song arrangements, is also found in *Tanya Tanusha.* The tune for *Ah, Ti Nochenka* is in a straightforward G minor key, with no use of mode or change of tonality, and Sveshnikov sets it in a standard Western harmonic structure. The piece is sung strophically. Although the construction of the tune is a symmetrical two beats per measure, that is not necessarily the defining characteristic of this type of song. Often, the strong accent in an elegy is hard to detect, and the barline can be more of an impediment than an aid.

> The text in translation reads as follows:[9]
> Ah, thou pleasant night, night of darkness, night autumnal:
> With whom will I spend the dark night?
> Neither mother have I, nor father.
> There is no one left to me but my dear beloved friend,
> But he lives with me without harmony,
> And quarrels all the time.

This complaint--probably by a young bride far from her family and homeland--is a perfect example of Swan's description of a *protyajnaya.*

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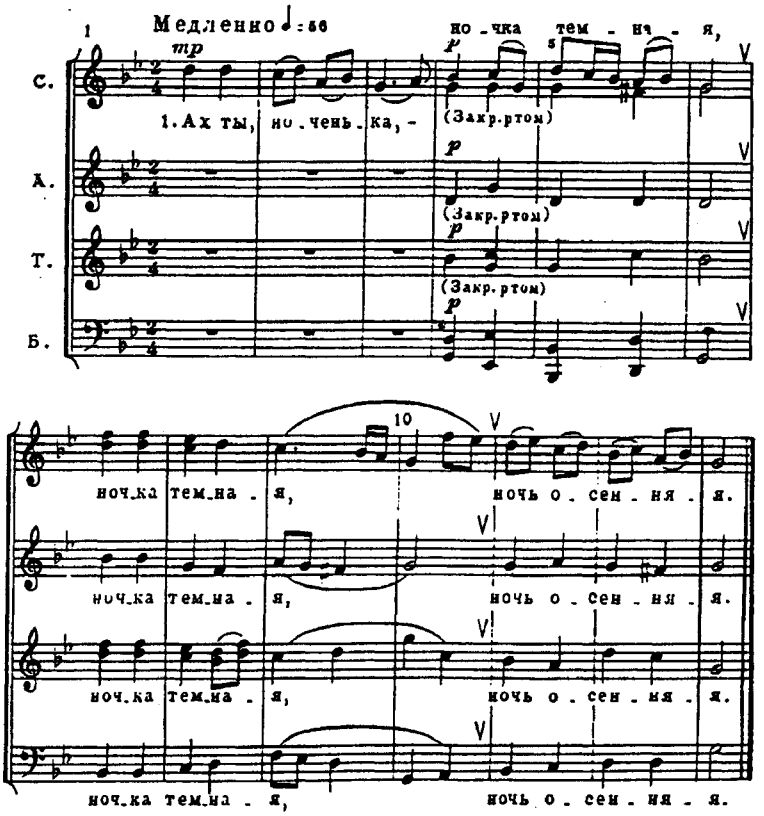
[9]Translation by Constance Solovieva, found in *Songs of Russia* (Los Angeles: Brewster Publications, 1960), 5

Example 3.4 Sveshnikov, "Ah, Thou Night."



2. С кем я ноченьку, с кем я темную,
   С кем осеннюю коротать буду.

3. Нет ни батюшки, нет ни матушки,
   Только есть у меня мил сердечный друг.

4. Да и тот со мной не в ладу живет,
   Не в ладу живет, не в согласии.

Reflecting a much more profound approach are the words and music of Georgy Sviridov's *Kak Pesnya Rodilas* (A Song Was Born). The work is the fifth in the set of *Five Choruses to Words by Russian Poets* for mixed *a cappella* chorus. The other works in the collection are: 1) "About Lost Youth" for tenor and mixed chorus, with words from Nikolai Gogol's *Dead Souls*. It is a slow, sad narration of lost youth and fresh apprehension about the world; 2) "On a Blue Evening," with words by Sergei Esenin, similar to the previous number but more

dramatic;[10] 3) "The Drove of Horses," also with words by Esenin, innovative in its use of rich colors and nuance of sound; 4) "A Son Met His Father" with words by Alexander Prokofiev (no relation to the composer Sergei Prokofiev has been established), a tragic scene during the 1917-21 civil war. The nineteen-minute work was first performed in October 1965 in the large hall of the Moscow Conservatory, with the State Academic Russian Chorus, Aleksandr Sveshnikov, Artistic Director.

"A Song Was Born" fits into the category of an extended elegy/love song/lament. The text to "A Song Was Born," by Sergei Orlov, tells a story about two old souls and their lost love:[11]

> This song is a story about a clearing in the forest. There is smoke from a campfire making a cloud above, the heat spreads on the land. Bald licking flame... midnight is the best time to find this temple, and this song. A high, light tenor loudly sings about a maiden who lived beyond the river, beyond Sheksnoi, and is still there. The bass with a low voice sings, lifting sparks from the flames which vanish in the white snow... a heavily bearded man with gray temples thinks about this same maiden and is suddenly sad.
>
> And these two peasants sing about a fleeting happiness which flew quickly from them. No one loves them now, they are simply by themselves in a country forest. They spend their lives heavily walking on long journeys on dirt roads. Life for them is perpetually cruel. They suddenly recall this girl, and a song is born, high and light. The song flies to the starry sky, the song about the girl who lived beyond the river, beyond Sheksnoi, alone.

The work falls into the second category of folk-song compositions that are based on tunes original to the composer but modeled on true folk song style. It is believed that Sviridov composed this tune, as it has not been found in a separate publication. There are numerous qualities to the work that give it its peasant-like character. Example 3.5 shows the first presentation of the tune by

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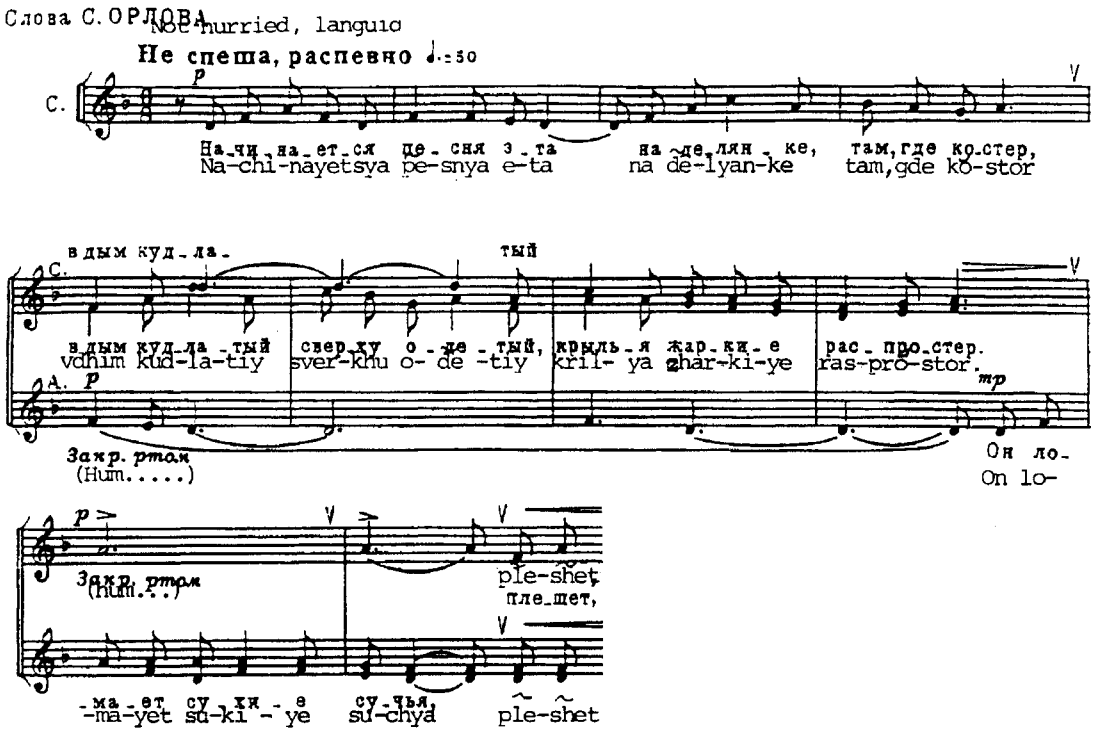
[10] Sviridov dedicated to the poet a monumental work for orchestra and chorus entitled *Poem in Memory of Sergei Esenin*.

[11] Translation by Anthony Weinstein.

the soprano section. This is similar to the solo intonation found in *Ah, Ti Nochenka.* Sviridov gives the second phrase of the tune to the second sopranos; then the altos begin the tune anew.

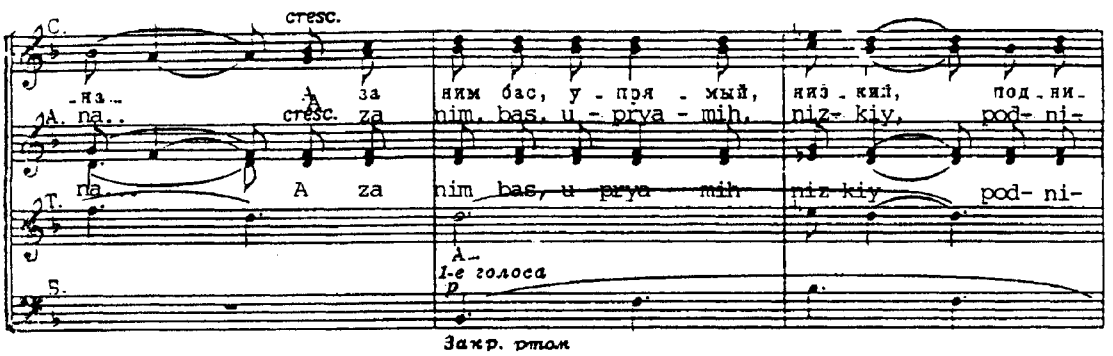
Example 3.5 Sviridov, "A Song Was Born," mm. 1-10.



This song tells a story about a clearing in the forest. There is smoke from a campfire making a cloud above; the heat spreads across the land.

Each successive presentation of the tune brings in another voice, culminating in measure 25 with the entrance of the basses (Example 3.6).

Example 3.6 Sviridov, "A Song Was Born," mm. 24-26.

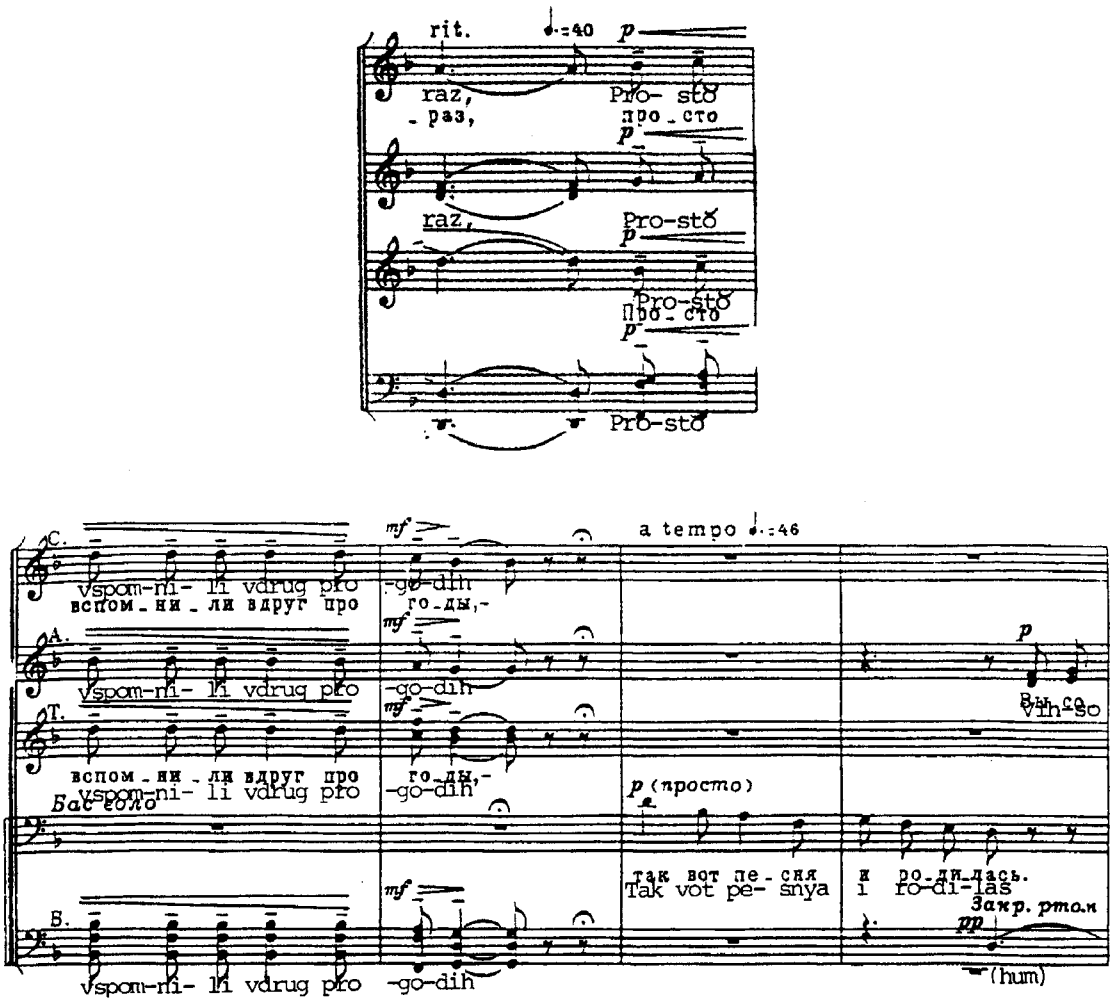


The bass with a low voice sings...

Then the women and men alternate on the tune, sometimes with slight variations, as determined by the text. When the words describe the two men, the tenors and basses sing, and when the men's thoughts about the maiden are described, the altos and sopranos sing. Example 3.5 presents the tune in its D natural minor key (with a B^b and C natural in the scale), and its notes encompass the D minor triad.[12] Its overall shape spans the octave from D to D, with the climax of the phrase the high D in the middle of measure 6. Harmonically, the work travels within the keys of D minor, F major, and B^b major, but there are no strong cadences. Example 3.7, the climax of the work, comes at the point where the men suddenly recall their lost loves. Even there, Sviridov declines a cadence to a tonic. He starts with a B^b tonic chord, moves to a major dominant chord on F, and then to a chord on the sixth degree of the scale, G. This harmonic motion of I-v-vi creates a deceptive cadence on the word *godi*. The solo baritone line eventually returns the work to D minor for the final coda. This unsettling, weak cadential activity is a common stylistic feature in many arrangements of Russian folk music, and it is in keeping with a text that reflects unfulfilled longing.

[12] Sviridov's use of the natural minor scale as a defining characteristic of his work is discussed in Chapter Two.

Example 3.7 Sviridov, "A Song Was Born," mm. 60-62.



They suddenly recall this girl....

With limited variations in the melody, no harmonic resolution, a meter that remains a lilting 6/8, and finally, a tempo of an unusually slow dotted-quarter=50,[13] performing this piece effectively is challenging. What makes the work haunting and evocative is that it slowly reveals an interesting story that can easily be comprehended by any listener who has experienced similar circumstances. In Chapter Two it was established that the simplicity of Sviridov's

[13]This is possible if the singers have enough experience to complete the four bars of the opening phrase without break. Otherwise, a slightly faster tempo of quarter note=60 is acceptable.

music reflected the seriousness of his art. This point is clearly demonstrated in "A Song Was Born" as well. The message of loneliness and lost love can only be more profound if the music does not overwhelm the text. With a tune as simple and as memorable as the story, it is easy to identify Sviridov as a composer whose choral music displays the finest craftsmanship.

Chapter 4

The Eighteenth-Century Concerto as a New Form for Twentieth-Century Russian Composers of Choral Music

Late twentieth-century composers sought to use the form of the eighteenth-century choral concerto as a way of returning to the Russian sacred choral tradition. The designation "a concerto for chorus" is found numerous times, as in Georgy Sviridov's famous *Concerto in Memory of Yurlov* written in 1973, and Rodion Shchedrin's 1982 *Concertino for Chorus*. These works were, in effect, written for concert use only, as no church at the time would have been permitted to perform them in the service or would have had the means to do so. The *Concerto in Memory of Yurlov* for textless *a cappella* choir has three movements, and the *Concertino for Chorus,* based on secular texts, also has four movements. Works of this kind could be performed publicly without recrimination as long as the texts were not from the Orthodox Church's liturgy.

The word "concerto" as it relates to sacred compositions is a unique concept in the history of Russian music. The arrival of Italian composers Baldassare Galuppi and Giuseppe Sarti, both of whom served at the eighteenth-century imperial court in St. Petersburg, had a considerable impact on Russian

musical style. In 1758, when Galuppi was *maestro di cappella* of St. Mark's, Venice's highest musical appointment, his *opere buffe* had penetrated Russia. Due to Catherine the Great's fascination with Italian opera, Galuppi was given a three year leave from his position to work as musical director of her chapel from 1765-1768. During this appointment, he wrote for the Orthodox Church some important compositions based on Russian texts, which introduced a combination of seventeenth and eighteenth-century Italian contrapuntal techniques and native Russian melodic idioms. This new style of service was immediately imitated by his successor at court, Giuseppe Sarti.[1] Sarti served as director of the imperial chapel from 1784 to 1801, a time when Italian opera in St. Petersburg reached an artistic peak. For the empress's choir Sarti composed several works for the Russian Orthodox church, and eventually the Western European compositional techniques introduced by both of these composers were incorporated into the settings of the Russian Orthodox liturgy. Italian compositional techniques such as the exchange of tutti and solo sections from the *concerto grosso* emerged in the works of eighteenth-century Russian composers such as Maksim Berezovsky, Vasily Titov, and Dmitri Bortniansky (among others). Example 4.1, Sarti's *Niñe sili ñebesniya* (Now the Powers of Heaven) demonstrates this approach.[2]

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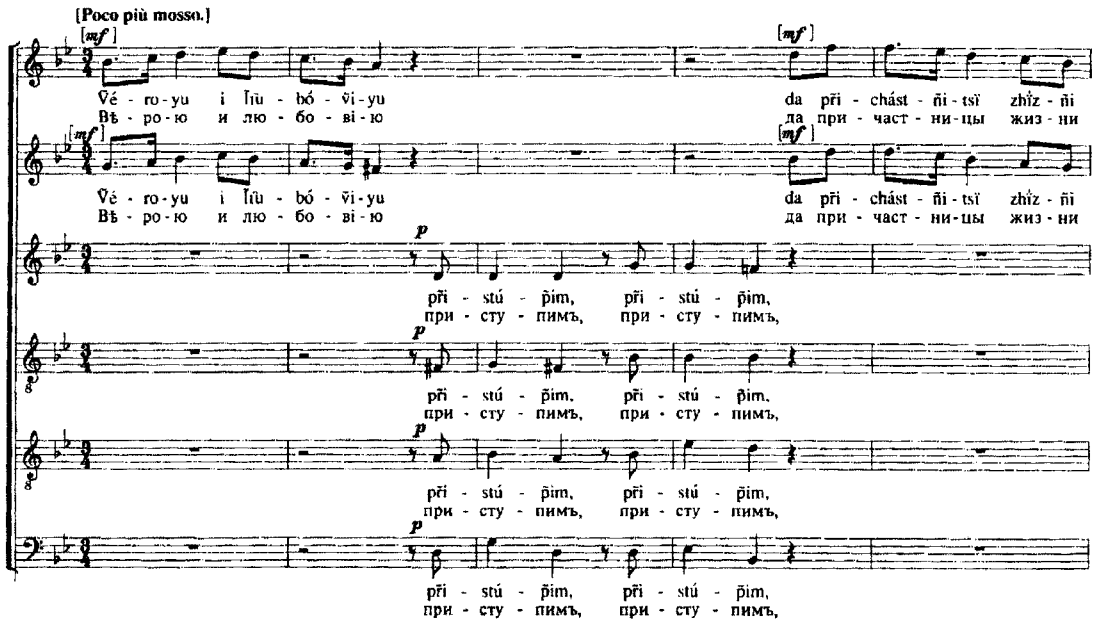
[1] James Jackman, "Giuseppe Sarti," in Stanley Sadie, ed., *New Grove Dictionary of Music and Musicians* (London: Macmillan, 1980), v. 7, 134-138.

[2] Vladimir Morosan, *One Thousand Years of Russian Church Music* (Madison, CT: Musica Russica, 1991), 690. The editor notes that the source for this music does not designate which parts were *soli* or *tutti*, a hallmark of the choral style of the period, but that such a division (*soli* on the soprano parts, tutti on the others in this case) would be appropriate.

Example 4.1 Sarti, *Niñe sili ñebesniya* (Now the Powers of Heaven), mm. 88-92[3]

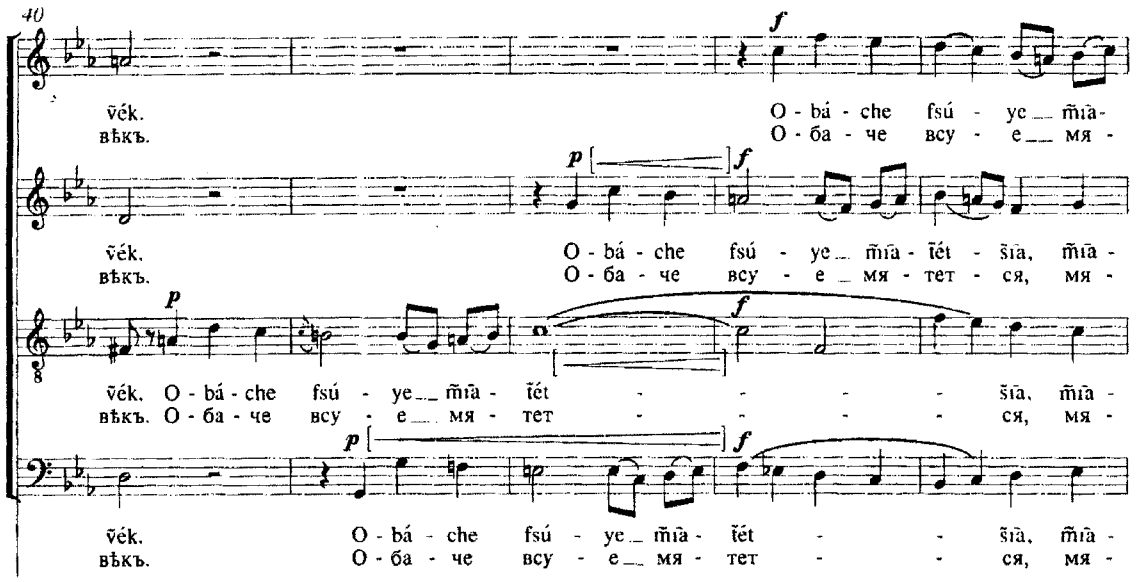


Let us draw near in faith and love.

Also, Example 4.2 from Dmitri Bortniansky's sacred concerto *Skazhi mi, Ghospodi, konchinu moyu* (Lord, Make Me Know My End) shows an imitative texture borrowed from western Renaissance and Baroque composers.

[3]The transliterations are furnished by the publisher.

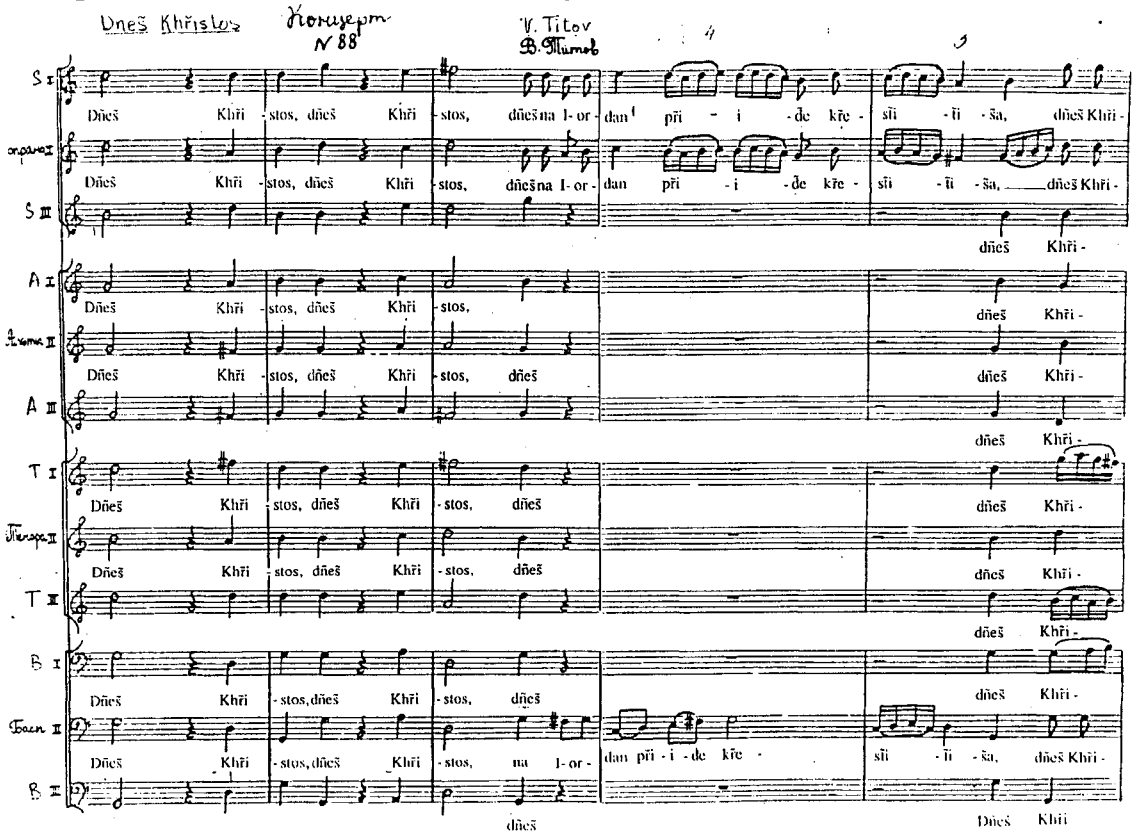
Example 4.2 Bortniansky, *Skazhi mi, Ghospodi, konchinu moyu* (Lord, Make Me Know My End), mm. 40-44



Surely all things are vanity.

Example 4.3, *Dnes Khristos* (Today Christ) by Vasily Titov is a prime example of Western baroque polychoral style in which groups of voices exchange with one another. These composers used this style in antiphonal settings of liturgical propers in Russian, which then became the new genre called the sacred concerto.

Example 4.3 Titov, *Dnes Khristos* (Today Christ), mm. 1-5



Today Christ comes to be baptized.

The sacred concerto, a new musical interpolation in the liturgy, was composed on various liturgical texts drawn from propers or on nonliturgical texts, such as psalms or hymns, created for special occasions (e.g., the consecration of a new church). The concerto was sung at the point in the service when the clergy would take communion behind the iconostasis. As no other liturgical action was taking place, a musical interlude was needed. By the end of the eighteenth-century, the concerto had developed from a single movement work to a three- or a four movement work with contrasting tempi, moods, and tonalities.[4]

[4] Vladimir Morosan, *One Thousand Years of Russian Church Music* (Madison, CT: Musica Russica, 1991), xlix, 742.

Sacred Concerto in Four Movements

by Nikolai Sidelnikov

By 1990, when composers had secured greater freedom to introduce works with sacred texts for public performance, Nikolai Sidelnikov had written a four-movement *Sacred Concerto* with a text taken directly from portions of the Russian Orthodox liturgy for Holy Week. The texts of the prayers used in each movement implore God to deliver the human soul from evil, not to condemn it in the hour of judgment. During the Soviet era, any composer who used this kind of text had no choice but to write it "for his desk." The work would be put away until such time come as it could be performed. By 1990, the date on the manuscript title page, Sidelnikov had acquired the freedom to write whatever sacred music he wanted. One wonders, of course, how much earlier this work may have been composed.

To Sidelnikov, his *Sacred Concerto* represented not only a return to tradition, but also an opportunity to compose on a grand scale once the cultural thaw permitted more time and money for such an endeavor. He retained the eighteenth-century Russian model of the four-movement choral concerto, changing both mood and tonality with each movement and treating the sacred liturgical text in whatever style he chose.

To date, there is little information available to Western scholars on the life of Nikolai Sidelnikov. He was born in 1930 in the old Russian town of Tver (now Kalinin). His father was a conductor, singer, and music theorist, and his mother, a singer. Choosing a path in life presented no problem for Sidelnikov, who came to the Moscow Conservatory to study composition with Khachaturian and stayed as a teacher for thirty years. He was a great master who enjoyed the respect of the people around him as a professor uncompromising in matters of

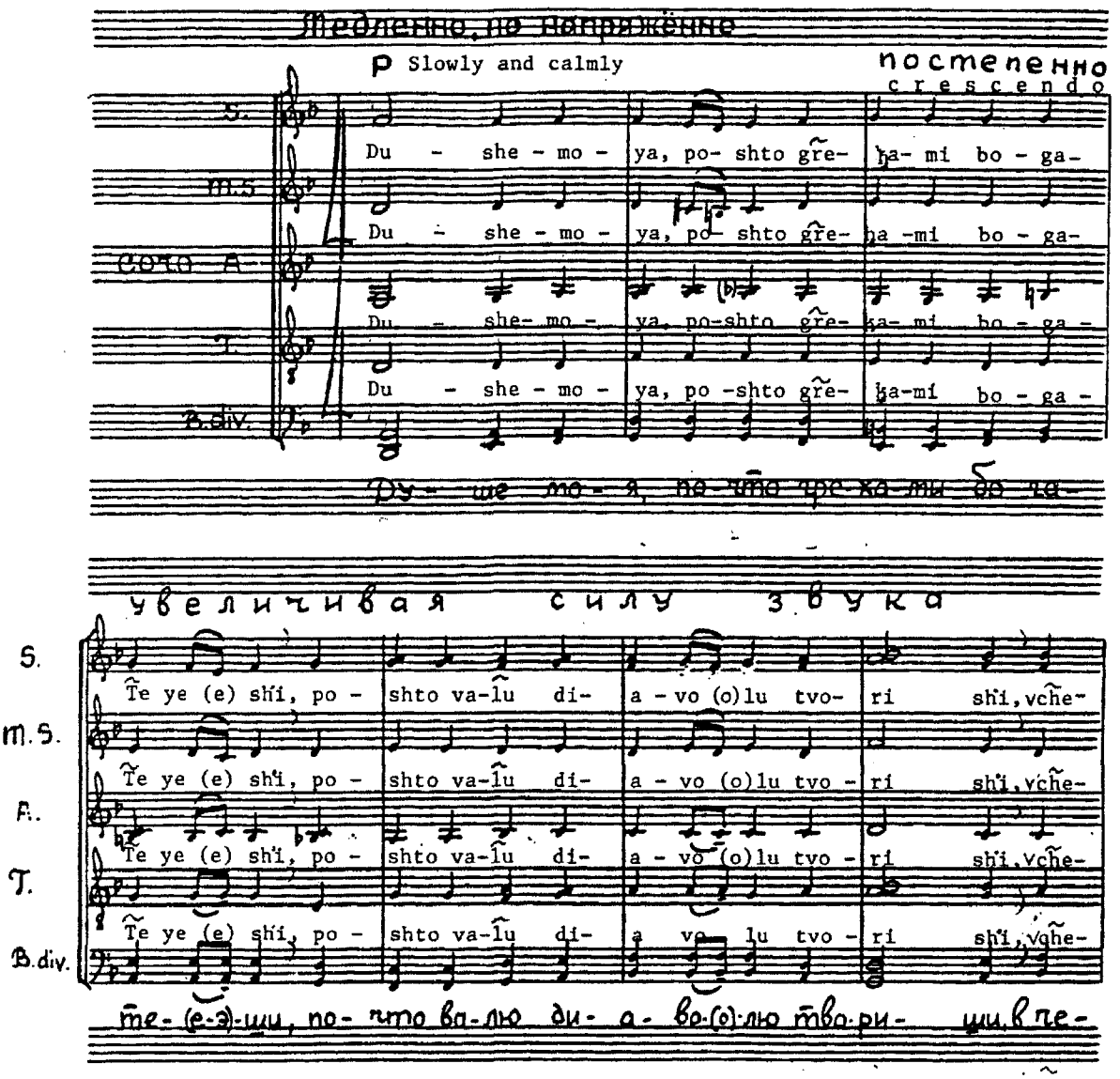
principle, and faithful to teaching music of only the highest artistic merit. He influenced an entire generation of today's Russian composers, particularly in the field of vocal music. His premature death of pneumonia at the age of 62 came just at the time when his compositions were finally beginning to gain recognition by musicians in the West.

Like Messiaen, who brought the music of other cultures into his compositions, Sidelnikov added a synthesis of many national and international styles, including Spanish flamenco and jazz, to his own, which was rooted in Russian tradition. He was also influenced by the works of other non-Russian composers, such as Weill and Orff, enriching his own compositions with their musical ideas. Gradually this idea of infusing other national styles into his work became the main characteristic of his music. How his choral writing demonstrates this synthesis of styles will be the subject of the next chapter.

Sidelnikov wrote prolifically for the voice. His original approach, which gained him the most popularity among his colleagues, was evident in his various oratorios, operas, sacred choral music, and cantatas. Like Sviridov, he had a deep interest in Russian history and culture, combining the traditions of Russian literature and music to express serious ideas.

Along with Sviridov, Sidelnikov can be considered among the most important late twentieth-century Russian composers of choral music. He shared with Sviridov a religious and spiritual nature that was always reflected in his music, both sacred and secular. This nature was most evident in Sidelnikov's works for unaccompanied chorus with liturgical texts, such as Example 4.4, the opening to the second movement of the *Sacred Concerto No. 1.* This calm, slow *kanon* of repentance is a plea to God for forgiveness from a sinful soul.

Example 4.4 Sidelnikov, *Sacred Concerto No. 1*, movement 2, mm. 1-7.[5]



My soul, why are you so full of sins, performing the devil's will?

According to the Russian music critic Gregory Haimovsky, "All serious Russian music has a connection to the foundations of Russian choral church music."[6] Because Sidelnikov utilized his extraordinary compositional technique

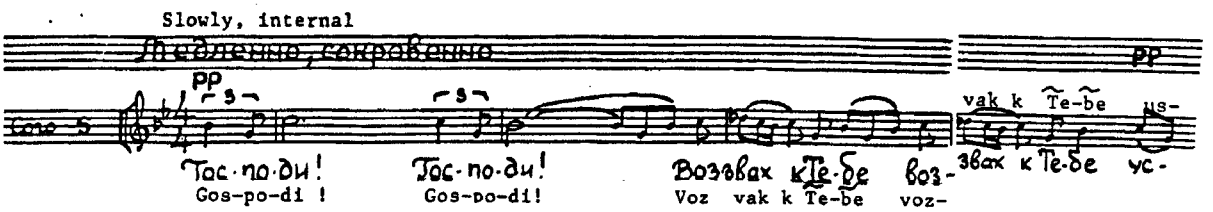
[5]Transliterations are furnished by the publisher.

[6]Gregory Haimovsky, interview with the author on 12/18/98 in New York. He is a pianist and was a friend of Sidelnikov and the main reviewer for Moscow's foremost music journal, *Sovietskaya Musikalnaya.*

and updated sense of tonality to uphold this sacred tradition, Haimovsky believes that he can be classified as a Russian composer who maintained the strongest spirit of nationalism.

As Sidelnikov's conservatory training included traditional Western musical language, he was able to combine its forms, harmonies, melodies, and rhythms with characteristics stemming from his Russian roots. In that respect, he was a direct descendant of Musorgsky and Stravinsky. A close look at his compositions reveals that the use of melodies with a clear tonal structure (i.e., the use of a modal, major, or minor scale with a central tonic and dominant pitch) was his highest priority, even in his instrumental music. He believed that only those melodies derived from tonally based systems are natural to the ear, and that the ear had its own aesthetic sense naturally oriented toward tonality. It was for this reason that Sidelnikov mostly used chant modes in his sacred choral music, such as Example 4.5, the soprano line in the opening of the first movement of the *Concerto*. The melody is in the hypophrygian mode on C; the D^{b} in measure three pulls to the note C, the central note of this mode.

Example 4.5 Sidelnikov, *Sacred Concerto No. 1*, movement 1, mm. 1-4.

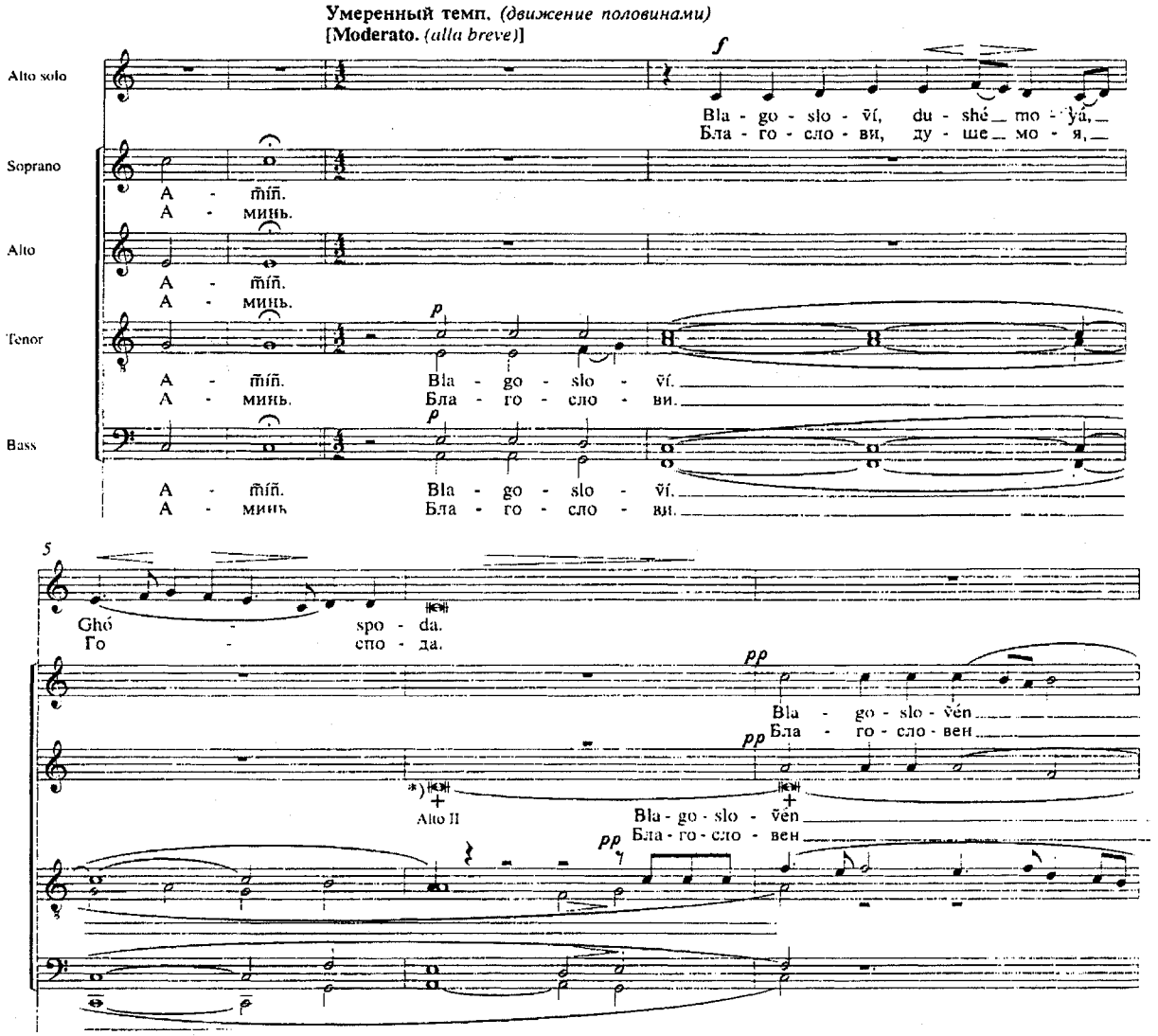


God, I call out for you...

The next chapter will explore various other tonal systems in his works that appealed to Sidelnikov's eclectic nature. He used these systems as a foundation to enrich all of his creations.

Sidelnikov set his melodies in a unique form. He had an extraordinary sense of traditional Russian polyphony--a non-Western polyphony that Rachmaninov explored in settings of chant for the *All-Night Vigil*. In Example 4.6 from the second number of the *Vigil*, there is an important line, in this case for the alto soloist, which dominates while the accompanying voices form the background. The role of the background voices is to enhance the dominant voice by shadowing or echoing it. This differs from Western polyphonic technique, in which the voices appear more often in imitation, and therefore more equal in importance. This idea also diverges from other Western homophonic techniques in which the voices accompanying the melody serve a minimal function as harmonic support.

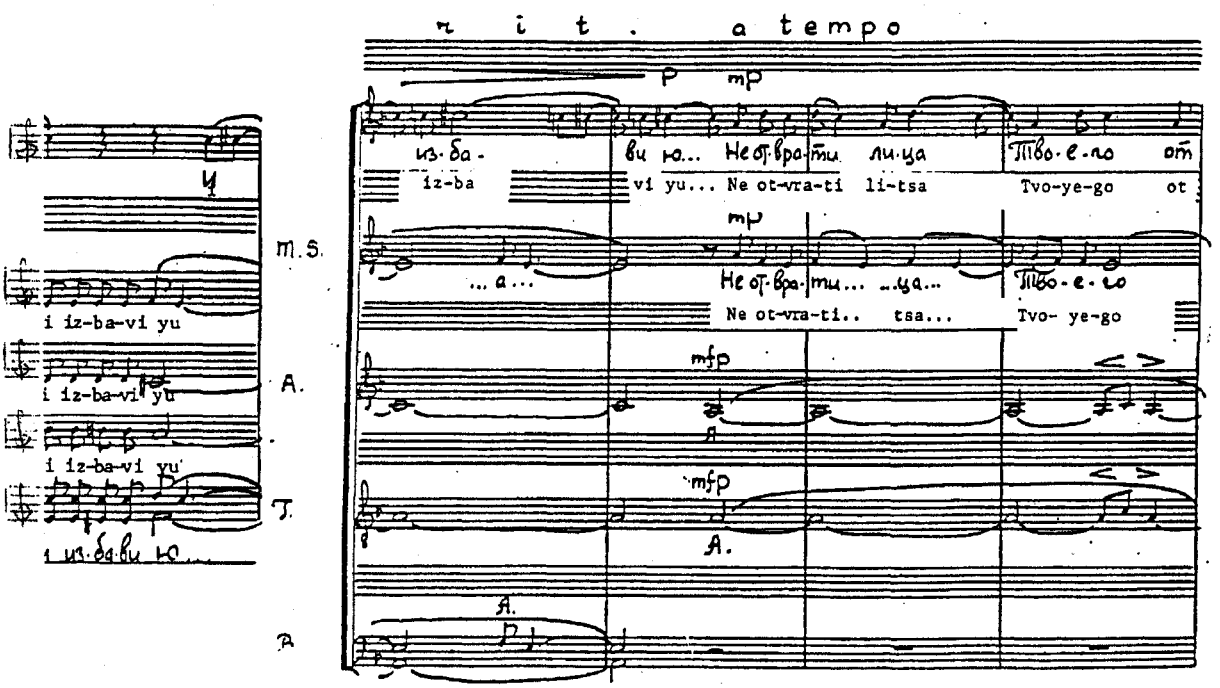
Example 4.6 Rachmaninov, *All-Night Vigil*, movement 2, mm. 1-5



Bless the Lord, o my soul.

Example 4.7, from the third movement of the *Concerto,* demonstrates this technique with the soprano section as the dominant voice.

Example 4.7 Sidelnikov, *Sacred Concerto No. 1*, movement 3, mm. 27-31



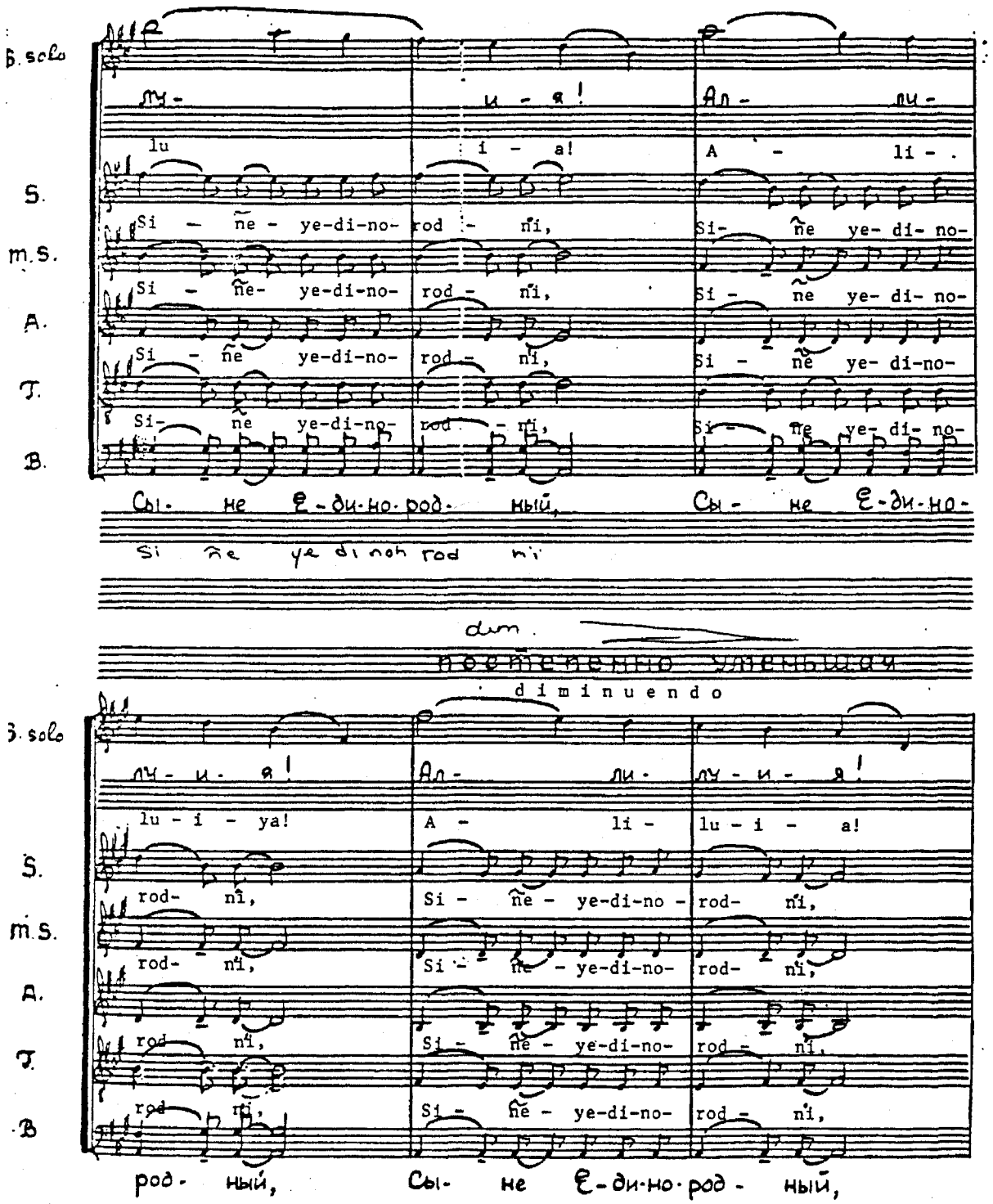
Relieve me from my sufferings... don't turn your face from me.

The movements in the *Sacred Concerto* are "From the Evening Service," "The Kanon of Repentance," "The Evening Prayer in the Week before the Holy Day," and "From the Holy Week Morning Service." Each has its roots in the style of Znamenny chant, yet as in Rachmaninov's *Vespers* and *Liturgy of St. John Chrysostom*, the *Concerto* uses no actual quotations. Like Rachmaninov, Sidelnikov infuses chantlike melodies into Western harmony, and combines them with the eighteenth-century compositional forms. He takes this one step further by bringing these two elements up to date through his creative use of harmony, as in his chain of chords containing ninth and elevenths hidden in the inner voices as shown in Example 4.4, mm. 4-5 from the opening of the second movement. From the second measure on, a sophisticated, late twentieth-century voice-leading practice is demonstrated by two or more inner voices that often sing lines a half step apart for quite a long period of time with no resolution.

In the same Example 4.4, mm. 1-4 show chantlike lines in contrary motion in the soprano and bass parts. Within every chord but the first, one of the inner voices is a half step away from another. On the first beat of m. 2 is a G minor ninth chord. There follows a string of ninth chords lasting about five minutes, or until the opening section returns near to the final coda.

In this movement Sidelnikov considered the text too important to obscure with polyphony, and therefore treats it with a clear homophonic declamation. (This is the most homophonic movement of the four.) He also repeats sections of music and text in their entirety for continuity rather than phrase by phrase. Each of the other movements varies somewhat in compositional technique. Movement one uses more solo lines which alternate with sections of homophony, his version of the eighteenth-century *solo* versus *tutti* principle. Movement three uses a mixture of the styles presented in the previous two movements. Movement four, the final plea for salvation, is in strict homophonic style with a soprano descant singing "Alleluia" (Example 4.8) near the end for a most angelic finish to a masterful work of art.

Example 4.8 Sidelnikov, *Sacred Concerto No. 1*, movement 4, mm. 43-48



You, son of the Divine one...

If time, talent, or programming concerns prohibit the performance of the *Concerto* in its entirety, any of the four movements can be extracted and performed separately. Performing a work as deserving of exposure to the public as this one serves as a tribute to contemporary Russian choral composers who are ever glancing backward in order to forge ahead in their compositional style.

Chapter 5

International Influences on Contemporary Choral Music

Secular Choral Music by Nikolai Sidelnikov

The five or six-year period following Stalin's death in 1953 was a time of ideological uncertainty. It was uncertain what compositional restrictions might be placed on Soviet composers, but it was clear that composers were not completely free. The Composers Union could request that its members write certain types of music, but those works did not necessarily have to express the Soviet ideological doctrines as they did during the Stalinist era. Of course, composers received greater support from the government if they wrote music reflecting the glories of the Bolshevik revolution. In general, Kruschev was much more critical of abstract painting than he was of music. By the 1970s one could apply any compositional technique (although strict serial music was not supported), including a mix of international styles, yet it was still important for composers to somehow pay homage to the Russian musical tradition.[1]

During this time, the library of the Composers Union had complete access to the printed music and sound recordings of the music of Western composers

[1]Gregory Haimovsky, pianist and friend of Sidelnikov, in a telephone interview with the author on 7/2/99.

for its members to study, and even the music of Schoenberg and Webern began to be taught in the Moscow and Leningrad Conservatories. A strange dichotomy existed, however, as Soviet composers could show foreign styles in their work, yet performances of new music by Western composers were still discouraged.[2]

In this cultural climate, Nikolai Sidelnikov was fortunate that during the 1950s and 1960s he had already acquired enough fame to survive this time of ideological uncertainty. By the 1970s he was even more renowned, and his choral music brought him his greatest success. As previously stated, his compositional technique was characterized by his creative combination of international styles seasoned with a Russian flavor. Choral music in various ethnic veins with Russian texts constituted some of the finest examples of his craft.

Before closely examining the foreign influences on his choral music, it is important to explore a work strictly rooted in Russian themes as a basis for comparison. Sidelnikov's 1981 cantata *Sokrovyenniy Razgovor* (Intimate Talks) is a seven-movement *a cappella* work (with some intermittent percussion) reflecting the spirit of the folk life of old Russia. With his research into Russian folkloric poetry, he discovered an ingenious use of metaphors to reflect the flow of nature and life. Even though some of the poems were as abstract as any modern poetry, the reader still clearly sensed the message behind the verse. In the title, *Sokrovyenniy* means innermost, secret, or hidden, while *Razgovor* means discussions or talks. To convey this concept, Sidelnikov writes lyrical music that is both sorrowful and sincere, meant to suggest an intimate confession. The music is intended to touch the soul as deeply as a Russian folksong.

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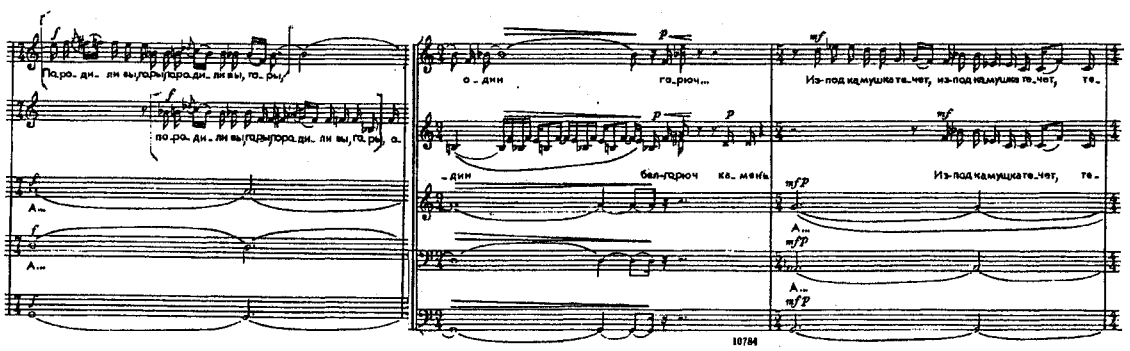
[2] Ibid.

The entire cantata is meant to be performed as if on one breath, each movement following the next without pause. The titles of the seven movements are: 1) "Winter," 2) "Walk around, Vanushka" (a nonsense song), 3) "Robber's Song" (this title relates to Sidelnikov's 1977 ballet on the story of *Stephan Razin*, a folk hero like Robin Hood), 4) "Oh You, My Hills" (laments to the hills), 5) "Fleet of Moving Ships," 6) "Fog," and 7) "The Last Cry of the Garmoshka."[3]

Sidelnikov treats his part writing with either vocal or instrumental qualities depending on the text. Each movement is different in this respect, yet as a unifying device, each movement contains a descending chromatic vocal line evoking a cry, as in Example 5.1 from movement 4 or Example 5.2 from movement 7. In Example 5.1, a recitative-like soprano melody moves to the alto and back, its chromatic nature meant as something outside the tonal structure of the movement.

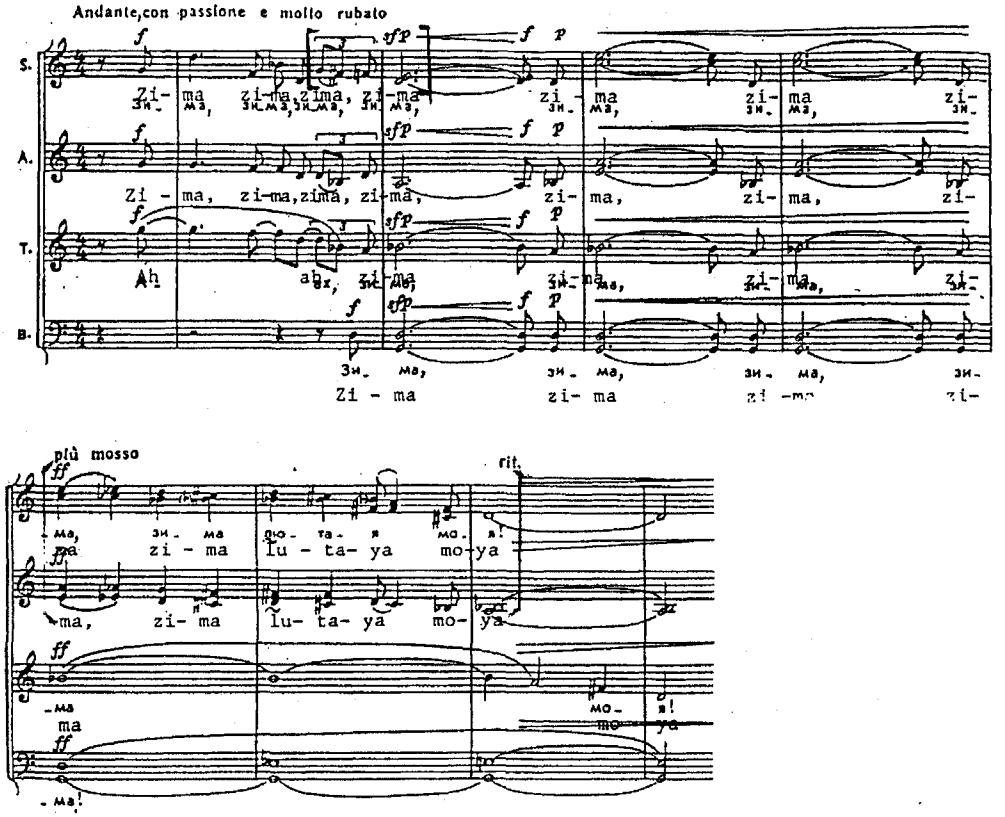
Example 5.1 Sidelnikov, *Intimate Talks*, movement 4, mm. 16-18.



You mountains, you give birth.

[3] A *garmoshka* is a little accordion used to accompany dance.

Example 5.2 Sidelnikov, *Intimate Talks*, movement 7, mm.1-7.[4]



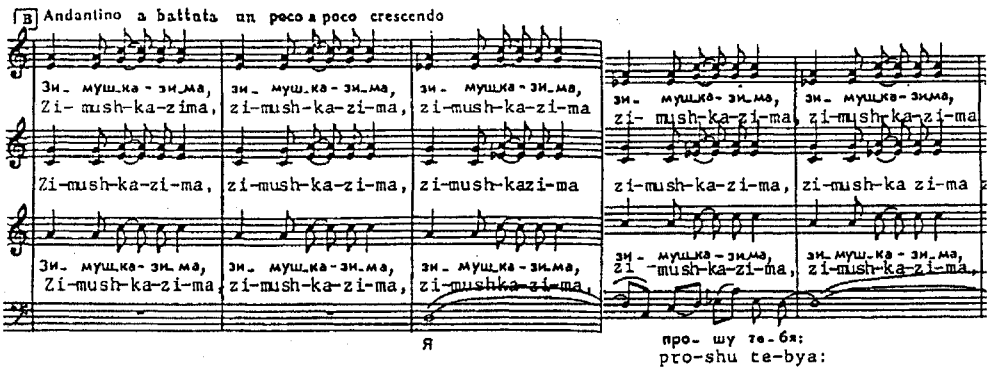
Winter, my bitter winter.

Example 5.3 from movement 7 shows how Sidelnikov gives the voices instrumental features. A typical *garmoshka* rhythmic figure is introduced by the upper voices, that is, a quarter-note on beat one, followed by two eighth notes on beat two, the second of which is tied over into beat three. (This rhythm also has a quality of folk dance.) Sidelnikov writes nonfunctional seventh chords on this pulsating folk dance rhythm, which skillfully sets up the entrance of the bass voice in a blues scale melody.[5]

[4]Transliterations are furnished by the publisher.

[5]In this case, a scale on D which contains a flat second and a flat seventh step.

Example 5.3 Sidelnikov, *Intimate Talks*, movement 7, mm. 17-21

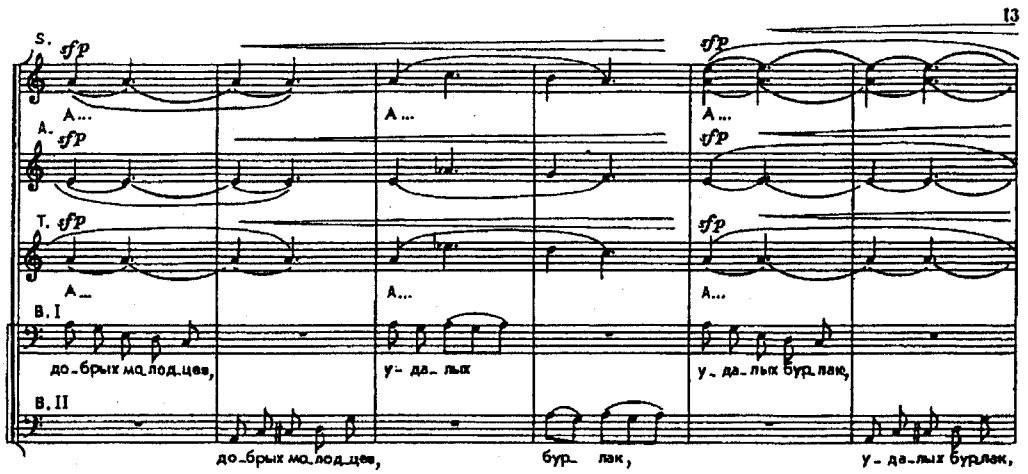


Winter, gentle winter.

This section shows Sidelnikov's compositional method of writing works with horizontal and vertical levels of equal creativity. The horizontally conceived unique melody in the bass and the vertically-conceived jazz-like accompanying upper voices is present in these two levels simultaneously.

Example 5.4 in movement 3 is an allegro, rapid-fire scherzo with a repeating rhythm, using mostly five-syllable lines conveyed in a 5/8 meter. This meter is typically found in the verse rhythms of folk poetry. Sidelnikov sets a five-syllable line again in movement 7 (Example 5.3, on the words *zimushka zima*), but now it appears in syncopation. Sidelnikov's creative settings of native verse

Example 5.4, Sidelnikov,*Intimate Talks*, movement 3, mm. 25-30



Wake up, warrior, bold serf

rhythms in his music can be said to carry on Stravinsky's *Les Noces* tradition.

Returning to Example 5.2, "The Last Cry of the Garmoshka" from the opening of movement 7, there is a synthesis of several styles represented in the piece. This movement in the cantata, which is the last of seven, contains a wailing disjunct chromatic line (mm.5-6) similar to that in movement 4 (Example 5.1). This musical material is also found in the opening of the first movement of the cantata, yet here it appears as an extended repeat. Sidelnikov indicates that the beginning of movement 7 should be sung *rubato* and with passion, as if it is a bitter cry against winter. The *garmoshka* will later appear (see Example 5.3) to evoke an image of an accordion accompanying a group of singers in a familiar *garmoshka* rhythm. This rhythmic ending, typical of many folk concerts and dances, serves as the apotheosis of the entire cantata.

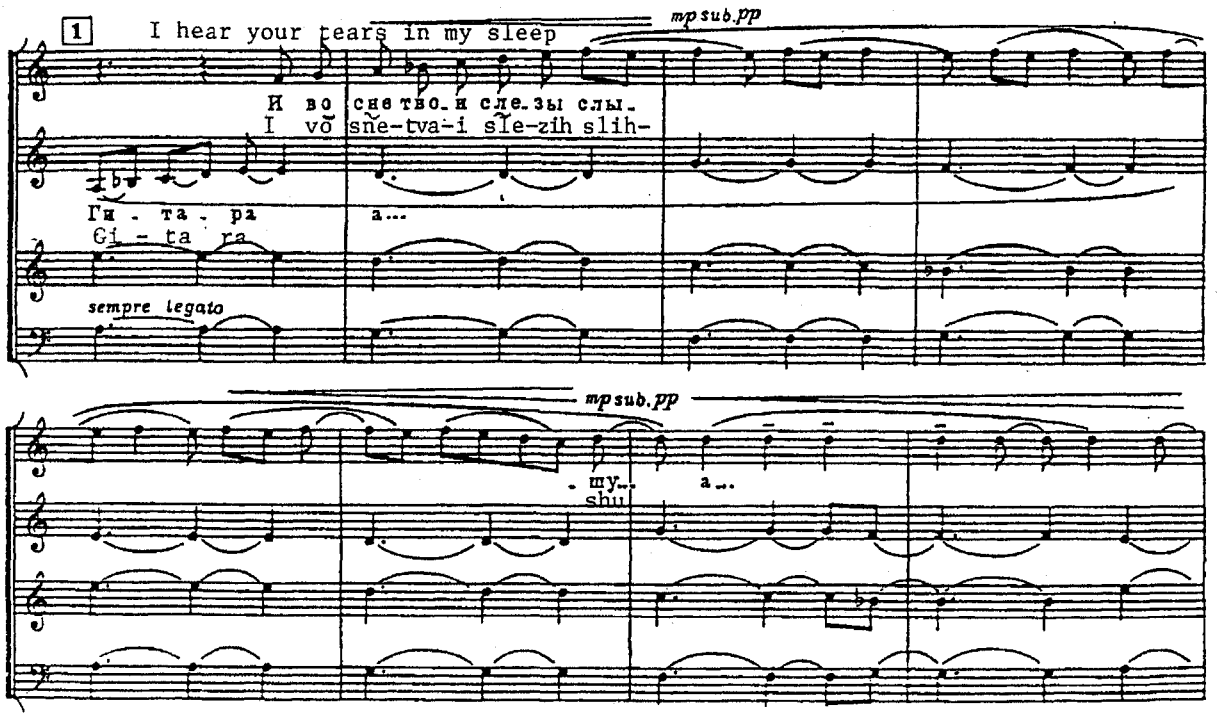
Sidelnikov's use of Russian characteristics (the *garmoshka* rhythm, the five-syllable text, as well as the poem about winter) is successful because of his profound understanding of native speech inflections and folk-dance style. The

use of these folk-like qualities by no means implies that the work is simple in construction or simple to perform. Its highly sophisticated use of chromaticism and swift delivery of the text make the work performable only by a choir comparable in skill to the finest professional choir in Russia. It is no wonder that it was written for such a group, Valeri Polyanski's virtuosic USSR State Academic Choir.

The use of unifying elements among the movements, the rich harmonies, the skillful use of rhythm, and the images evoked by Sidelnikov's compositional choices as determined by the text all serve to make this a very compelling work. Yet as effective as this composition is, Sidelnikov's real genius is in his profound understanding and adaptation of international styles in his music. Works such as the 1977 *Romancero of Love and Death,* based on poems of Federico Garcia Lorca, the 1980 and 1984 books of *Szechuan Elegies,* based on eighth-century Szechuan poetry, the 1988 *Gardens of Longing,* based on eighteenth-century Georgian poetry, and his last choral work, written in 1991, *Anthems* (a work based on the Psalms of David with newly composed Hebrew style melodies) all attest to his fascination with the sonorities found in foreign cultures.

Sidelnikov's *Romancero of Love and Death* evokes the world of fiery passions found in Spanish ballads. The work is scored for mixed choir with occasional use of piano, guitar, bass guitar, and percussion. Its text and music reflect the dramatic contrast between love and death. Influences of Ravel, Debussy, and Falla are heard in the rhythms and melodies. Example 5.5 is taken from "Shest strun" (six strings), the opening of the first movement. The choir is directed to sing "guitar-like," as if strumming a guitar (hence six strings).

Example 5.5 Sidelnikov, *Romancero of Love and Death*, movement 1 "Shest strun" (Six Strings), mm. 9-14



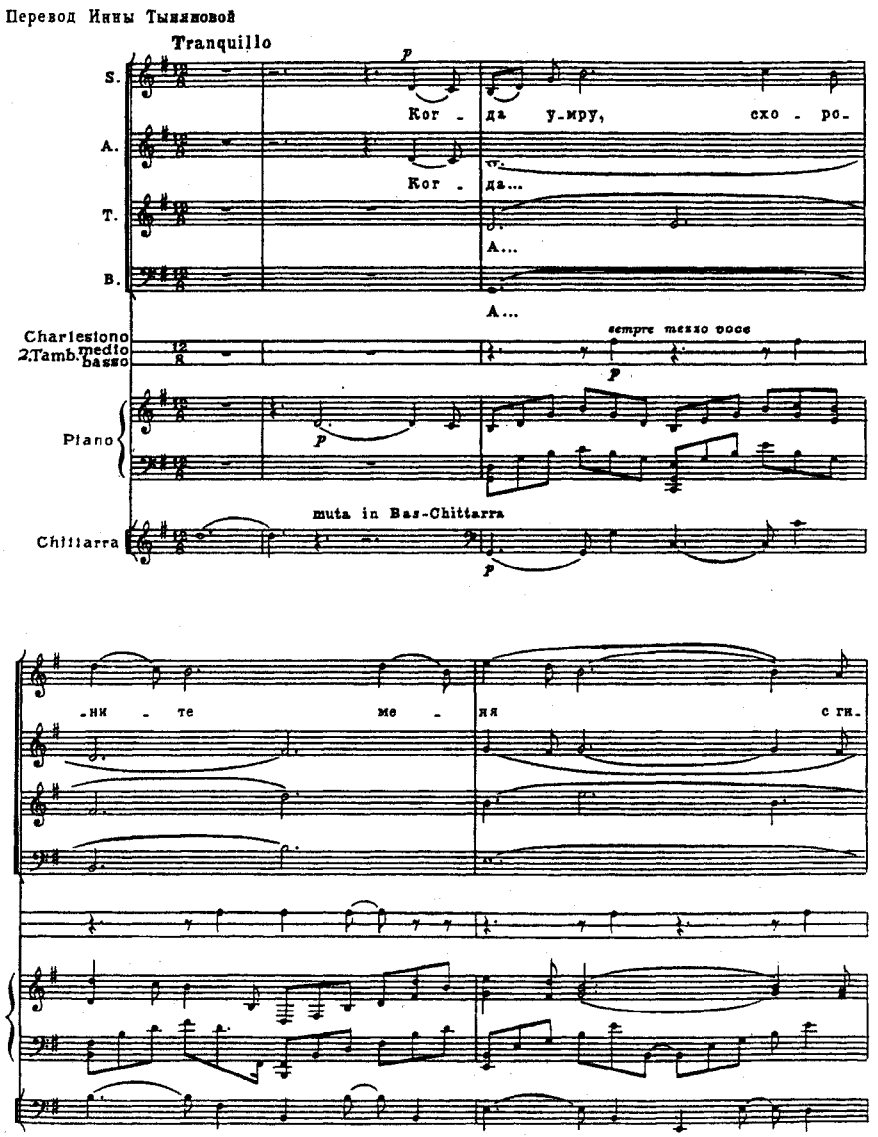
Guitar, I hear your tears in my sleep

The instrumental characteristics given to the voices foreshadow a similar treatment in his 1981 Cantata. In "Shest strun," the voices set up a pattern of chords that changes every seven beats. Even though there is one chord per bar, there is still an underlying rhythmic pulse in the lower voices in eighth notes 3+2+2. This rhythmic sway and stretching out of text allow the voices to function in a guitar-like accompanimental fashion (each downbeat should be slightly accented), yet the vocal lines are still quite singable. Note the phrase marks in the soprano part that tie across the bar. This line has a different metrical emphasis from the lower three voices; its metrical pulse goes across the bar line as if the sopranos are singing in a different meter from the lower three voices. This

makes the work sound almost improvised, free of set rhythms and melodies, yet one can see in the score that this is anything but the case.

Example 5.6 is from the opening of the last movement, number 11, entitled "Memento". The music is flowing and song-like in the cantilena style of a

Example 5.6 Sidelnikov, *Romancero of Love and Death*, movement 11 "Memento," mm.1-5



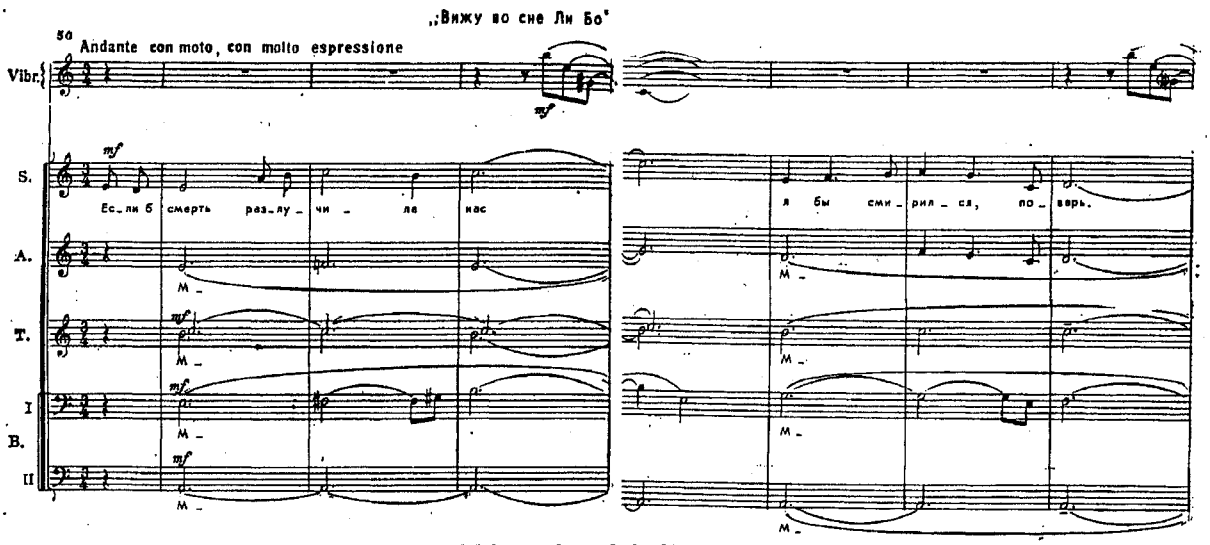
When I die, bury me.

Spanish ballad, with Spanish instrumental accompaniment. While the other movements have been evoking the world of passions, this movement is more peaceful, far from the tragedies of death, as evidenced by vocal lines that are more lyrical than those in the previous movements.

In 1980 Sidelnikov wrote his first book of choral pieces based on eighth-century Szechuan poetry. *Sechuanskiye Elegiye* (Szechuan Elegies or the alternative title, Thoughts about Myself) is for mixed choir, flute, harp, and vibraphone. Again, the work was written for Polyanski's choir, the only group that could have handled its difficult vocal lines. Because of this work, Sidelnikov was invited to China, where he wrote a second book of *Sechuanskiye Elegiye* in 1984 (the alternate title is *Thoughts for a Friend),* for mixed choir, vocal soloists, piccolo, flute, harp, piano, and vibraphone. For this trip the Composers Union surprised him by providing travel money. (The organization would have preferred that he write Socialist music.)

Sidelnikov felt this Chinese poetry had a timeless appeal, much like a work by Michelangelo or Shakespeare. The elegiac nature of the poetry determined the melancholy, reserved sadness evoked in the music, with no contrasting mood anywhere in the piece. Example 5.7 is taken from the opening of Book Two, "I See Le Bo in My Dreams." The *andante con moto, con molto espressione* sets a sad mood for all the sections that follow. Another technique Sidelnikov uses to set the poetry is to end each movement with a reprise of the music and text from the opening, because each poem has an identical first and last line. The entire work conforms to this approach, with the coda in the closing movement repeating music from the opening movement. The entire work

Example 5.7 Sidelnikov, Book Two, *Szechuan Elegies*, mm. 1-7

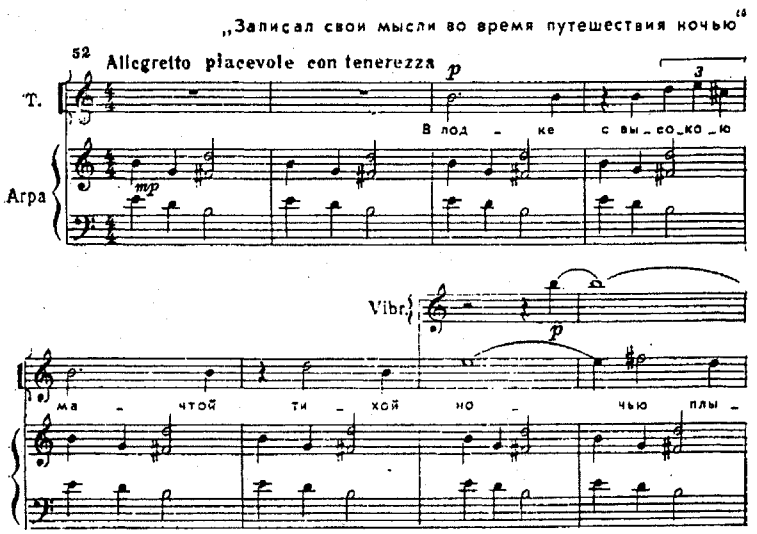


If death separated us, then I would be calmed, believe me.

conforms to this approach, with the coda in the closing movement repeating music from the opening movement.

Example 5.8 from later in the work shows the use of the Chinese pentatonic scale in the harp part (here B, D, E, F$^{\#}$, G) as accompaniment to the tenor solo. Other Chinese elements in the work are the use of free chromaticism

Example 5.8 Sidelnikov, Book Two *Szechuan Elegies*, mm. 58-65



I am sailing on a quiet night in a boat with a full mast.

and meter and rhythmic instability. This is Sidelnikov's attempt to create the atmosphere of fluidity and transparency found in Chinese music.

The role of a conductor who interprets Sidelnikov's music is to bring to life the notes the composer left on the page. This is a challenging task in Sidelnikov's case, as the written notes can only go so far in conveying each national style represented. It is up to the conductor to be familiar enough with these styles to be able to communicate them to the choir and subsequently to the audience. The conductor must also gather together singers who are sufficiently well trained to be able to handle the technical hurdles presented in this music. Once all these challenges are met, however, the reward in the end is considerable.

Chapter 6

New Techniques for Choral Composition

Hommage à Marina Tsvetayeva by Sofia Gubaidulina

Sofia Gubaidulina is now seen to be one of the leading representatives of New Music from the former Soviet Union. This is reflected in numerous commissions from groups as disparate as the BBC and the Berlin Festival, and invitations from ensembles all over the world to serve as composer-in-residence. Most recently, the New York Philharmonic commissioned her *Two Paths* for two violas and orchestra for its spring season of 1999. It was not until she was in her fifties and sixties however, that she received this international recognition, for her compositional voice had always been more individualistic than the easily accessible style the Composer's Union favored.

Sofia Gubaidulina was born in 1931 in Chistopol in the Tartar Republic, the daughter of a Tartar-Russian couple. She studied piano and composition at the conservatory in the nearby city of Kazan, and graduated in 1954. In that year she arrived at the Moscow Conservatory to study with Nikolai Peiko, Shostakovich's assistant, and completed her education there between 1954 and 1963. The most important contact she made during those years was with Philip

Herschgowitz, a Webern pupil who was a vital source of instruction for young Russian composers at a time when anything in non-Russian music since Debussy was virtually proscribed.[1] As a result, she refrained from writing music to please the public; satisfying her own musical judgment was more important to her. As a result, her works were rarely played and never recorded, and she had to make a living by writing film scores. With Schnittke and Denisov she was a leader of the quiet musical opposition and with the Astreya Ensemble, an improvisation group that uses a collection of instruments from the Caucasus and Central Asia. It was with a concerto, *Offertorium* for violin and orchestra, that she began to gain attention outside Russia. Composed in 1980, *Offertorium* was taken around the world by Gidon Kremer, who recorded it in 1989. By then, thanks to *glasnost*, Gubaidulina at last received official acclaim in Russia, but in 1992 she left for a second home in Hamburg, Germany.[2]

A striking feature of Gubaidulina's work, appearing in the vast majority of her pieces, is the presence of an extra-musical dimension--i.e., a poem either set to music or hidden between the lines, a ritual, or some kind of theatrical action. Some of her compositions demonstrate a preoccupation with mystical ideas (*Stimmen...verstummen* [voices...silenced]) and Christian symbolism (*Alleluja*). Her literary interests inspired her to set to music the words of the early twentieth-century poet Marina Tsvetayeva, "for whom she feels a deep spiritual affinity."[3] Three of her compositions are based on Tsvetayeva poems: the 1974 *Hour of the Soul* for large wind orchestra and mezzo-soprano (or the 1976 version for percussion, mezzo-soprano, and large orchestra), and the 1984 *Hommage à Marina Tsvetayeva* for mixed *a cappella* choir. Gubaidulina was much inspired by

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[1] Paul Griffiths, "Apostle of Inner Struggle and Redemption," *New York Times* (April 25, 1999): 29.

[2] Ibid.

[3] Sofia Gubaidulina, *Catalogue of Works* (Hamburg: Musikverlag Hans Sikorsi, 1994), 4.

Tsvetayeva's poetry and especially understood how the severe social and economic deprivations she lived through provided the impetus for her work. To get a richer sense of Tsvetayeva's verse, it is helpful to understand something about the horrific conditions of her life, which unfortunately were quite similar to those of several other famous writers of the day.

Marina Tsvetayeva (1892-1941) was the daughter of Ivan Tsvetayev, the founder and director of the Alexander III Museum in Moscow (now the Pushkin Museum). From an early life of considerable privilege--boarding school, studies at the Sorbonne, etc.--she spent most of the rest of her life suffering the effects of the Bolshevik Revolution. As her husband was a member of the White Army, she was ostracized both for her upper-class background and for her marriage to a man on the losing side in the Civil War. She was finally forced to emigrate in 1922, and in the 1930s arrived in Paris via Berlin and Prague. Tsvetayeva's husband eventually returned without her to the Soviet Union and began working for the secret police. She told friends she knew nothing of his activities, but was shunned by fellow emigrés all the same. Eventually, out of loyalty to her husband, she left France for Russia in 1939, "after carefully revising manuscripts and depositing them in safe places, obviously aware of what might happen to her, but confident that her works would not be forgotten."[4]

Life in the Soviet Union proved even harder for Tsvetayeva. Her daughter was arrested and sent to the Gulag, her sister was in the camps, and her husband was shot as an enemy of the people for knowing too much. The Union of Soviet Writers moved her from town to town, eventually forcing her to settle in Elabuga during the German invasion of 1941. With nothing left but the money for two loaves of bread, she followed in the footsteps of her colleagues, the poets

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[4] Carl Proffer, preface to *Tsvetayeva, a Pictorial Biography* (Ann Arbor: Ardis, 1980), 16.

Mayakovsky and Esenin, and finally as a result of her despair, committed suicide. Her suicide note has only recently been recovered from the Soviet police archives. No one attended her burial, and the location of her grave is not known.[5]

Most of the shorter poems of Tsvetayeva were published between 1910 and 1930, either in separate volumes or in various journals, newspapers, anthologies, and emigré newspapers. The four poems used in *Hommage à Marina Tsvetayeva* come from this period and are distributed over the five movements of this cycle:

1. The day's burden has sunk beneath the waves
2. The horse
3. The trumpets' splendor
4. Interlude (repeats the first line of text from "The trumpets' splendor")
5. The garden

Hommage à Marina Tsvetayeva was first performed in 1989 in Stockholm by the Swedish Radio Choir, Gustav Sjökvist, conductor. This fifteen-minute work calls for a minimum of thirty-six voices, in several places distributed one to a part. Figure 6.1 shows the preface page with a glossary of vocal effects called for within each voice part.

This sort of notation began to appear in the experimental choral works of the 1960's, when composers began to try out many new techniques for vocal production. The use of these symbols can be traced back to Penderecki's 1962 *Stabat Mater*, and his 1972 eight-minute *Ecloga VIII*, both for *a cappella* choir. *Ecloga* is aimed at producing the greatest possible variety in vocal color by including quarter tones, *Spechstimme*, singing while inhaling or exhaling, whispering, and explosive *stoccato;* that is the same effects found here, although

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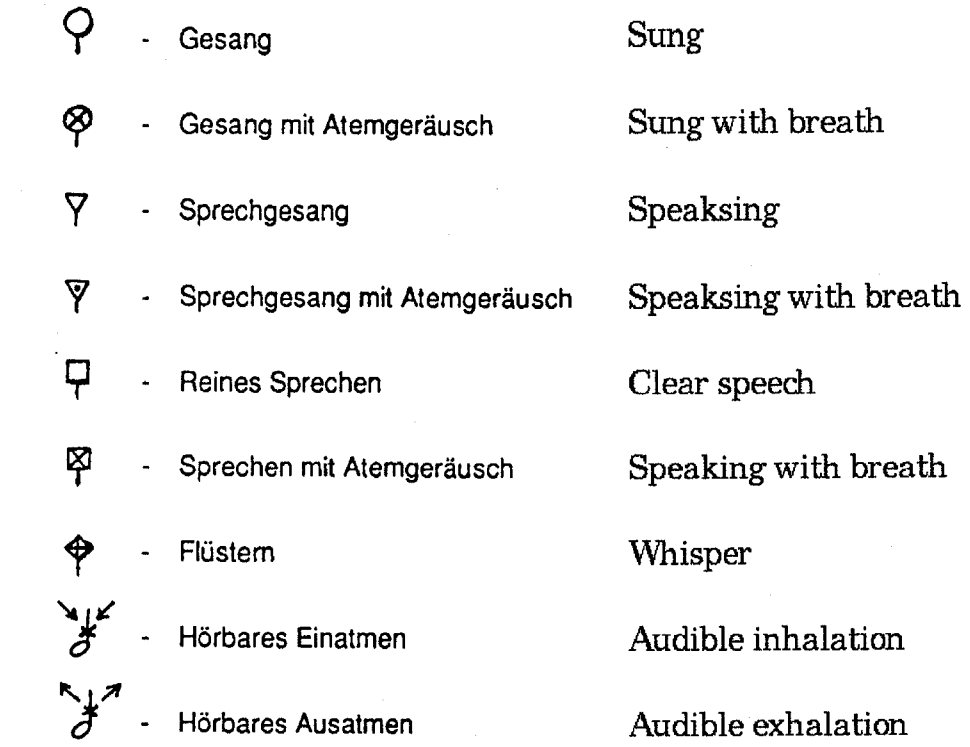
[5] Carl Proffer, preface to *Tsvetayeva, a Pictorial Biography* (Ann Arbor: Ardis, 1980), 16.

Figure 6.1 Gubaidulina, *Hommage à Marina Tsvetayeva*, preface



Glossary of symbols.

with slightly different symbols. It is not known whether Gubaidulina was aware of these earlier works,[6] but it was unlikely that this kind of experimental music would have been published in the Soviet Union prior to 1991 if she had used these vocal techniques. The work was published in Germany by the firm Hans Sikorski.

The first movement's poem in a literal translation is as follows:[7]

> The day's burden has sunk beneath the waves;
> The eternal duo has quietly ascended the hill.
> Tightly, shoulder to shoulder, they stand in silence,
> Two breaths under one cloak.
> Like a two-fold black tower quietly they stand,
> The leader of the future sleeping wars
> And the leader of yesterday's wars.
> They stand as innocent as doves, but wiser than serpents.
>
> Father, let me be behind you;
> The troops of the Lord have filled the sky with smoke,
> The fighting cloak [which is] raised by the breath of the duo, prays and complains.
> With jealousy they destroy [the look] from your face.
> Father, take me into the sunset, into your night. FATHER!
> [Let me] celebrate the entrance of the night,
> The night in which deserts breathe as heavily as ripe fruit falls. SON!
>
> The human herd has become quiet in its sty;
> Upon the golden hill, these two are in peace.

The use of nontraditional vocal techniques allows the text to be delivered much more expressively than if it were sung in a normal fashion. In Example 6.1 the symbol indicates a breathy vocal tone which intensifies the drama. This is the direction for line one of the text, "The day's burden has sunk beneath the

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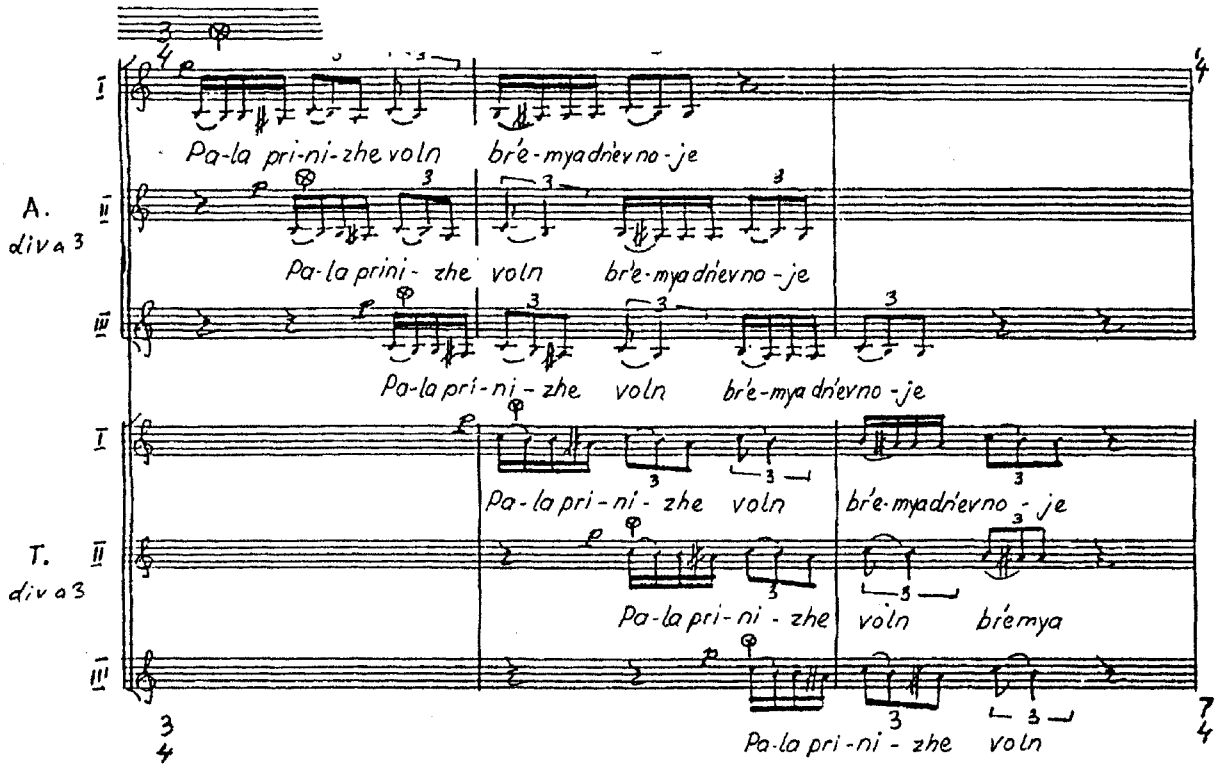
[6] Both the *Stabat Mater* and *Ecloga VIII* were written in Poland while it was a Soviet bloc nation. As there was no restriction on the flow of musical scores from one Soviet nation to another, it is likely that Gubaidulina would have had access to these scores or others like them by Eastern European composers who used this system of notation. It is not known the degree to which Eastern European composers were restricted in their experimental compositions because they lived in a Soviet bloc nation. With the exception of the *Stabat Mater*, the rest of Penderecki's *a cappella* sacred music was premiered outside of Poland, but the shorter choral works, both sacred and secular, with instrumental accompaniment, were mostly premiered within Poland.

[7] Unless otherwise noted, translations are by Anthony Weinstein.

waves,"[8] and a breathy tone would enhance the feeling of exasperation, almost the way a line would be delivered if spoken by an actor.

Example 6.1 Gubaidulina, *Hommage à Marina Tsvetayeva*, movement 1, mm. 1-3

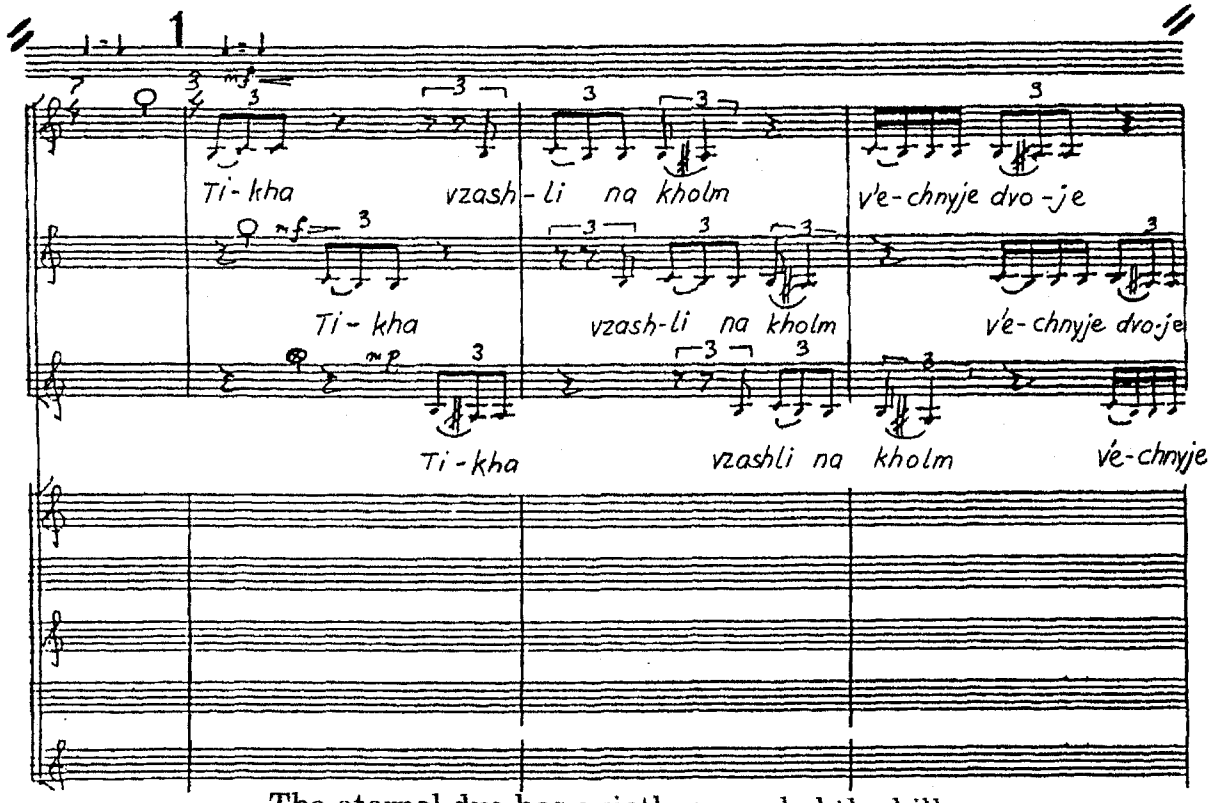


The day's burden has sunk beneath the waves

Example 6.2, the line that introduces the poem's duo, is to be sung normally by the upper two voices, and "breathily" by the third. The dynamics correspond accordingly by increasing in volume. These two types of vocal

[8] As the publisher Sikorski is German, the work was published with the Russian text transliterated for German speakers (with the exception of the word "voln").

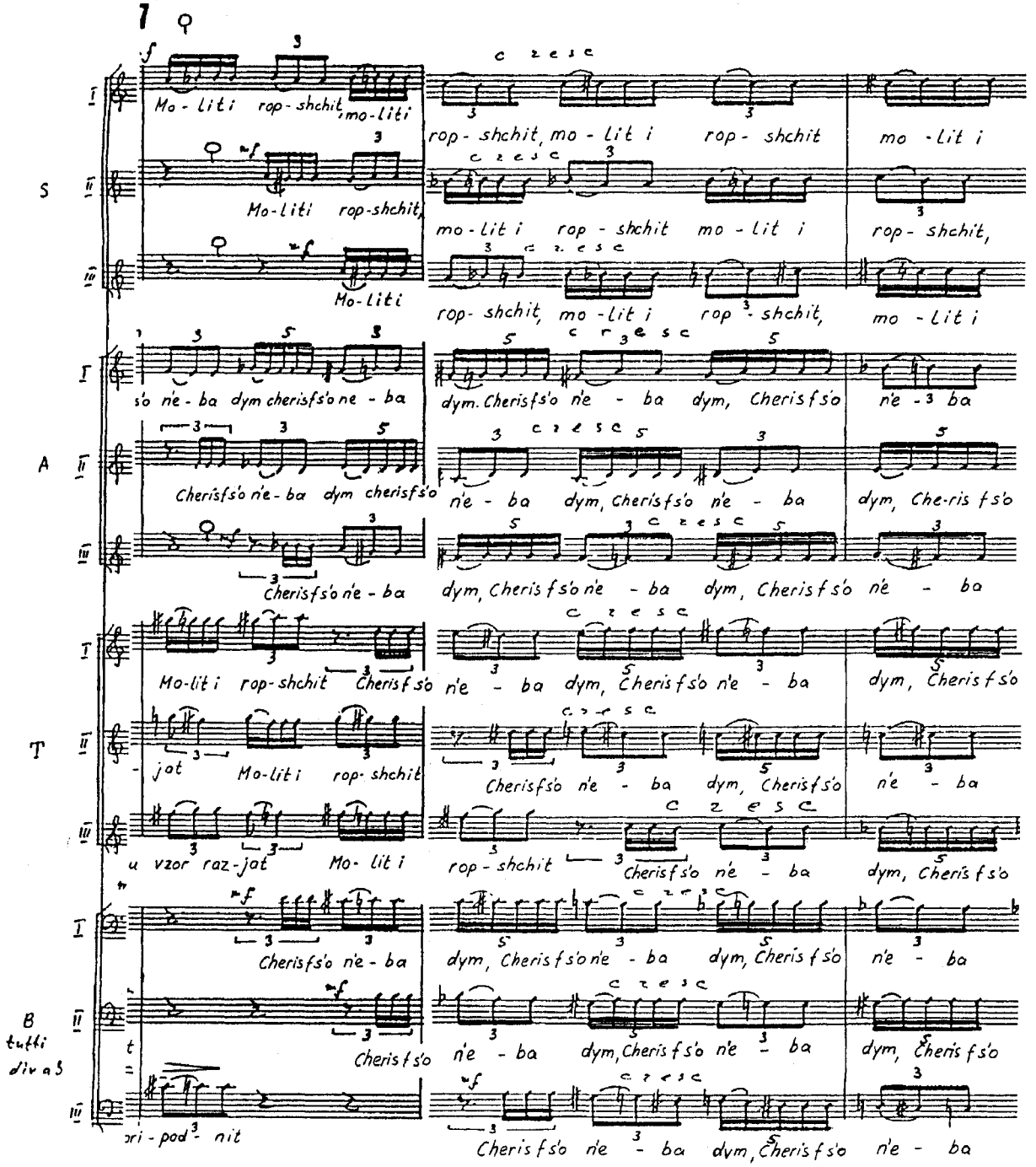
Example 6.2 Gubaidulina, *Hommage à Marina Tsvetayeva*, movement 1, mm.4-7.



The eternal duo has quietly ascended the hill

production alternate until the climax of the piece, Example 6.3, "The troops of the Lord have filled the sky with smoke." Here there is a crescendo on several pitches sung simultaneously in a cluster. Notice here that almost all possible rhythmic subdivision of the beat are given to the voices. When the dramatic tension decreases in the last two lines, the diminuendo is created by introducing more breath into the voice, and the rhythm relaxes to triplets for each beat.

Example 6.3 Gubaidulina, *Hommage à Marina Tsvetayeva*, movement, 1, reh. 7

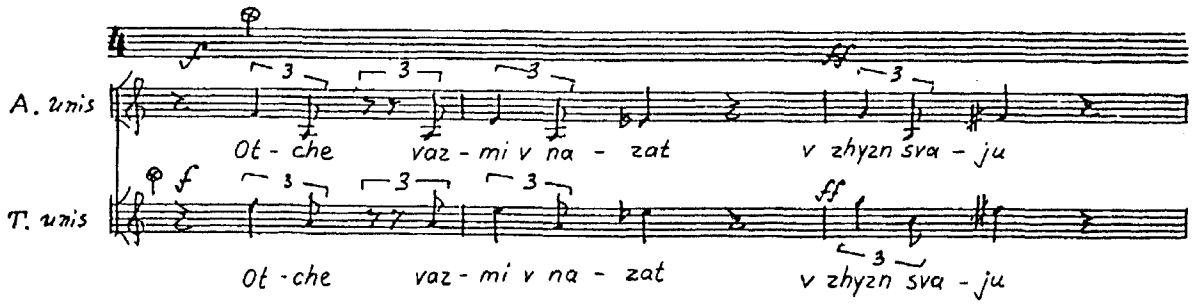


The troops of the Lord have filled the sky with smoke.

In Example 6.1, the very first bar of the work, the voices enter in exact imitation at the distance of a quarter note. Because the voices are in the same

range, and they are singing a line that only spans a major second at most, the effect is as if they are building up to and then relaxing a tone cluster. This idea remains consistent throughout the movement, except for the line "Father let me be behind you," which is formed from the intervals of a tritone, a perfect fifth, and a minor sixth (Example 6.4). This would be a perfectly logical place to move away from the chromatic motif, as it is the beginning of a new stanza. The devices used to portray the text, i.e., the use of tone clusters built through

Example 6.4 Gubaidulina, *Hommage à Marina Tsvetayeva*, movement 1, 5 measures before reh. 5.



Father let me be behind you

imitation, the crescendo and decrescendo by the addition or elimination of voices and breath, and the experimentation with all possible subdivisions of the beat, make this a highly effective work. The dramatic elements of the poem can only be enhanced with such a skillful working of vocal tone and musical language.

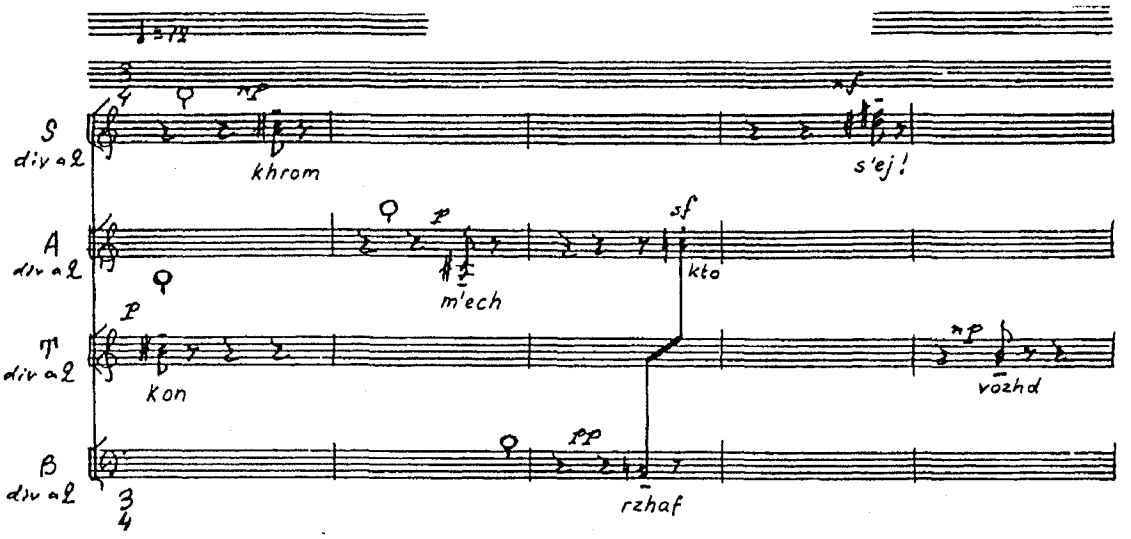
The second movement is based on the poem "[The Return of] the Chief." To understand the poem's monosyllabic construction, it is necessary to present the transliterated words as they appear on the page of its published version.[9]

[9]Simon Karlinsky, *Marina Cvetaeva, Her Life in Art* (Berkeley: University of California Press, 1966), 157. Only the first stanza is published.

Kon---khrom,	The horse is lame;
M'ech---rzhaf.	The sword is rusty.
Kto---s'ey?	Who is this?
Vozhd--- tolp.	A leader of crowds.
Shak---vzokh	Each step has breath,
Chas---vek	Each hour like a century.
Vzor---snis	Your face in a dream,
Fs'e---tam	Everything is there,
Vrak---druk	Enemy and friend.
T'orn---lavr	Crowned with thorns,
Fs'o---son	Everything is as a dream.
Kon---khrom	The horse is lame;
M'ech---rzhaf	The sword is rusty,
Plashch---star	The cloak is old,
Stan---pr'am	The body is [still] fine.

Gubaidulina's challenge in setting this poem is to make the music appear as clipped as the monosyllabic words. Example 6.5 shows how she met this challenge by writing eighth notes surrounded by rests. Each eighth note is harmonized with a major or minor third. The words, sung in normal voice (note the symbol), come out one at a time in a crystal clear manner. In order to make the poem's structure understood, Gubaidulina's setting is the most effective imaginable.

Example 6.5 Gubaidulina, *Hommage à Marina Tsvetayeva*, movement 2, mm. 1-5.

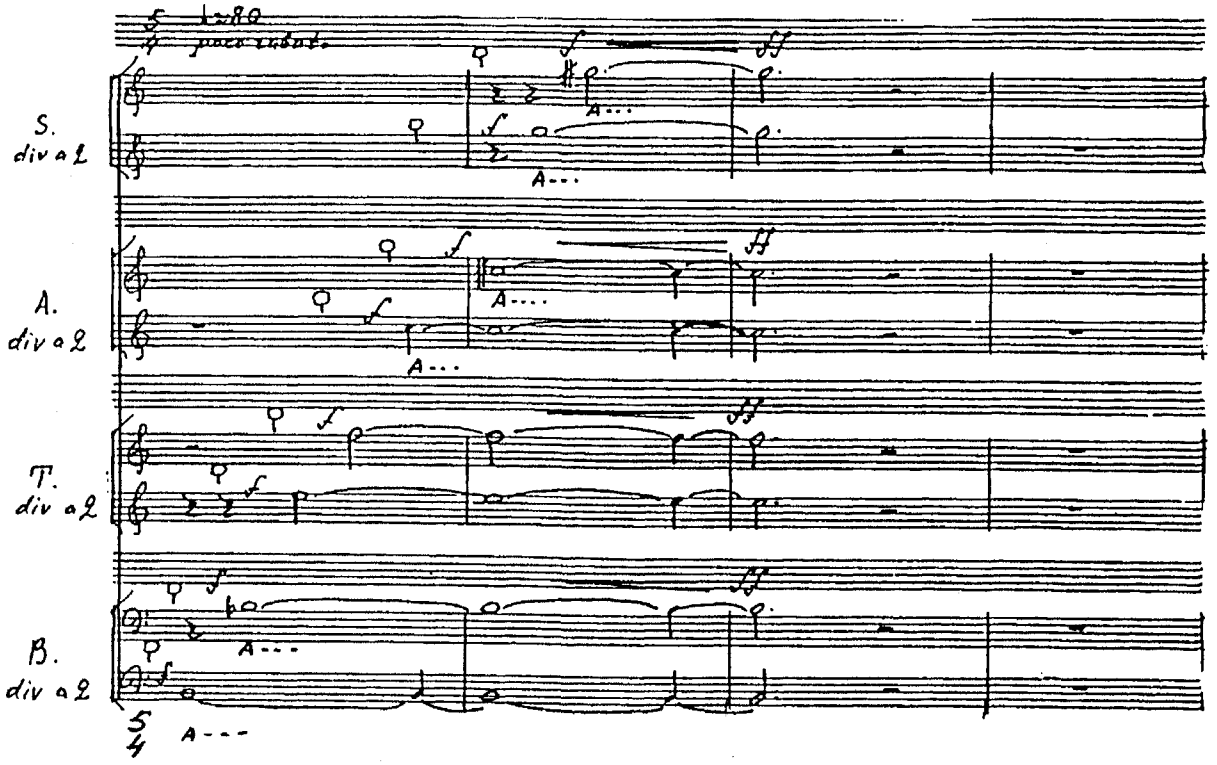


The horse is lame, the sword is rusty. Who is this?

Movement number three, "The trumpets' splendor," opens with the chord-cluster idea as in the first movement. In Example 6.6, the cluster is built in trumpet-like fashion (*forte* shouts) from the bass voice to the soprano, all on the vowel "Ah." The following text alternates with this vocalized material, in an ABA'B' structure:

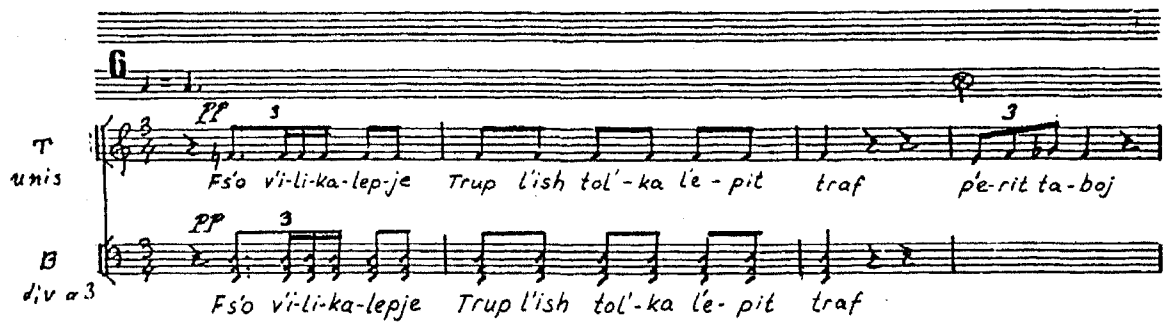
> All the splendor of trumpets is as murmuring grass compared to you.
> All the splendor of storms is as chattering birds compared to you.
>
> All the splendor of wings is as fluttering eyelids compared to you.

Example 6.6 Gubaidulina, *Hommage à Marina Tsvetayeva*, movement, 3, mm.1-3



To bring out this text with clarity, Gubaidulina sets it homophonically (Example 6.7). This is the first use of any identifiable triads in the work, but they serve no tonal function.

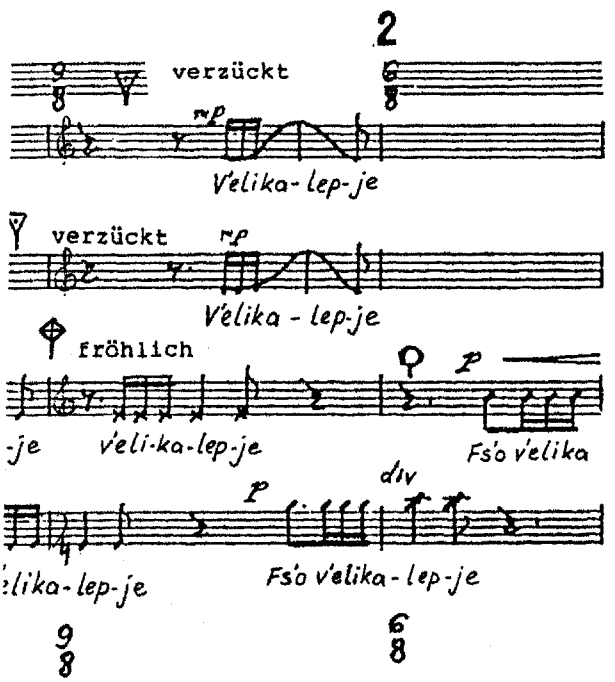
Example 6.7 Gubaidulina, *Hommage à Marina Tsvetayeva*, movement 3, reh. 6.



All the splendor of trumpets is as murmuring grass compared to you.

Movement four, the interlude, repeats the text of movement three. Those same words are now reproduced as tone clusters. The new element in this movement, as shown in Example 6.8, is the use of *glissando* speaking (soprano and alto), and words spoken with "approximate" pitch (tenor).

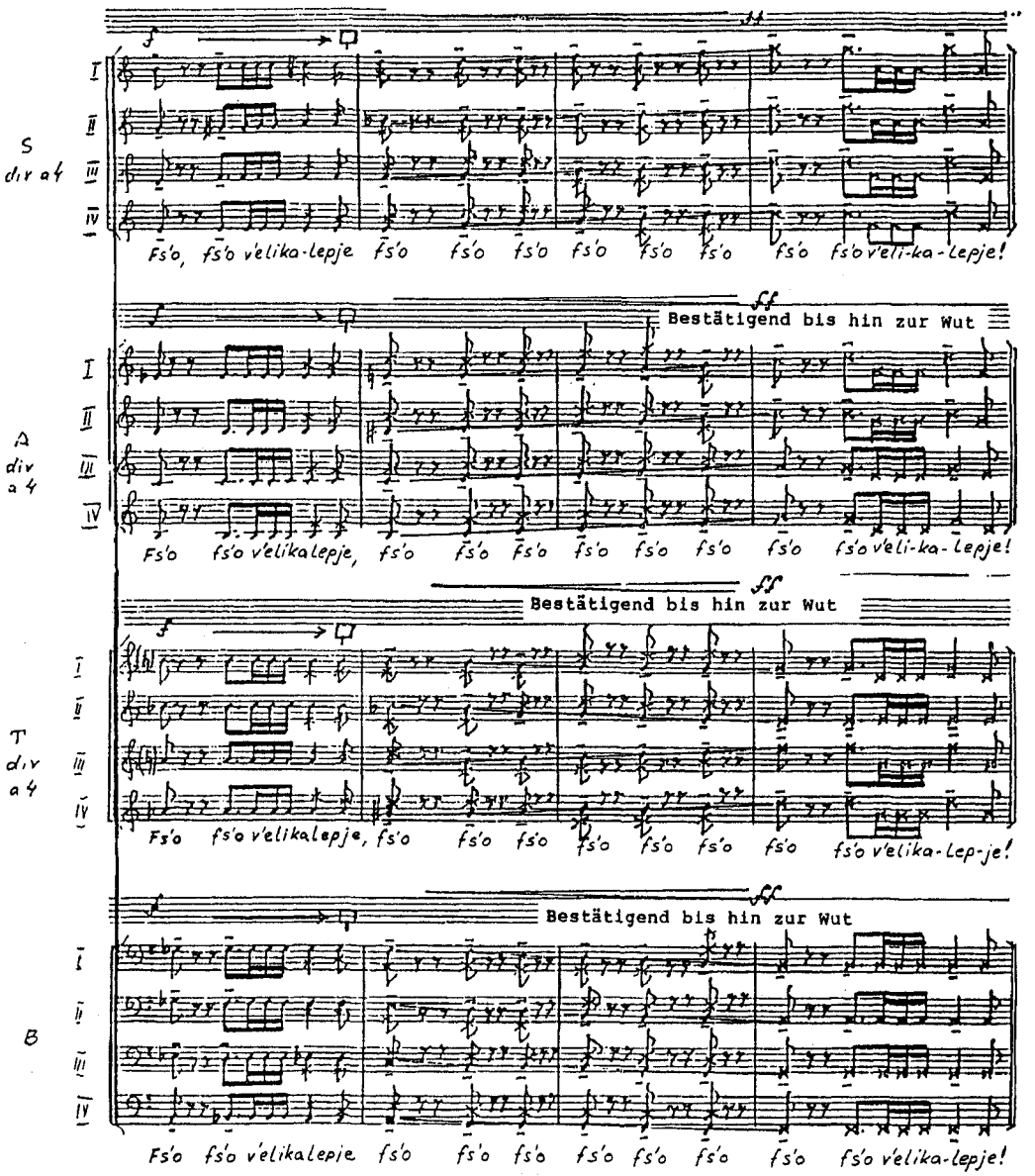
Example 6.8 Gubaidulina, *Hommage à Marina Tsvetayeva*, movement 4, mm. 11-12.



All the splendor...

Throughout the rest of this movement, the words *V'elika lepye* (all the splendor) are set in all combinations of speaking and singing, shouted and whispered, in many different rhythmic combinations or outside a rhythm, until the climax of the piece appears at the very end--a fortissimo homophonic shout (Example 6.9).

Example 6.9 Gubaidulina, *Hommage à Marina Tsvetayeva*, movement 4, end.



All the splendor

Over all, this movement seems to be more of an exercise in new techniques for choral singing than it is about conveying the inner meaning of the text. As an interlude, however, this is a perfectly logical place to include this material.

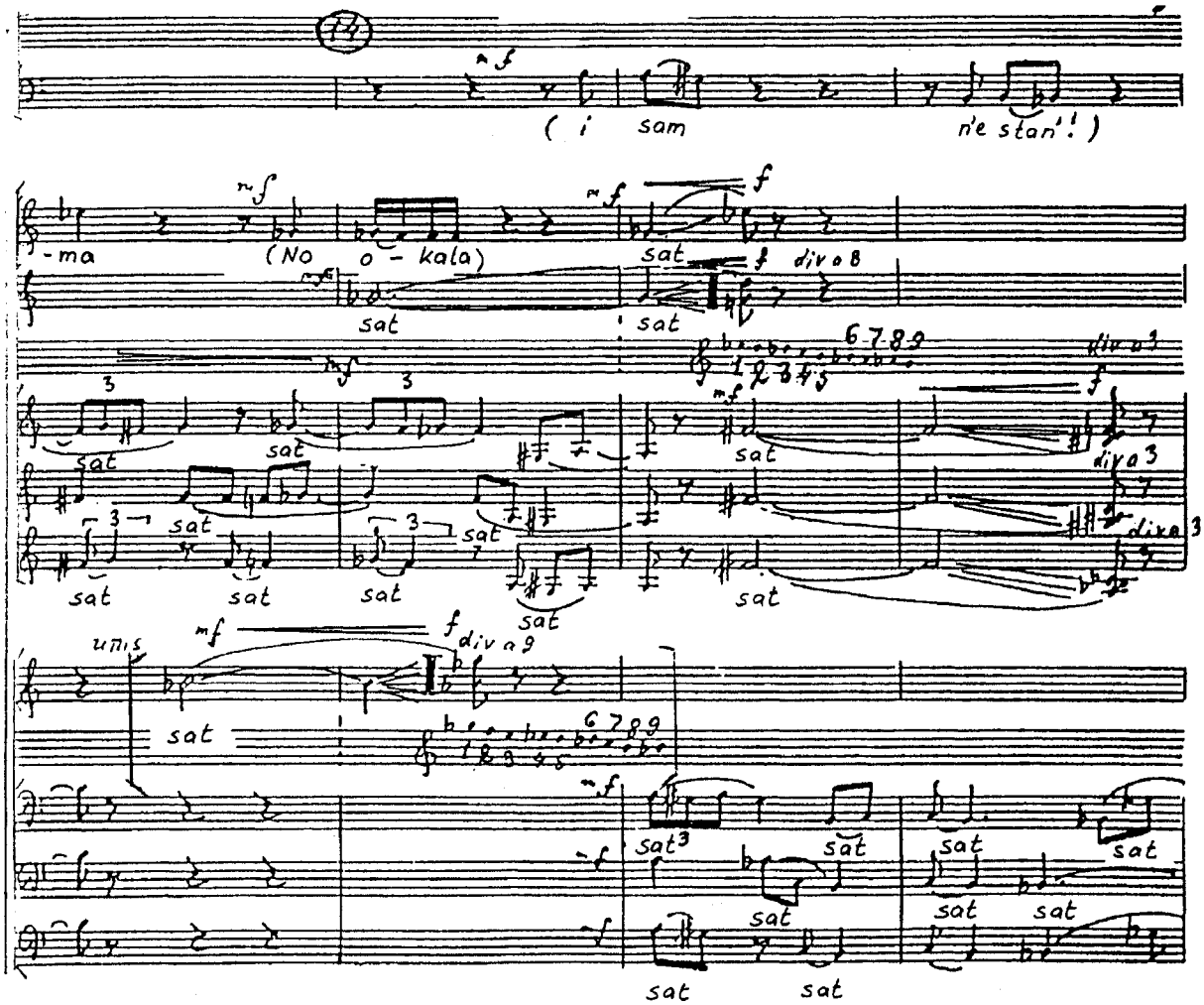
Movement five, "The Garden," is set for bass solo and chorus; the bass is

the only part with text, as the rest of the chorus sings on an open vowel "Ah." (The chorus does sing the word *sat* [garden], but that is only to echo the solo part.) The translation of the poem in this movement is as follows:

> For this hell, for this nightmarish babble,
> Give me a garden for my aged years.
> All the working years, the hunchbacked years,
> The dog years, the hot years...
> Send a cool garden for this refugee.
> [A garden] without a face, without a soul,
> Not a little step, not a little eye,
> Not a little laugh, not a whistle,
> Send a garden, without a little odor.
> I say enough of this struggling,
> [I want to be] lonesome, as I am now,
> And you will be unknown to me.
> Such a garden for my old years,
> Or maybe [the garden] will be that light after death
> For my old years
>
> [Which was] sent for the salvation of my soul.

Some new effects are introduced here. First, Example 6.10--at rehearsal number 14, shows a tenor part which begins on a B^b in beat one. By beat two, the tenors slide to a cluster which encompasses all the notes indicated below the part which fall between B^b and G^b. Once this idea begins, it is found somewhere in every voice part for the next several pages.

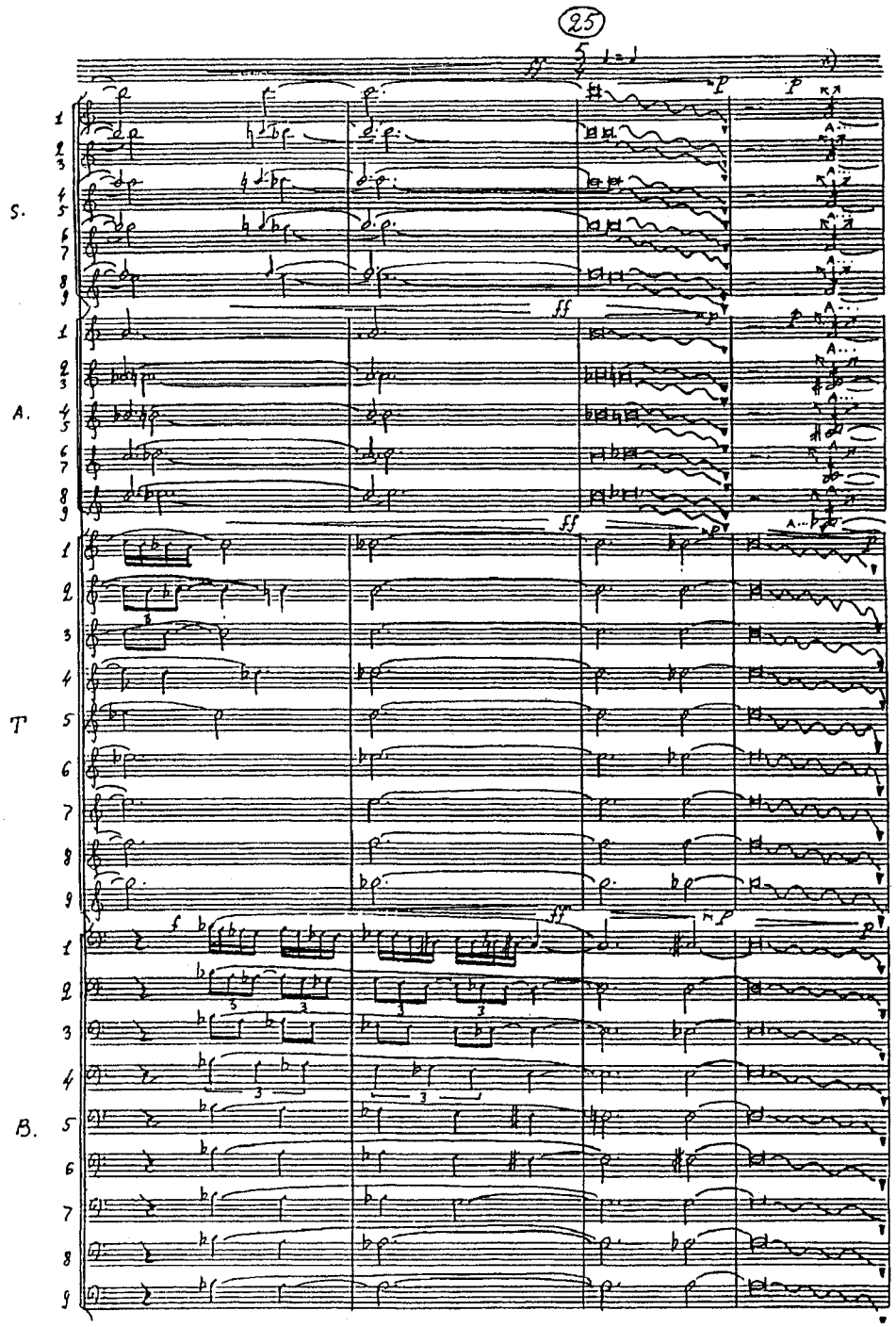
Example 6.10 Gubaidulina, *Hommage à Marina Tsvetayeva*, movement 5, reh. 14



Garden.

In Example 6.11, the climax occurs at rehearsal number 25 when all the voices crescendo to a *fortissimo* thirty-six part tone cluster. By the next bar, they quickly drop away from these pitches, as indicated by the downward-pointing curving line.

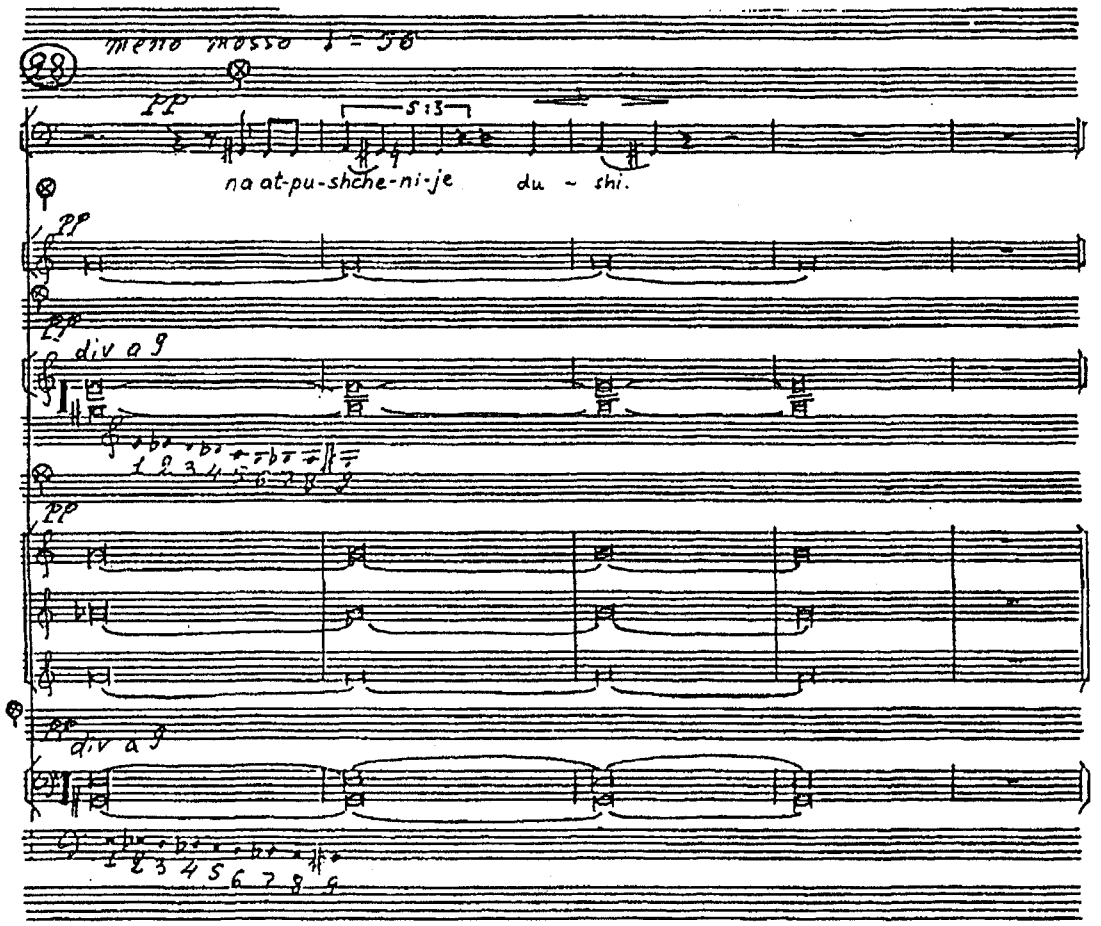
Example 6.11 Gubaidulina, *Hommage à Marina Tsvetayeva*, movement 5, reh. 25



Example 6.12 shows a most effective ending. The altos and basses sing a cluster of nine pitches, as indicated under their staffs. At the same time, the

sopranos and tenors sing a long F- G^{b}- G cluster. All this is *pianissimo* to serve as a foundation for the soloist. He slowly sings the words "for the salvation of my soul," which close the work.

Example 6.12 Gubaidulina, *Hommage à Marina Tsvetayeva*, movement 5, end.



For the salvation of my soul.

The chilling effect of *Hommage à Marina Tsvetayeva* is easy to overlook at first glance of the score. It is recommended that the conductor or singer first introduce themselves to the text; one will surely recognize the profundity of Tsvetayeva's poem as a source of inspiration for further study. Then it is necessary to decipher the glossary of terms and learn how to apply them. A

conductor should decide whether or not to perform this work only after these two elements are pursued, so as to not dismiss the work upon first perusal of what may appear to be an overly-demanding score.

CONCLUSION

The last two decades of the twentieth century have seen an immense increase in the sharing of music among all cultures of the world. Emerging bodies of immigrants with recordings and musical scores in hand and the ability to perform them have increased the accessibility of different kinds of music to those in their new community. Add to that the easy availability of recordings made of the music of their local composers by various foreign choruses and orchestras. There are limitless opportunities to feed the hunger of performers seeking new and challenging music as scores, information about composers, and general music scholarship are now available through the Internet. In the twenty-first century, this breakdown of cultural barriers will allow any capable choir in any community to adopt and adapt to the music of any nationality. The accessibility of compact discs worldwide, and the increase in conservatory-trained singers and teachers of singing, have raised the performing standards of choral music throughout the world. The problem of foreign language pronunciation has almost ceased to exist because of recordings, high quality vocal training, and the help of native speakers who coach local vocal ensembles.

With easy access to so much new musical material (that is, new to those who have never previously heard it), the challenge becomes how to establish aesthetic and musical criteria to sift out music of lesser value. A work that is worthy of performance must transcend its own cultural boundaries. At the same time, this music must be challenging enough to perform, yet also possess an aesthetic appeal, with lyrics that speak a universal language to the hearts and

minds of all peoples. All of the composers represented in this study have had their unique methods of endowing music with universal appeal, even though there seems to have been no conscious attempt to do so. The texts of Georgy Sviridov's choral music express the common longing of all peoples for the familiar scenes of their homelands. The music of both Sviridov and Valery Kalistratov explores the universal appeal of folk tunes. Nikolai Sidelnikov experiments with various international musical styles in combination with his own traditional idioms to bring world cultures together. He also sees the expression of religious belief as a universal idea. Sofia Gubaidulina pursues the more sophisticated global musical languages already familiar to Western ears. Hers is not a language of any particular nation, but of the worldwide community of performers and listeners of new music.

The appeal of this music is found not only in its cross-cultural messages, but also in the high aesthetic and technical standards it represents. In short, it is all well written, from the simplest of Sviridov's chorale-like settings to the chromatic vocal lines of Sidelnikov's *Cantata* to the experimental vocal techniques found in Gubaidulina's *Hommage à Marina Tsvetayeva*. These composers display the highest level of musical craftsmanship, which is especially significant when one considers the sociopolitical atmosphere under which they worked. The idea of this study was to explore the outstanding compositional techniques found in their choral music and at the same time trace the effects of this political atmosphere on their work. The achievements of these composers, at first with, later without external restrictions imposed upon them, are noteworthy in what they wrote for themselves and for the public.

In spite of the perceived oppressive atmosphere that surrounded these composers, one never gets a sense that their music is about their oppression. Shostakovich may have been the most effective composer to chronicle the terror

of his era, yet one never senses in him an apology for not being able to write better music under the circumstances. Even though politics had, in varying degrees, an impact on the music of Sidelnikov, Sviridov, and Gubaidulina, one senses the same lack of apology. Lesser composers have tried to demonstrate their oppression in their music in order to appeal to Western audiences, but this was never a motivating factor behind the work of Sidelnikov, Sviridov, and Gubaidulina. Their works were genuine expressions of their innermost thoughts and feelings, and they were entirely committed to setting their chosen texts as if they had complete personal belief in their universal message. With such an outstanding level of skill, truth, and beauty exhibited in these compositions, performers can only rely on their highest sense of musical integrity to convey the special qualities of the music in performance.

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Nikolai Sidelnikov, *Cordial Talks.* USSR Ministry of Culture Chamber Choir, conducted by Valeri Polyanski. Melodiya C10 20499.

Georgi Sviridov, *Five Choruses to Lyrics by Russian Poets.* Yurlov Russian Choir, conducted by Yuri Temirkanov. Melodiya SUCD 00215.

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APPENDIXES

APPENDIX A

SUGGESTED CONTEMPORARY REPERTOIRE FOR PERFORMANCE AND/OR FURTHER RESEARCH:

DMITRI SHOSTAKOVICH

The list below contains only selected works. When a work is included in the collected works, that fact is indicated by (OC) and the number of the volume. Further information on performing editions can be obtained from the Promotion Department of Boosey & Hawkes Music Publishers, New York, New York, 10010, 212-358-5300.

Four Choral Extracts from the Music of *Bielinski*, (OC34) 1950

Number 1 is for choir and piano; number 2 is for men's choir; number 3 is for women's choir, clarinet, and piano; and number 4 is for four voices *a cappella*.

Pyesn' o lesakh [Song of the Forests], Opus 81 (OC 29) 1949

Oratorio for tenor and bass solo, boys' chorus, chorus, orchestra

Ten Poems for Chorus to Lyrics of Revolutionary Poets, Opus 88 (OC 34) 1951

Texts by turn-of-the-century revolutionary poets set for mixed choir *a cappella* and boys chorus. Number 6, "January the Ninth," is available in transliteration from Musica Russica.

Ten Russian Folksong Arrangements (OC 34) 1951

Soloists, mixed chorus, and piano.

Two Adaptations of Russian Popular Songs, Opus 104 (OC 34) 1957

Mixed chorus *a cappella.*

NIKOLAI SIDELNIKOV

As with the list above, these are only selected works. Contact Musica Russica, 27 Willow lane, Madison, CT 06443 or 1-800-326-3212, for editions of this music.

Cantata in Seven Movements 1981

Folk texts, for mixed chorus *a cappella.* Movements 1 and 7 are available in transliteration.

Romancero of Love & Death 1988

Texts by Frederico Garcia Lorca, for choir, guitar, and percussion.

Sacred Concerto 1990

Texts from Russian Orthodox Holy Week service, Soprano solo, and mixed chorus, *a cappella.* Transliterated edition available from Musica Russica.

Anthems 1991

Texts from Hebrew folk poetry, for two flutes and mixed choir.

GEORGY SVIRIDOV

Selected works. Contact Musica Russica for further information.

Five Choruses to Words by Russian Poets 1958

Texts by Gogol, Esenin, Prokofiev, and Orlov, for mixed choir *a cappella.*

Oratorio Pathétique 1959

Texts by Vladimir Mayakovsky. Oratorio for mezzo-soprano and bass soloists, mixed choir, and full symphony orchestra.

Kursk Songs 1964

Folk poetry, a cantata in seven movements for mixed chorus and symphony orchestra. Transliterated edition available from Musica Russica.

Concerto in Memory of Alexander Yurlov 1973

Textless mixed choir *a cappella.* Three movements.

Three Choruses from the play *Czar Feodor Iannovich* by Alexei Tolstoy 1973

Words and tune borrowed in part from F. Krestyanin's sixteenth-century manuscript, for mixed choir *a cappella.* Transliterated edition available from Musica Russica.

Pushkin Garland 1978

Texts by Pushkin, a concerto in ten movements for soprano, mixed choir *a cappella* except for numbers 5 and 6, which include piano, harp, percussion, and celeste. Separate transliterated editions of numbers 4 (Echo) and 7 (Reveille) are available from Musica Russica.

SOFIA GUBAIDULINA

Selected works. Editions are published by Musikverlag Hans Sikorski in Hamburg, and are available in transliterated editions through G. Schirmer Inc., New York, New York, 10003, 212-254-2100.

Hommage à Marina Tsvetayeva 1984

Texts by Tsvetayeva, for mixed choir *a cappella.*

Jauchzet der Gott 1989

Mixed choir and organ.

Alleluia 1990

Texts from Russian Orthodox liturgy, for boy soprano, mixed choir, organ, and large orchestra.

Now Always Snow 1993

Texts by Gennady Aigi, for chamber ensemble, vocal ensemble, and Speaker.

APPENDIX B

SUGGESTED WORKS BY OTHER CONTEMPORARY RUSSIAN COMPOSERS. Contact G. Schirmer for further information.

VALERY GAVRILIN (b. 1939)

Chimes 1982

Miracle play: a choral symphony for soloists, narrator, mixed choir, oboe, and percussion.

ALFRED SCHNITTKE (1934-1998)

Requiem 1975

For soloists, choir, and orchestra.

Der Sonnengesang des *Franz Assisi* 1976

For two mixed choirs and six instruments, MS

Concerto 1985

Mixed choir, MS

Poems of Repentance 1987

Mixed choir, *a cappella.*

RODION SHCHEDRIN (b. 1932)

The Execution of Pugachev 1981

Mixed choir, *a cappella.*

Stanzas from *Eugene Onegin* 1981

Mixed choir, *a cappella.*

Concertino 1982

Mixed choir, *a cappella.*

The Sealed Angel 1988

Mixed chorus, *a cappella,* flute, and narrator.

Prayer 1991

Chorus and orchestra.

SERGEI SLONIMSKY (b. 1932)

Song of Solomon 1976

For tenor and soprano soloists, choir, harp, oboe, horn.

Four Choral Excerpts from *Oedipus in Colonna* ?

YURI YUKECHEV (b. 1947)

My Heart is Ready 1989

Text from the Psalms of David; three female soloists, treble choir.

APPENDIX C

PUBLISHED COLLECTED EDITIONS OF RUSSIAN SACRED CHORAL MUSIC BEGINNING WITH ELEVENTH-CENTURY CHANT

Morosan, Vladimir. *Monuments of Russian Sacred Music.* Madison, CT: Musica Russica, 1991.

Series I
One Thousand Years of Russian Church Music, V. Morosan, ed., 79 titles. Madison, CT: Musica Russica, 1991.

Series II, Volumes 1, 2, 3 (in a single hardbound volume)
Peter Tchaikovsky (1840-1893), *The Complete Sacred Choral Works;* 43 titles. Madison, CT: Musica Russica, 1996.

Series III (in one volume)
Nikolai Rimsky-Korsakov (1844-1910), *The Complete Sacred Choral Works;* 40 titles. Madison, CT: Musica Russica, 1999.

Series IX, Volumes 1, 2 (in a single hardbound volume)
Rachmaninov, Sergei (1873-1943), *The Complete Sacred Choral Works;* 37 titles. Madison, CT: Musica Russica, 1995.

Series XIII, Vol. 1
Vasily Titov (c.1650-c.1710), *Selected Sacred Choral Works;* 5 titles. Madison, CT: Musica Russica, 1995.

These volumes contain the works in Cyrillic and in transliteration. Translations are also provided. Series 1 contains an introduction to Russian sacred music, a glossary of liturgical and ecclesiastical musical terms, an annotated index of liturgical hymns, composers' biographies, a select bibliography, and an explanation of the RUSSICA™ Transliteration System.

Musica Russica also has diction tapes and guides for texts of the All-Night Vigil and the Divine Liturgy, and an extensive catalogue of available recordings of this repertoire and more on compact Disc.