

Concerts from the Library of Congress 2012-2013

**MOSCOW SRETENSKY
MONASTERY CHOIR**

*Saturday, October 6, 2012
8 o'clock in the evening
Coolidge Auditorium
Thomas Jefferson Building
The Library of Congress*

The audiovisual recording equipment in the Coolidge Auditorium was endowed in part by the Ira and Leonore Gershwin Fund in the Library of Congress.

Please request ASL and ADA accommodations five days in advance of the concert at 202-707-6362 or ADA@loc.gov.

Latecomers will be seated at a time determined by the artists for each concert.

Children must be at least seven years old for admittance to the concerts. Other events are open to all ages.



Please take note:

UNAUTHORIZED USE OF PHOTOGRAPHIC AND
SOUND RECORDING EQUIPMENT **IS STRICTLY PROHIBITED.**

PATRONS ARE REQUESTED TO TURN **OFF** THEIR
CELLULAR PHONES, PAGERS, ALARM WATCHES, OR OTHER
NOISE-MAKING DEVICES THAT WOULD DISRUPT THE PERFORMANCE.

Reserved tickets not claimed by five minutes before the beginning of the event
will be distributed to stand-by patrons.

Please recycle your programs at the conclusion of the concert.



KEEP THE CONCERTS FREE!

Volunteers are essential to our ability to present all of our programs
at no-cost to the public!

Sign up to be a volunteer usher and become a part of the crew.

Please contact Solomon HaileSelassie at shai@loc.gov for more information.

As a volunteer, you can ensure that the concerts can continue for years to come.

THE LIBRARY OF CONGRESS

Coolidge Auditorium

SATURDAY, OCTOBER 6, 2012 – 8 PM

**MOSCOW SRETENSKY
MONASTERY CHOIR**

NIKON ZHILA, *Artistic Director and Conductor*

FEDOR STEPANOV, *Choir Administrator*



PROGRAM

God is With Us

FR. VASILII ZINOVEV; ARR. ARCHIMANDRITE MATFEI (MORMYL)

Hear My Prayer, O Lord

MELODY OF THE HOLY TRINITY MONASTERY-ST. SERGIUS LAVRA;
ARR. HIEROMONK NAFANAYL (BOCHKALO)

Blessed is the Man

MELODY OF THE ST. ZOSIMOV DESERT; ARR. HIEROMONK NAFANAYL (BOCHKALO)

Hail! Mary, Mother of God, Virgin Full of Grace

DEACON SERGEI TRUBACHEV

Praise the Lord for Great is His Steadfast Love Towards Us

CHANT OF THE SIMONOPETRA MONASTERY (MT. ATHOS, MID-20TH C.)

From My Youth

MONASTIC CHANT; ARR. NIKOLAI OZEROV AND ARCHIMANDRITE MATFEI (MORMYL)

Voice of an Angel

DMITRII BORTNIANSKY

Trisagion

PIOTR IL'ICH TCHAIKOVSKY

It is Worthy

PIOTR DINEV

I Believe in One God

ALEKSANDR GRECHANINOV; ARR. ALEKSANDR AMERKHANOV

INTERMISSION

Now the Powers of Heaven

ANCIENT MELODY; ARR. GRIGORII LVOVSKII

In Your Kingdom Remember Us, O Lord

A. ANDREEV

Blessed is He Whom Thou Hast Chosen and Taken to Thee

GRIGORII LVOVSKII; ARR. ARCHIMANDRITE MATFEI (MORMYL)

The Lord's Last Supper

ALEKSEI LVOV; ARR. ARCHIMANDRITE MATFEI (MORMYL)

Thou Hast Rent My Garment

PROKEIMENON OF GOOD FRIDAY (ANONYMOUS)

May My Prayer Be Set Before You Like Incense

PAVEL CHESNOKOV

The Only-Begotten Son

MIKHAIL RECHKUNOV

The Angel Cried Out

PAVEL CHESNOKOV; ARR. GRIGORII SMIRNOV

May God Be Gracious to Us and Bless Us

DMITRY BORTNIANSKY; ARR. MAKSIM KOTOGAROV



The United States tour of the Moscow Sretensky Monastery Choir, celebrating the Fifth Anniversary of the Reunification of the Russian Orthodox Church, is made possible with support from Oleg Deripaska's charitable foundation "Volnoe Delo."

Russia Beyond the Headlines, an internationally recognized source of political, business and cultural news, is a proud media partner celebrating the triumphant United States tour of the Moscow Sretensky Monastery Choir.

Special thanks to Jean-Jacques Cesbron, Anastasia Boudanoque, Ekaterina Stepanova, and Daniel Evans of CAMI Music LLC, Keith Sherman & Associates, and Maestro Artist Management.

ABOUT THE PROGRAM

Although the Russian land has nurtured human habitation for as long as forty thousand years, the modern age of its history is traditionally marked by the establishment of the city of Novgorod in 862 AD by the Varangians, or Rus', a people of Scandinavian origin who arrived in the area via its many navigable rivers. (The word "Rus'," from which the name "Russia" is derived, is an Old Norse designation approximately meaning "those who row.") Some twenty years later and eight hundred miles to the south of Novgorod, the Rus' Prince Oleg liberated the city of Kiev (the modern day capital of Ukraine) from Turkic tribes and proclaimed it his capital. Oleg successfully unified the various Slavic tribes who had occupied the area for centuries, initiating an era of prosperity and peaceful coexistence of the Rus' and Slavic peoples. Thus was established the first Slavic state, called "Kievan Rus'," and the beginnings of a definitive "Russian" culture.

The official acceptance of Eastern Orthodox Christianity in the early Slavic state by the Kievan Rus' Prince Vladimir in 988 initiated the integration of the Byzantine culture of the Eastern Roman Empire within a uniquely Slavic context; the unification of these two distinctive elements continues to serve as a fundamental component in Russian culture to this day. The Greek missionaries Cyril and Methodius – two brothers who are venerated in the modern Russian Orthodox Church as saints – were among the first to christianize the Slavs in the ninth century, and the first to translate the Bible into Old Church Slavonic, the vernacular language – still used today in the Russian Orthodox rite – and the predecessor to modern Russian. As a means of undertaking their translations, they also developed the first writing system for transcribing spoken Slavonic, resulting in a legacy that is reflected today in the very name of the modern Cyrillic alphabet.

The Byzantine religion brought with it its music as well, which consisted of a highly developed and entirely sung liturgy, comparable in its richness to the Gregorian and Ambrosian chant of the Western Roman Church. The earliest surviving music manuscripts from this culture – which date from the eleventh or twelfth centuries, but which reflect works that may have been created two or three centuries previously – were predictably patterned after Greek liturgical melody and its particular style of musical notation based on a system of symbols called "neumes." Despite the strong adherence to tradition that is engendered by ritual, sung liturgical texts gradually abandoned their original Greek texts in favor of the vernacular Old Church Slavonic. Within four centuries, the Greek texts had disappeared completely in Russian liturgical tradition; subtle changes made largely to accommodate the linguistic patterns of Old Church Slavonic would mark the first instances of the creation of a specifically Russian means of musical expression.

Modern Russian liturgical music has retained an astonishing degree of historical integrity through the centuries due in large part to the relative isolation in which its culture matured. While the area's geographical remoteness and unique language contributed to creating this cultural isolation, it was largely shaped as often by political and historical events that unfolded directly on its soil as from the consequences of actions that took place far beyond its borders. One of the most significant of these events was the Great Schism, that official division of Christianity between western (Roman Catholicism) and eastern (Eastern Orthodoxy) branches in 1054 as a result of centuries of theological

dispute and the politics of empire-building, both sacred and secular. (The theology of the Eastern Orthodox branch of Christianity had only been imported into Kievan Rus' in the preceding century.) Seeds of this rupture had been sowed even as early as the third through fifth centuries A.D., with the administrative division of the Roman Empire into western (the Western Roman Empire) and eastern (the Eastern Roman or Byzantine Empire) components, centered respectively in (Latin-speaking) Rome and in (Greek-speaking) Constantinople.

The tenuous relations between East and West only became increasingly fragmented as the years progressed. The sack of Constantinople in 1204 by western Europeans during the Fourth Crusade severed relations between the Rus' and its spiritual, cultural and commercial capital. Invasions by Mongol Tatars between 1237 and 1240 brought destruction to Kiev and to dozens of other Russian towns, initiating a century of foreign occupation known as the "Tatar yoke," which further isolated the already weakened Russian state. A final blow was delivered two centuries later, in 1453, with the occupation of Constantinople by Ottoman Turks, initiating a period of Muslim rule that would last until 1923. The resulting collapse of the Byzantine Empire would insulate Slavic culture from the West for centuries. Yet despite the isolation in which it existed for the better part of a millennium, the Russian state nevertheless flourished from within, enriching its culture from indigenous sources.

Within a century of the fall of the Byzantine Empire, however, Russian culture was thriving both materially and culturally. The redoubtable Prince Ivan III ("the Great," 1440-1505) freed Russia from Tatar domination, greatly expanded Russian territory, and centralized national power in his home principality of Moscow. In terms of music, the art of liturgical singing that had historically been cultivated in Novgorod and Kiev was now also being fostered in Moscow, which was increasingly regarded as the center of Russian Orthodoxy, government and culture. Two generations later (and notwithstanding his menacing moniker), even Prince Ivan IV ("the Terrible," 1530-1584) supported liturgical music by establishing an imperial chapel and nurturing its choir both financially and creatively (he is known to have composed at least two liturgical hymns).

Although the music performed in conjunction with Russian Orthodox liturgy was solely vocal in nature (a trait that it shares with all of Eastern Orthodoxy) and closely adhered to patterns sanctioned by the Church, this music, far from outside influences, nevertheless gradually incorporated subtle stylistic variations which, over time, altered its basic character. The composition of new hymns and the tendency towards an increasingly melismatic and embellished performance style were indications of the improved quality of training that was being made available to singers. Musical polyphony (employing more than one vocal line) began to appear at this time, as did the incorporation of elements found in Russian folk song – itself a product of both Eastern and Western cultures – into liturgical music. Even its notational system based on neumes had evolved to become largely unrecognizable from its ancient roots. Yet despite these innovations, liturgical music predominantly relied on monodic chant (one vocal line), called *znamennyi* chant, a vestige of its Byzantine origins.

In the seventeenth century, however, the innovations that had made their way into liturgical music led to a second "great schism" – one that took place within the Russian Orthodox Church itself. On the one hand were the advocates of retaining a more liberal style of music, including polyphonic singing (consisting of two or more vocal lines, a

style cultivated in the West that had steadily been infiltrating Russian liturgical music for a century), supported by many Church leaders; on the other, there were those who sought to purge liturgical music of those elements that, in their opinion, compromised the purity of holy liturgy, and called for the return to original Byzantine (i.e., monodic) models. An all-out religious war ensued between the Church and the proponents of the latter position, most famously called the “Old Believers,” many of whom committed suicide through self-immolation rather than accept the Church’s decision. (“Old Believer” communities still exist to this day within Russia, the United States and Canada.) A policy of modernization based on Western models ensued regarding liturgical music, most notably involving the introduction of harmony (and subsequent disappearance of traditional *znamennyi* chant) and the abandonment of neumes in favor of the Western five-line staff as the basis for musical notation.

In addition to establishing Russia as a world power through his numerous military victories, Tsar Peter I (“the Great,” 1672-1725) also recognized the necessity for Russia to reestablish ties with the West both in order to evolve as a society and to assume its place on the world stage. To facilitate these ends (as well as to fortify Russia’s naval powers), Peter founded the city of St. Petersburg on the Baltic Sea in 1703 as a “window on the West.” The resulting flood of Western cultural elements into Russia and their subsequent assimilation within indigenous practices deeply influenced the course of Russian art and scholarship. In terms of music, it prompted the development of Russian art music for the first time in its history, as well as a renewed vigor in the creation of liturgical music. Since that time, composers such as Dmitrii Bortnianskii (1751-1825), Piotr Il’ich Tchaikovsky (1840-1893), Aleksandr Grechaninov (1864-1956), Sergei Rachmaninoff (1873-1943) and Pavel Chesnokov (1877-1944) have built upon the rich traditions of Russian liturgical music to create works of extraordinary beauty.

The rise of the Soviet State in 1917 and its policy of atheism resulted in large scale attempts to eradicate religion entirely within its society by confiscating Church property, and imprisoning, torturing or executing priests and adherents. Nevertheless, the Russian Orthodox Church continued to survive, to the consternation of Soviet leaders, as a palpable thorn in the side of political doctrine. The liberalized policies of *glasnost’* (“openness”) in the late 1980s by Soviet leader Mikhail Gorbachev extended to the Russian Orthodox Church as well; many churches and monasteries were reopened at this time. (As a curious coincidence, the modern Russian word *glasnost’* is derived from the Old Church Slavonic word *glas*, meaning “voice.”) The millennial celebration of Christianity in Russia in 1988 – since its establishment by Prince Vladimir as the religion of Kievan Rus’ in 988 – brought new attention to the Church; soon, Church services began to be televised, marking the first occasion that most Russians had witnessed the rite of their ancestors. The collapse of the Soviet Union in 1991 immediately witnessed an astonishing resurgence on the part of many Russians in re-embracing a faith that had for decades largely existed in secret. Today, the Russian Orthodox Church numbers approximately 150 million people worldwide – half of the number of all members of Eastern Orthodoxy – evidence of its powerful faith and its ability to adapt to ever-changing world events in nurturing the spiritual life of its adherents.

Kevin LaVine
Senior Music Specialist
Library of Congress, Music Division

ABOUT THE PERFORMERS

The **Moscow Sretensky Monastery Choir** was created in 1994, at a fateful moment in Russian history when full-scale spiritual life became possible once again after decades of persecution. Based in a fourteenth-century monastery in the heart of Moscow, it continues the rich tradition of Russian Orthodox Church chants. Alongside the Divine Services in the Monastery, the Choir often sings at services led by His Holiness Patriarch Kirill of Moscow and All Russia in the cathedrals of the Kremlin. The Choir has also taken on the mission of researching, arranging and interpreting early Russian music that was banned under the Soviet regime. Its repertoire also includes songs of the twentieth century, most notably from the times of both World Wars, drawing on the full spectrum of Russia's choral tradition. Since 2005, talented singers, composers and arrangers have been invited to collaborate with the Choir, leading to an expansion and revision of its repertoire. The Choir began to sing wartime songs a capella for the first time. It subsequently released its first studio recordings and developed an active concert schedule, all the while maintaining its commitment to performing at services at the Monastery.

The Choir has participated in the most important events in the life of the Russian Orthodox Church in recent years, including at the co-consecration of the Church of New Martyrs and Confessors by Russian Patriarch Alexei and Metropolitan Laurus; a concert devoted to the ninetieth anniversary of the restoration of service in the Patriarchal Orthodox Church in 2007; a concert celebrating the opening of the first Orthodox church in Rome; and the consecration of the Church of Saints Constantine and Helen in Istanbul (2009). A widely recognized and enthusiastically followed ensemble in its native country, the Moscow Sretensky Monastery Choir has performed at the UNESCO headquarters, the Papal residence at the Vatican, Notre Dame de Paris, the Library of Congress, Cadogan Hall in London, as well as at a number of international music festivals. The Choir has made two worldwide performance tours under the auspices of the Russian Orthodox Church, the latter of which celebrated the unification of Russian Orthodoxy throughout the world in 2007. The Choir's performances in Rio de Janeiro, São Paulo, Buenos Aires and Asunción as part of its "Days of Russia in Latin America" tour in 2008, as well as performances in New York, Washington, DC, Boston, Toronto, Melbourne, Sydney, Berlin and London, have all been greeted with enthusiastic acclaim.

Nikon Zhila (Artistic Director and Conductor) was born in 1976 in a priest's family in Sergiev Posad (then Zagorsk), just outside of Moscow. In his childhood he sang in the church choirs of Trinity-St. Sergius Lavra, one of the most important spiritual centers of Russia. He graduated from the Prokofiev Moscow Regional Music School in 1995, and went on to study choral conducting at the Russian Gnessin Academy of Music. In 2000, Mr. Zhila secured a position as a chorister in the choir of the Moscow Sretensky Monastery. While serving in the Armed Forces in 2001-2002, he performed with the Military Song and Dance Ensemble. The Moscow Sretensky Monastery invited Mr. Zhila to assume the post as regent of the monastery choir in 2005. Since that time, Mr. Zhila has reorganized the activities of the ensemble, while preserving its traditions.

Dmitry Belosselskiy (soloist) was born in 1975 in Pavlograd, Ukraine. He graduated from the Russian Gnessin Academy of Music in 2001. While still a student at the Academy, Mr. Belosselskiy was invited to join the Moscow Academic Chamber Choir, in which he soon became a soloist. A versatile performer, Mr. Belosselskiy's repertoire extends from liturgical to art music of various genres, from chamber music to operatic works of both Russian and foreign composers, and from folk song to art song. Since joining the Moscow Sretensky Monastery Choir in 2005, Mr. Belosselskiy has performed as the ensemble's lead soloist at major concert halls throughout Russia, Germany, France, Japan, the United States, South America, and many other countries. As an operatic performer, Mr. Belosselskiy has appeared as soloist in the productions of the Bregenz (Austria) opera festival for several seasons.

Mr. Belosselskiy's outstanding contributions to art have been recognized by Russia's Ministry of Culture and Mass Communications. His unique bass-baritone voice, combined with an intelligent artistry, a wonderful sense of proportion and subtle performance style places him among the world's finest vocalists. Since being named a prize winner at the Tchaikovsky International Competition in 2007, Mr. Belosselskiy has continued to pursue a solo concert career and has made several recordings with Russian record labels as well as those in the West (i.e., the Deutsche Grammophon label), as well as honoring his commitment to continuing his performing activities with the Moscow Sretensky Monastery Choir.

HISTORY OF THE MOSCOW SRETENSKY MONASTERY

The Moscow Sretensky Monastery, one of the most ancient monasteries in Moscow, was founded in 1395 in honor of the city's victory over Tatar invaders. In 1917, the brothers of the monastery were arrested by the Soviet authorities and exiled to prison camps.

The Monastery was returned to the Russian Orthodox Church in 1994, at which time the Moscow Sretensky Monastery Choir was organized. Along with the singing of the Divine Services several days per week in the Monastery church, the Choir often sings at services led by His Holiness the Patriarch Kirill of Moscow and All Russia in the Dormition Cathedral of Moscow's Kremlin.

The Choir's creative and concert life is under the constant patronage of the Monastery's Abbot, Archimandrite Tikhon (Shevkunov). Its members are an integral part of the Monastery community, a fact that influences the Choir's repertory and performance style.

On May 17, 2007, the feast day of the Ascension of the Lord, the long-awaited Act of Canonical Communion between the Russian Orthodox Church Outside of Russia and the Moscow Patriarchate was signed in the Christ the Savior Cathedral in Moscow. The American tour of the Moscow Sretensky Monastery Choir is dedicated to commemorating the unique event that put an end to nine decades of bitter division within the Russian Orthodox Church after Communist rule took hold in the wake of the Bolshevik Revolution in 1917.

Thank You!

Support for *Concerts from the Library of Congress* comes from private gift and trust funds and from individual donations which make it possible to offer free concerts as a gift to the community. For information about making a tax-deductible contribution please call (202-707-2398), e-mail (eaum@loc.gov), or write to Elizabeth H. Auman, Donor Relations Officer, Music Division, Library of Congress, Washington, D.C. 20540-4710. Contributions of \$50 or more will be acknowledged in the programs. Donors can also make an e-gift online to Friends of Music at www.loc.gov/philanthropy. We acknowledge the following contributors to the 2012-2013 season. Without their support these free concerts would not be possible.

GIFT AND TRUST FUNDS IN THE LIBRARY OF CONGRESS

Julian E. and Freda Hauptman Berla Fund
Elizabeth Sprague Coolidge Foundation
William and Adeline Croft Memorial Fund
Da Capo Fund
Ira and Leonore Gershwin Fund
Isenbergh Clarinet Fund
Mae and Irving Jurow Fund
Carolyn Royall Just Fund
Kindler Foundation
Dina Koston and Robert Shapiro Fund for
New Music
Boris and Sonya Kroyt Memorial Fund
Katie and Walter Louchheim Fund
Robert Mann Fund
McKim Fund
Karl B. Schmid Memorial Fund
Judith Lieber Tokel & George Sonneborn Fund
Anne Adlum Hull and William Remsen
Strickland Fund
Rose and Monroe Vincent Fund
Gertrude Clarke Whittall Foundation

INDIVIDUAL CONTRIBUTORS

Producer

Adele M. Thomas Charitable Foundation, Inc.

Guarantor

Mr. and Mrs. Carl Tretter
Mr. and Mrs. George Tretter

Underwriter

American Choral Directors Association
John Ono (In memory of Ronald Robert Ramey)
George Sonneborn

Benefactor

Bridget Baird
Doris Celarier
Ronald M. Costell, M.D. and Marsha E. Swiss
Fred Fry Jr.
Howard Gofreed
Wilda Heiss
Frederick Jacobsen
Sandra Key
Dr. Rainald and Mrs. Claudia Lohner

Benefactor cont.

Irene and Egon Marx (In memory of Paula
Saffiotti and Dr. Giulio Cantoni)
John O'Donnell
Richard E. and Joan M. Undeland (In memory
of Lee Fairley)
Stuart and Patricia Winston

Patron

Jill Brett
Lawrence Feinberg
Daniel J. Alpert and Anne Franke
Dana Krueger and Milton Grossman
Morton and Katherine Lebow (In memory of
Emil Corwin)
Elaine Suriano
Harvey Van Buren

Sponsor

Peter and Ann Belenky
Dava Berkman
Herbert and Joan Cooper
Carolyn Duignan
A. Edward and Susan Elmendorf
Lloyd Eisenburg Gerda Gray (In loving memory
of Paul Gray, M.D.)
Bei-Lok Hu
Mary Lynne Martin
Sorab Modi
Philip N. Reeves
Mr. & Mrs. Angus Robertson
Irving and Juliet Sablosky
Jo Ann Scott
Michael V. Seitzinger

Donor

Morton Abramowitz
Eve Bachrach
Charles M. Free, Jr. (In memory of Eva M. Free
(née Darmstädt) and Charles M. Free, Sr.)
Donald and JoAnn Hersh
Virginia Lee

Producer: \$10,000 and above
Distinguished Guarantor: \$5,000 and above
Guarantor: \$2,500 and above
Underwriter: \$1,000 and above
Benefactor: \$500 and above
Patron: \$250 and above
Sponsor: \$100 and above
Donor: \$50 and above

CONCERTS FROM THE LIBRARY OF CONGRESS

The Coolidge Auditorium, constructed in 1925 through a generous gift from **Elizabeth Sprague Coolidge**, has been the venue for countless world-class performers and performances. Another Washingtonian *grande dame*, **Gertrude Clarke Whittall**, presented to the Library a gift of five Stradivari instruments which were first heard here during a concert on January 10, 1936. These parallel but separate donations serve as the pillars that now support a full season of concerts made possible by gift trusts and foundations that followed those established by Mrs. Coolidge and Mrs. Whittall.

CONCERT STAFF

CHIEF, MUSIC DIVISION Susan H. Vita

ASSISTANT CHIEF Jan Lauridsen

*SENIOR PRODUCERS FOR CONCERTS AND
SPECIAL PROJECTS* Michele L. Glymph
Anne McLean

MUSIC SPECIALISTS Nicholas A. Brown
David H. Plylar

AUDIO-VISUAL SPECIALIST Michael E. Turpin

DONOR RELATIONS Elizabeth H. Auman

PRODUCTION MANAGER Solomon E. HaileSelassie

ADMINISTRATIVE OFFICER Donna P. Williams

CONCERT ASSISTANT Anthony Fletcher

CURATOR OF MUSICAL INSTRUMENTS
Carol Lynn Ward-Bamford

CURATOR OF THE COOLIDGE FOYER DISPLAY
Raymond A. White

PROGRAM DESIGN AND PRODUCTION
Dorothy Gholston
Meg Greene

PROGRAM BOOKLET
Kevin LaVine



LIBRARY OF
CONGRESS