

MUSICA RUSSICA

Publishers of Russian Choral Sheet Music since 1987

2015 NEW ISSUES ~ MIXED CHORUS SACRED

Original Slavonic Text and Phonetics

(11 titles) ~ 50% OFF

Retail Price: \$23.95

Discount Price: \$11.98

CATALOG NO. 2015-SAMXSlav

Cn245b **CHESNOKOV ~ We Hymn Thee (*Tebe poyem*)** satb **\$1.95**

“We hymn Thee” is one of those sublime choral miniatures that testifies, yet once more, why, next to Rachmaninoff, Chesnokov is the most oft-performed composer of Russian sacred music. Chesnokov’s simple, yet profound music makes it easy to interpret the expression marking “with great feeling.” This piece is highly accessible to choirs of all levels, because it has no great extremes of range and because the text is short and straightforward.

Go017 **GOLOVANOV ~ Glory...Only Begotten Son (*Slava...Yedinorodniy Sine*)** satb(div) **\$2.45**

Golovanov (1891-1953) was one of the last composers to publish sacred Russian Orthodox music before the Communist revolution of 1917 effectively shut down all religious composition and performance for 75 years. His interpretation of this ancient Christian text dating from the 4th century uses a complex harmonic palette and dynamic extremes to express the mystery and power of the Incarnation and Resurrection, ending with a forceful cry for salvation and help.

Iv001 **IVANOV-RADKEVICH ~ Gladsome Light (*Svete tihiy*)** satb **\$2.45**

Ivanov-Radkevich (1878-1942) was a graduate of the Imperial Court Chapel Choir School who dedicated his life to music education and other musical activity in Krasnoyarsk, Siberia. His “Gladsome Light” is written in a style reminiscent of the “new Russian choral school,” employing chant-like motives and texture contrasts to express the serene majesty of this ancient Christian text. This is an extremely effective piece for a large choir.

Ks024 **KASTALSKY ~ As Many As Have Been Baptized (*Yelitsi vo Hrista*)** satb(div) **\$1.95**

In this solemnly joyful baptismal anthem Kastalsky uses an ancient znamenny chant melody and demonstrates why he is the acknowledged master of “choral orchestration”: at every repetition of the melody, the voicing and texture changes, as does the color of the sonority. (This piece is recorded on Conspirare’s Grammy-winning CD, *The Sacred Spirit of Russia*, cat. No. C122.)

Ks161 **KASTALSKY ~ Give Rest O Our Savior (*Pokoy Spase nash*),
No. 3 from *Memory Eternal (Requiem)*** satb(div) **\$2.45**

Conceived in the early days of World War I and published in its a cappella form in early 1917, Kastalsky’s Requiem, *Memory Eternal for the Fallen Heroes* (cat. No. Ks-Req) is a major masterpiece that has yet to be discovered either in Russia or world-wide. Kastalsky was the master trend-setter of the “new Russian choral school,” whose work shaped the compositions of Chesnokov, Gretchaninoff, Nikolsky, and Rachmaninoff. This sublime excerpt from his *Requiem* show how he uses chants and chant-derived melodies to build choral textures of vivid color and great expressive power.

7925 Silverton Ave., Ste. 501 • San Diego, CA 92126 USA

Toll-free Order Line 1-800-326-3132 • (phone) 1-858-536-9989 • (fax) 1-858-536-9991

www.musicarussica.com • rusmuscat@musicarussica.com



Ks164 **KASTALSKY ~ With the Saints Give Rest (*So sviatimi upokoy*)** satb(div) **\$1.95**
No. 6 from *Memory Eternal (Requiem)*

This famous Kontakion from the Orthodox Memorial Service is a well-known fixture in many non-Orthodox church hymnals. In this arrangement from his Requiem, *Memory Eternal for the Fallen Heroes* (cat. No. Ks-Req), Kastalsky shows himself to be a master of choral color, leading the way for the other composers of the “new Russian choral school.”

Ks165 **KASTALSKY ~ Thou Alone Art Immortal (*Sam Yedin yesi Bessmertniy*)** satb(div) **\$2.45**
No. 7 from *Memory Eternal (Requiem)*

Although it can be sung separately, “Thou Alone Art Immortal” is typically sung immediately after the Kontakion “With the Saints Give Rest,” since this is the way these two hymns are positioned in the Orthodox Memorial Service; “Thou Alone” is, in fact, a continuation of “With the Saints Give Rest.” Kastalsky’s intent was to create a Requiem that included melodies of all the Allies in World War I—primarily among them, Russia, France, and England. Thus he included in this movement the famous motif *Dies irae* from the Roman Catholic Requiem Mass, which has no direct counterpart in the Orthodox service. (Recorded by

Ni035 **NIKOLSKY ~ Praise the Name of the Lord (*Hvalite imia Ghospodne*)** satb(div) **\$1.95**

The singing of these verses from Psalms 134 and 135 is the most majestic and grand moment in the Orthodox All-Night Vigil. Alexander Nikolsky’s (1874–1943) setting, with its opening fanfares, and rich choral orchestration, is one of the most festive in the Russian choral literature of the early 20th century. It foreshadows the setting of this same text in Rachmaninoff’s *All-Night Vigil*, written a few years later

Ni056 **NIKOLSKY ~ O Lord, Our Lord (*Ghospodi Ghospod’ nash*)** satb (div) **\$2.45**

Alexander Nikolsky sets the text of Psalm 8 in bold strokes, alternately using elements of call and response between solo and chorus, choral recitation, and arioso-like passages with choral accompaniment. A brilliant choral orchestrator, Nikolsky is one of the members of the “new Russian choral school” whose works have yet to garner well-deserved acclaim, even a hundred years after their composition. This is compelling, text-based music that calls forth powerful choral singing!

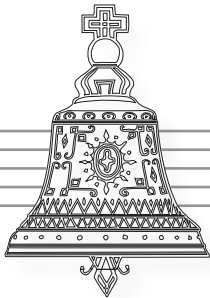
St-PW03 **STEINBERG ~ Thy Bridal Chamber (*Chertog Tvoy*)** satb(div) **\$1.95**

One of the most sublime excerpts from Maximilian Steinberg’s long lost *Passion Week*, op. 13, composed in 1921–1923 and premiered only in 2014, this hymn is the exalted penitent cry of a soul that beholds the splendor of Heaven, but realizes that it is unworthy to enter. The solemn chant melody is sung by the basses over a shimmering texture in the upper voices, depicting the contrast between the heavenly and earthly realm. (The full score of Steinberg’s *Passion Week* is available from Musica Russica, cat. No. St-PW.)

St-PW08 **STEINBERG ~ The Wise Thief (*Razboynika blagorazumnago*)** satb(div) **\$1.95**

Maximilian Steinberg based every movement of his *Passion Week* on pre-existing chants, except for this one, for which he composed his own, chant-like melody. As is every movement of his monumental work, heard now for the first time, ninety years after its composition in the early 1920s, a great mystery is musically expressed: the promise of paradise made by Christ to the thief on his right hand. (The full score of Steinberg’s *Passion Week* is available from Musica Russica, cat. No. St-PW.)

—Notes by Vladimir Morosan



MUSICA RUSSICA

Publishers of Russian Choral Sheet Music since 1987

2015 NEW ISSUES ~ MIXED CHORUS SACRED

with ENGLISH TEXT

(8 titles) ~ 50% OFF

Retail Price: \$13.50

Discount Price: \$6.75

CATALOG NO. 2015-SAMXEng

OMP-Hu013E HURKO ~ O Virgin Theotokos, Rejoice (from Vespers) satb **\$1.95**

Roman Hurko is an American-Canadian of Ukrainian descent currently residing in New York City. As a living Eastern Christian composer, his aim is “to create music that is neither modern nor traditional, but that somehow transcends era.” This piece is an adaptation into English made by the composer from his setting in Church Slavonic (cat. No. Hu-V13), originally in his *Vespers* (cat. No. Hu-V). The relatively simple harmony and texture make the sublime beauty of this piece accessible to choirs of modest size.

OMP-II002E ILYASHENKO ~ The Mystery of God (Exaposteilarion for Ascension) satb(div) **\$1.30**

Andrei Ilyashenko fled Russia just as he was beginning to establish his reputation as a composer. He was a graduate of the St Petersburg Conservatory, where he was a student of A. Petrov and Maximilian Steinberg. His first sacred pieces were published in 1912. He lived the rest of his life in the emigration mostly in Brussels, composing and teaching music. Ilyashenko’s small known output of choral pieces shows him to be a master of linear writing and counterpoint. His beautiful setting of the Annunciation Exaposteilarion is an example. .

(Recorded by Archangel Voices on their CD, *Panagia: Hymns to the Most Holy Mother of God*, cat. No. I-112.)

OMP-VM001 MOROSAN ~ Christ Is Risen (in an American Folk Style) satb **\$1.30**

This setting of the Orthodox Paschal (Easter) Troparion is dedicated to Father Jon Braun, a well-known Orthodox priest and mission planter, who came to the Orthodox Church from the Campus Crusade for Christ. In his quest for music suitable for American Orthodox worship, this missionary-minded pastor would exhort church musicians: “Give us music we can pray with!” implying that some styles of music might be better suited for Orthodox worship in America than others. When the present setting of the Paschal Troparion, based on a pentatonic scale reminiscent of Appalachian folk songs and incorporating the open sonorities of shape-note singing, took shape in the composer’s ear, Father Jon immediately came to mind as the perfect recipient of the dedication. Indeed, a stylistic blending of musical elements that are recognizably “national” and at the same time exhibit tangible “folk” elements seems to resonate in people’s hearts in a manner that is entirely appropriate (and traditional) for Orthodox Christian worship.

Also available in SSA (cat. No. OMP-VM001wc)

OMP-RBS001 SHEEHAN ~ The Beatitudes (on znamenny themes) satb(div) **\$1.95**

Benedict Sheehan’s “Beatitudes” is based on motives of znamenny chant, the earliest form of chant still used in churches of Eastern Slavic origins. The motivic chant structure allows the composer to “sculpt” each musical phrase to match the inflections and rhythms of the English text. Alternating sustained pedals in the men’s and women’s voices, reminiscent of the ison—a traditional musical representation of the changeless Eternal Light of Christ—impart an aura of timelessness to this music. A fitting climax does arrive, nonetheless, on the words “Rejoice, and be exceedingly glad.” This musical setting can be sung both liturgically and as an effective concert piece.

7925 Silverton Ave., Ste. 501 • San Diego, CA 92126 USA

Toll-free Order Line 1-800-326-3132 • (phone) 1-858-536-9989 • (fax) 1-858-536-9991

www.musicarussica.com • rusmuscat@musicarussica.com



OMP-RBS002 SHEEHAN ~ Holy Godsatb(div) **\$1.30**

This setting of the ancient Trisagion (Thrice Holy) hymn alternates between the archaic sound of unison chant and four-part harmony, which, nevertheless, maintains an archaic, modal flavor. The variety of color and texture make this work suitable for both liturgical and concert use.

OMP-RBS003 SHEEHAN ~ Cherubic Hymn (“I will receive the cup of salvation”)satb(div) **\$2.45**

The well-known Kievan Communion Hymn melody “I will receive the cup of salvation” serves as the basis for this composition. Taking a lead from some of the best composers of the “new Russian choral school,” Benedict Sheehan treats the cantus firmus in motivic fashion, weaving a varied and changeable polyphonic texture, rather than a simple harmonization. The musical interest generated by the writing makes this a festive liturgical setting as well as an effective concert piece.

OMP-RBS004 SHEEHAN ~ O Vineyard Fair and New (Georgian Wedding Hymn)satb **\$1.30**

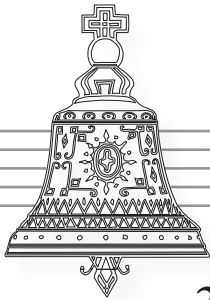
This lovely medieval Georgian hymn of praise to the Virgin Mary, attributed to King Demetrius I of Georgia (1093-1156), has no formal place in Orthodox services but has become increasingly popular today as a bride’s processional at the beginning of the wedding service. The music is based on an anonymous medieval Georgian melody—sung primarily by the Altos—typical of the late medieval Georgian Renaissance, and is presented here in a well-known transcription by Georgian composer Zakaria Paliashvili (1871-1933). Benedict Sheehan adapted the music for mixed choir, and also crafted, from a literal English translation of the original Georgian text, a new English text to fit the hymn. Accessible to choirs of all levels.

(Recorded by Archangel Voices on their CD, *Panagia: Hymns to the Most Holy Mother of God*, cat. No. I-112.)

OMP-V1-77E YAICHKOV ~ It Is Truly Meet (“from Mt. Athos”) (Bulgarian Chant)satb(div) **\$1.95**

This English adaptation of Dmitry Yaichkov’s skillful arrangement of a well-known Bulgarian Chant melody demonstrates the composer’s ability to surround a melody with lovely harmony while not impeding its forward flow. Each repeated phrase is tailored subtly to the text and varied ever so slightly to sustain musical interest.

—Notes by Vladimir Morosan



MUSICA RUSSICA

Publishers of Russian Choral Sheet Music since 1987

2015 NEW ISSUES ~ MIXED CHORUS SECULAR Original Russian Text and Phonetics

(5 titles) ~ 50% OFF

Retail Price: \$9.75

Discount Price: \$4.88

CATALOG NO. 2015-MXSEC

FS040 CHESNOKOV ~ Beyond the Swift River (*Za rekoyu, za bistroy*) satb **\$1.95**

In this stylized folk song Chesnokov captures two contrasting essences of Russian folk songs—the lyric “drawn-out” (*protiazhnaya*) song and the lively dance (*pliasovaya*) song. Both styles manifest two contrasting aspects of the Russian, and indeed every human, nature. A marvelous program closer!

FS043 KASTALSKY ~ At My Father’s Gate (*U vorot, vorot*) satb **\$1.95**

“At My Father’s Gate” is a whimsical Russian folk song best known for its use in the middle movement of Tchaikovsky’s *1812 Overture*, where it is used as one of the leitmotifs to symbolize the resilience of the Russian nation with its deep folk roots. It was also arranged for men’s voices by Modest Musorgsky (cat. no. FS 045[mc]). This miniature setting by Kastalsky makes a great program closer or encore number.

FS041 RIMSKY-KORSAKOV ~ Wicket Fence (*Zapletisia pleten’*) satb **\$1.95**

As one of the “Mighty Five” group of Russian nationalist composers, Rimsky-Korsakov was an avid student and collector of Russian folk songs. “The Wicket Fence” is a springtime village ritual dance (*horovod*), also known as an “ornamental line-dance” (*ornamental’niy horovod*). In this dance, the line of dancers, following the somewhat nonsensical text of the song, weaves through itself, winding into a tight circle and then unwinding back into a line. Besides being an effective multi-cultural program closer for a choir of any level, this piece, like Rimsky-Korsakov’s “With a Wreath I Stroll,” makes a great addition to the literature for the young and developing chorus.

FS042 RIMSKY-KORSAKOV ~ With a Wreath I Stroll (*So vyunom ya hozhu*) satb **\$1.95**

Rimsky-Korsakov arranged Russian folk songs using a combination of indigenous Russian and Western contrapuntal techniques. He fashions this flirtatious circle dance folk song (*horovod*) into a canon, a form that is not native to Russia. In addition to being an effective multi-cultural program closer for a choir of any level, this piece, like Rimsky-Korsakov’s “The Wicket Fence,” makes a great addition to the literature for the young and developing chorus.

PS040 TANEYEV Serenade (*Serenada*) satb **\$1.95**

Sergei Taneyev (1856–1915) was a great Russian master of counterpoint and a great musical poet of Romantic sentiment. In this early miniature, written when he was only 21 years old, he already demonstrates his mastery of the composer’s craft, fashioning a gentle, but evocative lullaby in which a mother lovingly hushes her infant to sleep through beautiful images of nature. Simple and effective, this piece is eminently accessible to choirs of all levels. (Interestingly, though secular, it was included in Volume III of the Hearts of Space CD anthology *Sacred Treasures*.)

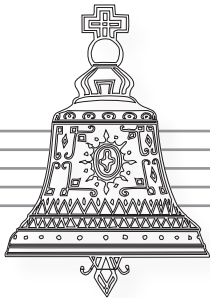
—Notes by Vladimir Morosan

7925 Silverton Ave., Ste. 501 • San Diego, CA 92126 USA

Toll-free Order Line 1-800-326-3132 • (phone) 1-858-536-9989 • (fax) 1-858-536-9991

www.musicarussica.com • rusmuscat@musicarussica.com





MUSICA RUSSICA

Publishers of Russian Choral Sheet Music since 1987

2015 NEW ISSUES ~ MEN'S CHORUS SACRED

Original Slavonic Text and Phonetics

(4 titles) ~ 50% OFF

Retail Price: \$8.30

Discount Price: \$4.15

CATALOG NO. 2015-MENSLAV

Cn009mc CHESNOKOV ~ Cherubic Hymn (*Heruvimskaya pesn'*) op. 7, No. 1 tbb **\$1.95**

This is one of Chesnokov's most beautiful settings of the Cherubic Hymn, arranged for men's voices by the composer himself. While this is a relatively early work (the original edition indicates the date of composition—1897), it already shows the twenty-year-old composer to be a sensitive master of choral sonority. The freely composed setting uses no pre-existing chant melodies: indeed the melodic leaps of a third and fourth would not be found in a typical Russian chant, which tends to move step-wise. Some melodic motives, however, are clearly derived from chant and folk song.

(The original mixed-chorus version of this piece, cat. No. Cn009, appears on Conspirare's Grammy-winning CD, *The Sacred Spirit of Russia*, cat. No. C122.)

Cn058mc CHESNOKOV ~ Lord, Now Lettest Thou (*Nine otpushchayeshi*) tbb **\$1.95**

Chesnokov arranged this piece for men's chorus from his own original version for mixed voices. In this setting of the Canticle of St. Symeon he skillfully weaves a contrapuntal texture from a Kievan Chant melody (mistakenly identified as "znamenny"), which was later also used by Rachmaninoff in his *All-Night Vigil*.

G1-PU(mc) GLAZUNOV ~ In the Flesh Thou Didst Fall Asleep (*Plotiyu usnuv*) tbb **\$1.95**

One of the few known choral works by Glazunov, "In the Flesh Thou Didst Fall Asleep" is the Exapostearion (or Hymn of Light), sung at the end of the Paschal Kanon at the Orthodox Matins of Easter. For his setting Glazunov used a well-known melody of Russian "Greek" Chant, drawn from the traditional unison chant book of the Russian Orthodox Church. In his simple arrangement Glazunov shows himself to be a master of counterpoint, in the tradition of Rimsky-Korsakov and Taneyev.

To002mc TOLSTIAKOV ~ Blessed Is the Man (*Blazhen muzh*) tbb **\$2.45**

Although he lived a long life, Nikolai Tolstiaikov's (1883–1958) was one of the tragic victims of the Communist Revolution in his native Russia. A promising young composer and conductor with the Moscow Synodal Choir, he was appointed to the faculty of the Moscow Synodal School, his alma mater, in 1913. But when the School (renamed the People's Choral Academy after the revolution) was closed, he suffered a nervous breakdown and retired from all musical activity. "Blessed is the man" is his opus 1, No. 2, originally written for mixed chorus, arranged in this edition for men's chorus by his colleague Pavel Chesnokov. The setting of verses from Psalms 1, 2, and 3, employs a muscular Russian "Greek" Chant melody, and shows Tolstiaikov to be a master of choral orchestration, like his mentor Alexander Kastalsky.

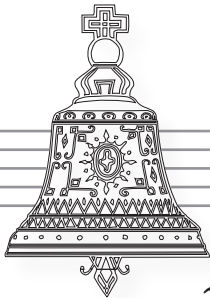
—Notes by Vladimir Morosan

7925 Silverton Ave., Ste. 501 • San Diego, CA 92126 USA

Toll-free Order Line 1-800-326-3132 • (phone) 1-858-536-9989 • (fax) 1-858-536-9991

www.musicarussica.com • rusmuscat@musicarussica.com





MUSICA RUSSICA

Publishers of Russian Choral Sheet Music since 1987

2015 NEW ISSUES ~ MEN'S CHORUS SECULAR Original Russian Text and Phonetics

(4 titles) ~ 50% OFF

Retail Price: \$8.30

Discount Price: \$4.15

CATALOG NO. 2015-MENSEC

FOUR RUSSIAN FOLK SONGS FOR MEN'S VOICES

As one of the "Mighty Five" group of Russian nationalist composers, Modést Musorgsky made his small contribution to the genre of folk-song arrangements by these four choruses for men's voices. Taken together, they make an effective program set, but they can also be performed individually, each having a distinct mood, tempo, and character.

FS044(mc) MUSORGSKY ~ Rise, Rise, Lovely Red Sun (*Ti vzoydi, vzoydi, solntse krasnoye*) ttbb **\$1.95**

"Rise, Rise Lovely Red Sun" is a spirited, muscular song associated with Stenka Razin, the notorious outlaw who led a band of marauding runaway serfs and deserters from the army in the seventeenth century.

FS045(mc) MUSORGSKY ~ Tell Me, Sweet Maiden (*Skazhi, devitsa milaya*) ttbb **\$1.95**

"Tell Me, Sweet Maiden" is a lyrical dialogue between two lovers being coy with one another.

FS046(mc) MUSORGSKY ~ At My Father's Gate (*U vorot, vorot batiushkinih*) ttbb **\$2.45**

"At My Father's Gate" is a whimsical folk song best known for its use in the middle movement of Tchaikovsky's 1812 Overture, where it is used as one of the leitmotifs to symbolize the resilience of the Russian nation with its deep folk roots. It was also arranged for mixed voices by Alexander Kastalsky (cat. no. FS 043).

FS047(mc) MUSORGSKY ~ O Freedom, My Freedom (*Ah ti, volia, moya volia*) ttbb **\$1.95**

"O Freedom, My Freedom" is a lyrical song of longing, sung by a young man who is about to lose his freedom to marriage.

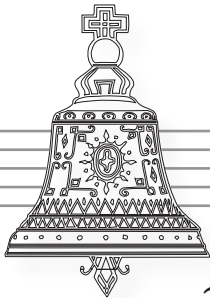
—Notes by Vladimir Morosan

7925 Silverton Ave., Ste. 501 • San Diego, CA 92126 USA

Toll-free Order Line 1-800-326-3132 • (phone) 1-858-536-9989 • (fax) 1-858-536-9991

www.musicarussica.com • rusmuscat@musicarussica.com





MUSICA RUSSICA

Publishers of Russian Choral Sheet Music since 1987

2015 NEW ISSUES ~ TREBLE CHORUS SACRED

Original Slavonic Text and Phonetics

(4 titles) ~ 50% off

Retail Price: \$7.80

Discount Price: \$3.90

CATALOG NO. 2015-TREBSLAV

Cn038(wc) CHESNOKOV ~ Bless the Lord, O My Soul (*Blagoslovi, dushe*) ssaa **\$1.95**

In this arrangement Chesnokov uses a well-known Russian “Greek” Chant melody for this psalm, also used by Rachmaninoff in his *All-Night Vigil*, as well as by a number of other composers. The flowing melody is extremely singable, which, no doubt, accounts for its popularity among composers. The text, which opens every Orthodox vesper service, is a solemn hymn praising the wonders and majesty of God’s creation.

Cn043(wc) CHESNOKOV~ Praise the Name of the Lord (*Hvalite imia Ghospodne*) ssaa **\$1.95**

These psalm verses constitute the *polyeleios*—the hymn of “many mercies”—which is the most festive and joyful moment of the Orthodox All-Night Vigil service. This is one of Chesnokov’s several settings of this text, and here, as in his other versions, he succeeds in musically capturing this solemn moment.

Cn045(wc) CHESNOKOV ~ My Soul, My Soul (*Dushe Moya*) ssaa **\$1.95**

“My Soul, My Soul” is a hymn sung during the first week of Orthodox Great Lent, in the middle of the Great Canon of St. Andrew of Crete, a famous penitential poem dating from the late seventh or early eighth century. The composer interprets the text using a rich Romantic-era harmonic vocabulary, replete with chromaticism and dissonance, and expressive dynamic phrasing. This is a short miniature masterpiece that packs a lot of emotional power. In a concert setting, this work may be paired with Chesnokov’s “Open to Me the Doors of Repentance,” another miniature Lenten gem.

Cn046(wc) - CHESNOKOV - Open to Me the Doors of Repentance (*Pokayania otverzi mi dveri*) ssaa **\$1.95**

“Open to Me the Doors of Repentance” may be regarded as the “theme song” of Orthodox Great Lent: it is first heard on the fourth preparatory Sunday before Lent begins and is then sung at Matins every Sunday thereafter. Using a rich harmonic vocabulary, Chesnokov creates an expressive, emotional vehicle for this powerful prayer of repentance. In a concert setting, this work may be paired with Chesnokov’s “My Soul, My Soul,” another miniature Lenten gem.

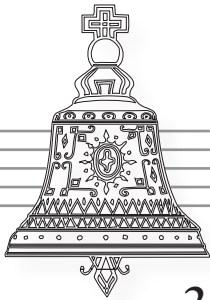
—Notes by Vladimir Morosan

7925 Silverton Ave., Ste. 501 • San Diego, CA 92126 USA

Toll-free Order Line 1-800-326-3132 • (phone) 1-858-536-9989 • (fax) 1-858-536-9991

www.musicarussica.com • rasmuscat@musicarussica.com





MUSICA RUSSICA

Publishers of Russian Choral Sheet Music since 1987

2015 NEW ISSUES ~ TREBLE CHORUS SECULAR

Original Russian Text and Phonetics

(5 titles) ~ 50% OFF

Retail Price: \$10.30

Discount Price: \$5.15

CATALOG NO. 2015-TREBSEC

CMR012(wc) LARIN ~ Two Watercolors (*Dve akvareli*) ssaa, s solo **\$2.45**

Alexei Larin (b. 1954) is one of the most active composers in Russia today, having written numerous works for chorus, for ensembles of Russian folk instruments, as well as for various classical instruments. His works have been widely performed and recorded by Russian and non-Russian soloists and ensembles. As the title suggests, “Two Watercolors”—1. Spring and 2. On a Clear Morning—are two “musical “paintings” employing lovely nature poetry by Ivan Bunin (1870–1953), the first Russian writer to win the Nobel Prize for Literature (in 1933).

(Both choruses are also available individually: cat. No. **CMR012-1(wc)** and **CMR012-2(wc)**)

CMR013(wc) LARIN ~ Spanish Solfeggio (*Ispanskoye sol'fedzhio*) ssa, s solo **\$2.95**

“Spanish solfeggio” was composed in 1999. The composer had long been intrigued with the idea of choral music that would not require translation. This work is his first experiment along those lines. The text is comprised of note names (solfege syllables) and other random syllables taken from Spanish folksongs (having no particular meaning). The driving Spanish rhythms, punctuated with body percussion, make this piece a challenging yet highly effective multi-cultural program closer.

PS044(wc) GLIÈRE ~ O'er the Mirror (*Nad glad'yu zerkal'noy*), op. 55, No. 1 ssaa **\$2.45**

PS045(wc) GLIÈRE ~ The Isle (*Iz moria smotrit ostrovok*), op. 55, No. 2 ssaa **\$2.45**

In his Opus 55, Reinhold Glière (1875–1956) a Russian composer of German-Polish ancestry, creates two quintessentially Romantic part-songs, featuring dreamy Romantic poetry and evocative chromatic harmonies, stirred by great surges of musical emotion. Both choruses use poetry by Konstantin Balmont (1867–1942), one of the most prominent poets of Russia’s “Silver Age”—the first, a portion of a love sonnet, and the second, Balmont’s translation of a poem by Percy Bysshe Shelley. Both pieces also contain a German translation underlaid in the music. Virtually unknown, Glière’s choral pieces make a wonderful addition to the repertoire of part songs for women’s voices.

—Notes by Vladimir Morosan

7925 Silverton Ave., Ste. 501 • San Diego, CA 92126 USA

Toll-free Order Line 1-800-326-3132 • (phone) 1-858-536-9989 • (fax) 1-858-536-9991

www.musicarussica.com • rasmuscat@musicarussica.com

