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CATALOG NO. 2016-SAMXSlav

- Hr002 HRISTOV ~ Bless the Lord, O My Soul (*Blagoslovi, dushe*)** satb **\$1.95**
“Bless the Lord, O My Soul,” from Bulgarian composer Dobri Hristov’s *Liturgy of St. John Chrysostom*, uses a simple, chordal texture to declaim this lofty text from Psalm 102 [103]. Hristov, considered to be one of Bulgaria’s pre-eminent composers of sacred music, follows in the best traditions of such Russian choral masters as Tchaikovsky, Rachmaninoff and Ippolitov-Ivanov, who The music is eminently accessible to choirs of all levels of ability.
- Hr011b HRISTOV~ We Hymn Thee (*Tebe poem*)** satb(div) **\$1.95**
“We hymn Thee,” from Dobri Hristov’s *Liturgy of St. John Chrysostom*, is based on an ancient Bulgarian chant melody—a sublime setting of a text from one of the most solemn moments in the Orthodox liturgy. 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.
- Ks004 KASTALSKY ~ Open the Doors of Thy Mercy (*Miloserdiya dveri*)** satb **\$2.45**
Alexander Kastalsky was considered the founder of a new Russian style of sacred choral composition—one that combined the riches of Russian chant, Russian folk polyphony, and Western choral technique. Among his works, this early opus may be considered seminal, because it is an original composition that is constructed from *znamenny* “chantlets”—the melodic kernels that serve as the building blocks of chant. Kastalsky was the first Russian composer to do this, paving the way to all his illustrious contemporaries and followers—Chesnokov, Gretchaninoff, Rachmaninoff, Shvedov, and many others. This beautiful, gentle prayer to the Virgin Mary will grace any program of sacred music; also available in English: cat. no. OMP-Ks004E
- Ks112 KASTALSKY ~ Lord, Now Lettest Thou No. 1b (*Nine otpushayeshi*)** satb(div) **\$1.95**
Alexander Kastalsky, the acknowledged leader of the “new Russian choral school,” did not write a single setting of the All-Night Vigil, but instead wrote several settings of each of the hymns that make up the Vigil. He wrote two versions of this very piece—a version for Bass solo and chorus, which has more dramatic elements in that it assigns the words of St. Symeon the Elder to a single voice in first person, and this version, which is for chorus only. Although subtitled “demestvenny,” this setting is not based on the medieval Demestvenny Chant; as Kastalsky uses the term, it simply means that this is a free composition—a lovely, lyrical setting of these majestic words. Suitable for choirs of modest ability in that it has no extremes of range or demanding *divisi*.
- CMR014-3 LARIN ~ Holy Night (*Sviata nich*)** satb(div) w. perc. **\$1.95**
“Sviata Nich” [Holy Night] is based on a folk variant of Franz Gruber’s “Silent night! Holy night!” widely sung in Ukraine, and will serve to add a truly multi-national flavor to any Christmas program! Subtle bells and bar chimes add to the charm of this arrangement.

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Ni-GP NIKOLSKY ~ The Lord Is My Light (*Ghospod' prosveshcheniye moye*) satb(div) **\$1.95**

Nikolsky composed his setting of this psalm text—"The Lord is my light and my Savior. Whom shall I fear"—in 1922, when the Russian Civil War had been raging for 4 years and when the Communist government's attacks upon Orthodox clergy and Christian believers were ramping up. These circumstances make this setting extremely poignant, and it is widely sung in Russia to this very day. Because many manuscript copies of this work are in circulation; it is important to note that the present edition has been verified against Nikolsky's autograph score and thus represents the composer's intent. 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 nearly a hundred years after their composition.

PAL014 PALIASHVILI ~ We Hymn Thee (*Tebe poem*) satb(div) **\$1.95**

Composed in 1909, Paliashvili's choral setting of the *Liturgy of St. John Chrysostom* is based on transcriptions of traditional Georgian chant used for the Orthodox liturgy in Eastern Georgia. Georgian chant is a unique form of multi-part singing that has existed for one thousand years, possibly predating the emergence of polyphony in Western Europe. Its unusual voice leading and non-functional harmonic progressions give the music an extraordinarily other-worldly character. Like Paliashvili's original, this edition may be sung in either Georgian or Church Slavonic, both of which are transliterated in the score.

(Paliashvili's entire *Liturgy of St. John Chrysostom*, recorded in Georgian for the first time ever in 2014, is available on a landmark recording by the Capitol Hill Chorale, Frederick Binkholder, conductor. Our cat. no. K088)

PL-BM PLESHAKOV ~ Blessed Is the Man (*Blazhen muzh*) satb, ssa soli **\$2.45**

Born in 1934, Vladimir Pleshakov grew up hearing and singing in the choir of the Russian Orthodox Cathedral in Shanghai, China. Having spent most of his musical career as a concert pianist, he only began writing choral music in 2009, when, after recovery from a serious illness, he began hearing echoes of the sacred church music from his childhood in his head and felt compelled to write them down. His "Blessed Is the Man" is reminiscent of Rachmaninoff's setting from the *All-Night Vigil*, using contrasting choral textures to accentuate the responsorial structure of this psalm text. This work was among 14 premiered in 2012 at Carnegie Hall to critical acclaim, which led to further performances by Grammy-award-winning conductor Charles Bruffy and other noteworthy choral ensembles.

PL-HP PLESHAKOV ~ Cherubic Hymn (*Heruvimskaya pesn'*) satb, sa soli **\$2.45**

Vladimir Pleshakov's "Cherubic Hymn" is written in the best tradition of the Russian pre-Revolutionary choral masters: a serene, other-worldly first section achieved by ever-changing harmonies formed by freely flowing, gently polyphonic vocal parts, which then gives way to a stately, jubilant procession, before dissolving heavenward once again. Premieres of his choral works, in Albany, New York and at Carnegie Hall have evoked enthusiastic responses from listeners and critics: "...stunning choral works. Pleshakov opens the floodgates once more of magnificent sacred works in the great Russian tradition. These glorious compositions are a delightful surprise... The beauty and direct expression hide from the listener the complexity of the counterpoint, melodic flow and rhythm..."

—John Paul Keeler, Hudson-Catskill News "ON THE SCENE" Jan. 27-Feb 2, 2012

Te033 TCHEREPNIN ~ Our Father (*Otche nash*) satb(div) **\$1.95**

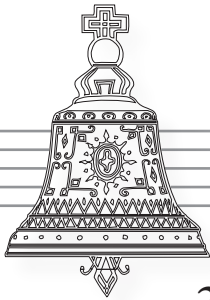
This Lord's Prayer is a sample foretaste of an entire beautiful setting of the *Liturgy of St. John Chrysostom No.2*, a work composed sometime after 1914 that remains totally unknown to this day. Using simple melodic means within a richly scored choral texture, this work achieves an effect of great expressive beauty and reverence. Nikolai Tcherpnin (1873–1945) was the patriarch of a venerable dynasty of composers—now in its fourth generation—who was highly regarded as a conductor and composer in the 1900s and 1910s for his work with Serge Diaghilev and the Ballets Russes, prior to Stravinsky's involvement. Until now, his choral work has unjustifiably languished in obscurity.

CMR017 VISKOV ~ Gladsome Light (*Svete tihiy*) satb (div) **\$2.45**

Anton Viskov (b. 1965), a graduate of the Moscow Conservatory, is one of the most prolific contemporary choral composers in Russia today. He has over 200 sacred and secular compositions to his credit, among which are cantatas, oratorios, Liturgies, Masses, and Vespers, both a cappella and with organ and orchestral accompaniment. His liturgical works are often performed during Orthodox church services and also in the Moscow cathedral of the Roman Catholic Church. Motivically and in terms of choral sonority, his "Svete tihiy" demonstrates his connection to the great Russian choral masters of a century ago, even while being a contemporary work.

CMR017org VISKOV ~ Gladsome Light (*Svete tihiy*) with organ satb(div) **\$2.45**

While the Russian Orthodox Church does not employ any accompaniment, and organs are quite scarce in Russia, this version the same work (CMR017) adds a very subtle organ accompaniment that can be used effectively in Roman Catholic or Protestant churches.



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CATALOG NO. 2016-MXSEC

PS019(all)	ARENISKY ~ Three Quartets (<i>Tri kvarteta</i>)	satb	\$4.35
PS019-1	Serenade (<i>Serenada</i>)		
PS019-2	To the Dying Stars (<i>Ugas'shim zvezdam</i>)		
PS019-3	The Hot Spring (<i>Goriachiy kliuch</i>)		

The *Three Quartets* by Anton Arensky, on texts by Afanasy Fet—one of Russia's foremost Romantic poets—are in the finest tradition of Romantic vocal chamber music. They can be sung by four solo voices or SATB chorus, joined, in this instance, by a virtuoso cello part, which greatly adds to their originality and unusual appeal. Each piece can stand as a miniature on its own, and, taken together, the three make for a highly attractive program set between 7 and 8 minutes in length. This new edition features a beautiful singing translation in English by Mark Herman and Ronnie Apter, which captures well the spirit of Fet's poetry, as well as the original Russian text in both phonetics and Cyrillic. Published both as a set and as individual pieces.

CMR016-2	SVIRIDOV ~ Balalaika (<i>Balalaika</i>) aka "Trendy Brandy"	satb	\$2.45
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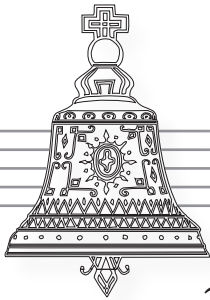
No instrument is more closely identified with Russian folk music than the balalaika. In this charming piece Georgy Sviridov pays homage to this beloved Russian folk instrument, which he played as a child in a Russian folk orchestra. The chorus brilliantly imitates the characteristic manner in which the balalaika is played, by rhythmically strumming its three strings with a finger at the end of a loose wrist. This spirited piece makes an outstanding program or section closer that will have the audience on its feet—very much in the tradition of "Veniki" or "Kalinka."

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CATALOG NO. 2016-TREBSLAV

Cn048(wc) CHESNOKOV ~ Of Thy Mystical Supper (*Vecheri Tvoyeya*) ssaa **\$1.95**

“Of Thy Mystical Supper” is a hymn from the Liturgy of Great and Holy Thursday in the Orthodox Church, when the institution of the Eucharist at the Mystical Supper is recalled; as such, it can be sung at any celebration of the Eucharist. Chesnokov’s setting, written when he was teaching choir at several finishing schools for young women, uses simple harmonic language and homophony to convey these profound words.

Cn049(wc) CHESNOKOV~ Let All Mortal Flesh Keep Silence (*Da molchit*) ssaa **\$1.95**

In the Orthodox Church, the hymn “Let All Mortal Flesh Keep Silence” replaces the Cherubic Hymn at the Liturgy of Great and Holy Saturday, one of the most solemn services of the entire liturgical year. In a non-Orthodox context, Chesnokov’s setting works well as an anthem or concert piece, having a nice blend of harmonic and contrapuntal interest that appropriately evokes the solemn and other-worldly nature of this text. Chesnokov wrote this setting when he was teaching choir at several finishing schools for young women, thus the level of difficulty is not extreme.

CMR011(wc) MARTYNOV ~ The Beatitudes (*Zapovedi blazhenstv*) ssaa **\$2.95**

This setting of Vladimir Martynov’s acclaimed *Beatitudes* (recorded by Conspirare on their Grammy-winning CD, *The Sacred Spirit of Russia*) is offered in an arrangement for treble voices by Elena Sharkova.

Martynov (b. 1946) is a Moscow composer who began with post-modernist avant garde and experimental music and later shifted his attention to the chant of the Russian Orthodox Church. His magical setting of the Beatitudes is simplicity itself: two soprano soloists (later joined by a third, singing a descant) alternately sing the words from the Sermon on the Mount to a folk-like pentatonic melody over a timeless ostinato of barely shifting chords hummed by the chorus. Only in the last verse is the music (along with the listeners’ attention) given a new direction—heavenward. The coda, repeated ad libitum, leaves the hearer transfixed and transformed at having experienced something timeless, eternal, and definitely not of this world.

Also available for mixed voices with Slavonic text, cat. No. CMR011, and English translation, cat. No. OMP-CMR011E.

CMR015(wc) - PODGAITS - Dithyramb (*Dithyramb*) ssaa **\$2.95**

Efrem I. Podgaitis (b. 1949) is a prolific composer of works in many genres, with a special emphasis on music for treble and children’s choirs. In 2007, the “Vesna” Children’s Choir from Moscow won the European Grand Prix for Choral Singing for their performance of “Dithyramb”—which is defined as a Greek choral chant of wild and passionate character. The text of Podgaitis’ “Dithyramb” is sacred—“Gloria in excelsis Deo! Osanna in excelsis!”—but the musical setting is certainly exalted, exciting, and vibrant. An extraordinary program piece for an accomplished treble or women’s choir!

—Notes by Vladimir Morosan

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