

THE CHORAL MUSIC OF VLADIMIR PLESHAKOV

Heruvimskaya pesn

Izhe heruvimi táyno obrazuyushche,
i zhivotvořashchey Tróitse
třisvřatúyu pesn připeváyushche,
řsřákoye níne zhiřéyskoye otlozhím pořechéniye.
Amnń.
Yáko da Tsařřá řřeh podńnem,
Angelřkiřni řnevřđimo dořinořřima řhínńi.
Alřilúya, alřilúya, alřilúya.

—На Божественной Литургии

Cherubic Hymn

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

—at the Divine Liturgy

Fluid, floating. Adagio.

Soprano solo

Alto solo

Soprano

Alto

Tenor

Bass

Piano
(for rehearsal only)

mp *più f*

Í - zhe he - ru - vří - mří, í - zhe he - ru -
И - же xe - py - vi - my, и - же xe - py -

mp *più f*

Í - zhe he - ru - vří - mří, í - zhe he - ru -
И - же xe - py - vi - my, и - же xe - py -

mp *più f*

Í - zhe he - ru - vří - mří, í - zhe he - ru -
И - же xe - py - vi - my, и - же xe - py -

mp *più f*

Í - zhe he - ru - vří - mří, í - zhe he - ru -
И - же xe - py - vi - my, и - же xe - py -

Fluid, floating. Adagio.

mp *più f*

5

ŵí - mĩ he - ru - ŵí - mĩ táy - no
 ВИ - МЫ, хе - ру - ВИ - МЫ тай - но

ŵí - mĩ he - ru - ŵí - mĩ táy - no
 ВИ - МЫ, хе - ру - ВИ - МЫ тай - но

ŵí - mĩ he - ru - ŵí - mĩ táy - no
 ВИ - МЫ, хе - ру - ВИ - МЫ тай - но

ŵí - mĩ he - ru - ŵí - mĩ táy - no
 ВИ - МЫ, хе - ру - ВИ - МЫ тай - но

9

ob - ra - zú - yu - shche, ob - ra - zú - yu - shche,
 об - па - зу - ю - ще, об - па - зу - ю - ще,

ob - ra - zú - yu - shche, ob - ra - zú - yu - shche,
 об - па - зу - ю - ще, об - па - зу - ю - ще,

ob - ra - zú - yu - shche, ob - ra - zú - yu - shche,
 об - па - зу - ю - ще, об - па - зу - ю - ще,

ob - ra - zú - yu - shche, ob - ra - zú - yu - shche,
 об - па - зу - ю - ще, об - па - зу - ю - ще,

13 *a tempo*
mp *più f*

i zhí - vo - tvo - řiá - shchey Tróy - tse
 и жи - во - тво - ря - щей Трой - це

mp *più f*

i zhí - vo - tvo - řiá - shchey Tróy - tse
 и жи - во - тво - ря - щей Трой - це

mp *più f*

И жи - во - тво - ря - щей Трой - це

mp *più f*

и жи - во - тво - ря - щей Трой - це

13 *a tempo*
mp *più f*

17 *p* *mf*

tři - svía - tú - yu řesň při - ře - vá - yu -
 три - свя - ту - ю песнь при - пе - ва - ю -

p *mf*

tři - svía - tú - yu řesň při - ře - vá - yu -
 три - свя - ту - ю песнь при - пе - ва - ю -

p *mf*

tři - svía - tú - yu řesň při - ře - vá - yu -
 три - свя - ту - ю песнь при - пе - ва - ю -

p *mf*

tři - svía - tú - yu řesň při - ře - vá - yu -
 три - свя - ту - ю песнь при - пе - ва - ю -

17

21 *più p* *rall.*

shche, tŕi - svĭa - tú - yu řesň pŕi - ře - vá - yu - shche,
 ще, три - свя - ту - ю песнь при - пе - ва - ю - ще,

mf *mp* *più p*

shche, tŕi - svĭa - tú - yu řesň pŕi - ře - vá - yu - shche,
 ще, три - свя - ту - ю песнь при - пе - ва - ю - ще,

mp *più p*

shche, tŕi - svĭa - tú - yu řesň pŕi - ře - vá - yu - shche,
 ще, три - свя - ту - ю песнь при - пе - ва - ю - ще,

mp *più p*

shche, tŕi - svĭa - tú - yu řesň pŕi - ře - vá - yu - shche,
 ще, три - свя - ту - ю песнь при - пе - ва - ю - ще,

21 *rall.*

più p

25 *a tempo* *mp* *più f*

fšĭa - ko - ye ní - ñe zhi - řey - sko - ye
 вся - ко - е ны - не жи - теѣ - ско - е

mp *più f*

fšĭa - ko - ye ní - ñe zhi - řey - sko - ye
 вся - ко - е ны - не жи - теѣ - ско - е

mp *più f*

fšĭa - ko - ye ní - ñe zhi - řey - sko - ye
 вся - ко - е ны - не жи - теѣ - ско - е

mp *più f*

fšĭa - ko - ye ní - ñe zhi - řey - sko - ye
 вся - ко - е ны - не жи - теѣ - ско - е

25 *a tempo* *mp* *più f*

29

ot - lo - zhím po - p̃e - ché - ñi - ye, ot - lo -
от - ло - жим по - пе - че - ни - е, от - ло -

ot - lo - zhím po - p̃e - ché - ñi - ye, ot - lo -
от - ло - жим по - пе - че - ни - е, от - ло -

ot - lo - zhím po - p̃e - ché - ñi - ye, ot - lo -
от - ло - жим по - пе - че - ни - е, от - ло -

ot - lo - zhím po - p̃e - ché - ñi - ye, ot - lo -
от - ло - жим по - пе - че - ни - е, от - ло -

29

33

zhím po - p̃e - ché - ñi - ye, po - p̃e - ché - ñi - ye.
жим по - пе - че - ни - е, по - пе - че - ни - е.

zhím po - p̃e - ché - ñi - ye, po - p̃e - ché - ñi - ye.
жим по - пе - че - ни - е, по - пе - че - ни - е.

zhím po - p̃e - ché - ñi - ye, po - p̃e - ché - ñi - ye.
жим по - пе - че - ни - е, по - пе - че - ни - е.

zhím po - p̃e - ché - ñi - ye, po - p̃e - ché - ñi - ye.
жим по - пе - че - ни - е, по - пе - че - ни - е.

33

Joyful, celebratory. Andante.

37 *tempo & dynamics ad libitum.* *f*

A - mĭnĭ. A - mĭnĭ. Yá - ko da Tsa - řiá fšeh po - dí - mĕm, po - dí - mĕm,
 A - минь. А - минь. Я - ко да Ца - ря всех по - ды - мем, по - ды - мем,

A - mĭnĭ. A - mĭnĭ. Yá - ko da Tsa - řiá fšeh po - dí - mĕm, po - dí - mĕm,
 A - минь. А - минь. Я - ко да Ца - ря всех по - ды - мем, по - ды - мем,

A - mĭnĭ. A - mĭnĭ. Yá - ko da Tsa - řiá fšeh po - dí - mĕm, po - dí - mĕm,
 A - минь. А - минь. Я - ко да Ца - ря всех по - ды - мем, по - ды - мем,

37 *tempo & dynamics ad libitum.* *f*

Joyful, celebratory. Andante.

* MM 37-38 may be omitted when performed in concert.

42 *Soprano soli*

An - geĭ - ski - mĭ ñe - ví - đĭ - mo do - ři - no - ší - ma chĭn - mĭ.
 Ан - гель - ски - ми не - ви - ди - мо до - ри - но - си - ма чин - ми.

Alto solo

An - geĭ - ski - mĭ ñe - ví - đĭ - mo do - ři - no - ší - ma chĭn - mĭ.
 Ан - гель - ски - ми не - ви - ди - мо до - ри - но - си - ма чин - ми.

42

NOTES

Vladimir Pleshakov—b. 1934, in Shanghai, China, of Russian parents. He began his musical studies at the age of 4. From his teachers, who had studied with Alexander Siloti, Liszt's favorite student and Rachmaninoff's cousin and mentor, he inherited a deep understanding of Russian pianistic tradition: depth, beauty of sound, color, control, virtuosity, and immediacy of impact. He emigrated to Australia and then to the United States, where he presently resides. He holds a Bachelor of Arts degree from the University of California, Berkeley, and a Doctorate in Music from Stanford University. At the age of 16, he made his debut in Australia as a soloist with major symphony orchestras. Since then, he has concertized internationally with an exceptionally rich repertoire from the eighteenth, nineteenth, and twentieth centuries. He has gained notoriety by reviving unjustly neglected works of several composers.

For most of his life, Vladimir Pleshakov felt no need to compose, other than occasionally writing down fragments for orchestral instruments. Then, at age 75, after major surgery for esophageal cancer, and a week in the recovery ward, he began to hear liturgical choral music sung in Slavonic. The music was fully formed, and would not fade until fully notated. No changes were needed.

Pleshakov showed the music to some friends. Aoede Consort, under the direction of Dan Foster, became interested, and presented Pleshakov's music in a variety of venues; a concert at Carnegie Hall (Stern Auditorium) in 2012 featured the world premiere of 14 choral works. The concert was attended by Charles Bruffy, the eminent conductor of the Phoenix Chorale and Kansas City Chorale, who subsequently presented four of Pleshakov's works in various concerts in Arizona, inspiring other choirs, such as the Ancora Chorale, to program them as well. Over the last five years, three small parishes in New York and South Carolina have used Pleshakov's shorter and simpler works in their worship services.

Vladimir Pleshakov describes the creative process in the following words:

“At the age of four I heard for the first of many times the wonderful choir of the Russian Orthodox Cathedral in Shanghai, and experienced the transcending beauty and power of its sound, from whispered murmurings to thundering exultation. I sang in that choir as a boy soloist for a few years, soaking up the great Russian choral heritage which the émigrés brought intact to their chosen exile in the Far East.

“The music I write is the music I hear in my imagination. It seems to me that I do not really compose, I merely write down, in the best way I can, what already exists—somewhere. The music is everywhere, and I hear it when I take pains to listen. I hear clearly, through seventy years of elapsed time, music that others might have composed but never did, music that the Shanghai choir might have sung, but never did. It is my turn to do what others have not done yet, but do it my way.

“This music that never was resonates more clearly and truthfully in my memory than anything else I have ever remembered from my childhood days. This reconstructed past runs by as a stream of consciousness, a movie that can be started, stopped, restarted, repeated any number of times.

“This Proust-like reconstruction of the past is more real to me than the past reality itself. I am the moviemaker, the recording engineer, the scribe, the stenographer—the chronicler who records what was and what could have been, as faithfully as he can, and as fast as he must, while the conjured past rolls by, inexorably and in minutest detail. The music I hear is the finished product. If I make no mistakes in capturing on paper what I hear on my ‘radio,’ then the first draft is the final draft, ready to be printed and sung.” [*Vladimir Pleshakov, from an interview given in May, 2010*]

Performance Note by the Composer

Cherubic Hymn No. 1—The first three verses (identical) are one uninterrupted melodic flow, perhaps the longest single phrase in Slavonic sacred literature. The ever-changing harmonies are formed by freely flowing, gently polyphonic vocal parts. The slower the tempo, the more visionary the music becomes. There should be no perceptible breaks for breathing. The middle section is a contrasting, chordal, stately, jubilant procession, gradually becoming flowing once more. The final verse (“alleluia”) begins as a decorated version of the opening verses. The required soloists should have pure voices, which adds to the visionary mood.