

Choir: **We have seen the true Light**, we have received the Heavenly Spirit,
we have found the true Faith, worshipping the Undivided Trinity:
For it hath saved us

Choir: **Let our mouths be filled with Thy praise**, O Lord, that we may extol Thy glory:
for Thou hast deigned to make us partakers of Thy Holy Divine, Immortal, and Life-giving
Mysteries; keep us in Thy Holiness, that all the day we may be instructed in Thy righteousness.
Alleluia. Alleluia, Alleluia.

Choir: The Lord summoned **the Repentant Criminal** to Heaven alongside Jesus Christ
Enlighten and save me also. O Lord, by the Crucifix of Christ
Glory to the Father, to the Son, and to the Holy Spirit, now and ever, and unto the ages (repeat)
Hymn to The Virgin Mary

Choir: Especially for our Most Holy, undefiled, Most-Blessed and Glorious Lady,
the Birth-giver of God and ever-Virgin Mary.
Meet it is, in truth, to bless Thee, the Birth-giver of God, ever-blessed, and all-undefiled, and the
Mother of our God. More honourable than the Cherubim and beyond compare more glorious than
the Seraphim, Thou Who without defilement barest God the Word,
True Birth-giver of God, we magnify Thee.

alto = a label of Musical Concepts: www.musicalconcepts.net
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Cover images: Portrait of Plato II (Levshin), the Metropolitan of Moscow (1737-1812)
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Alto features many great Russian recordings by famous Russian artists like Gennadi
Rozhdestvensky (ALC 1104, 1105, 1106), Maxim Shostakovich (1067, 1083), Kondrashin
(1062), Sviatoslav Richter (1010, 1072, 1074, 1081), Marina Tarasova (1066, 1075, 1116),
Evgeny Svetlanov (1021/2/3/4, 1041-3), Shostakovich Quartet (5002), Pavel Kogan (1030, 1031,
1032, 1033) and Yuri Simonov (1065, 1080) and in the choral field: 1029 (Sviridov Secular
accapella choral music) 1069 (Gretchaninov Liturgy of St John.)

Russian Orthodox Chant from Odessa Seminary

Choir conducted by Priest Mikhailo Davydov. Soloist Monks: Sergiy and Feodor

[1]	Lord, save us	2:07
[2]	Our Father – Lord's Prayer	3:00
[3]	Morning Prayer	2:39
[4]	In Heaven	3:53
[5]	Hymn to The Virgin Mary	4:05
[6]	Heavenly Peace	3:44
[7]	God is with us	3:23
[8]	Lord can you hear us, Litany of Supplication	4:16
[9]	The creator of the world, we praise Thee	2:46
[10]	A Mercy of Peace	2:26
[11]	One alone is Holy	2:50
[12]	Lord, don't cry	4:05
[13]	Our Resurrected Lord	4:09
[14]	Now and forever	2:20
[15]	Blessed (Who Cometh in the Name of The Lord)	3:20
[16]	Listen young people	2:45
[17]	The Creed	2:01
[18]	We Have Seen The True Light	1:55
[19]	Oh Virgin, Our Lady	2:33
[20]	Sacred Orthodox Patriarch	2:48
[21]	And For Many Years	1:19

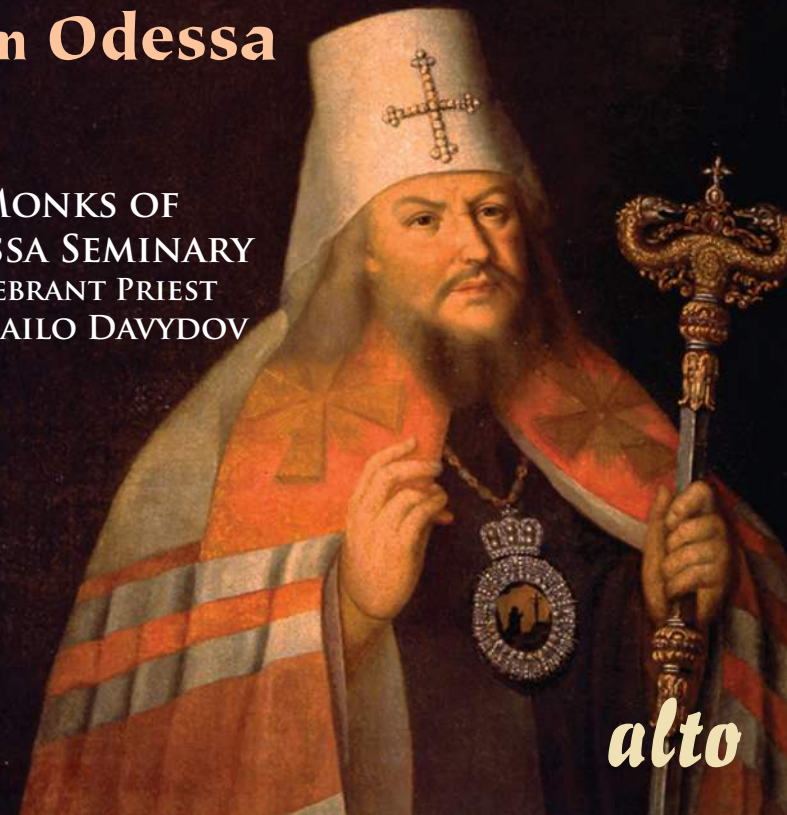
Selected Orthodox Chants (Moscow New Choir/Elena Rastvorova)

[22]	We Have No Helps and Hopes	2:41	[23]	We Have Seen The True Light	1:01
[24]	Let Our Mouths Be Filled With Praise	2:08	[25]	The Repentant Criminal	3:37
[26]	Hymn to The Virgin Mary	2:12			

TOTAL PLAYING TIME 74:23 Recorded in Odessa Seminary Concert Hall, 1985
Recorded APN-Ton studio Moscow 1994 Engineer Mikhail Mukhanov
Licensed (1)-(21) A-Tempo, Prague/Aquarius (22)-(25) Olympia CD
Re-mastered for **alto** by Paul Arden-Taylor (www.dinmore-records.co.uk)

Russian Orthodox Chant from Odessa

MONKS OF
ODESSA SEMINARY
CELEBRANT PRIEST
MIKHAILO DAVYDOV



Prior to the introduction of Western-style musical notation on horizontal staves, Russian chant, known as *Znamenny*, was shown in books by a series of certain upward and downward movements above and below the Gospel texts. These books dating from the eleventh century had been brought to Russia from Byzantium by Greek singers. Predictably it has proved extremely difficult to decipher these marks, which are believed to represent the movement of a conductor's hand (indicating the required expression) rather than a series of musical notes. That we can decipher them at all is due to Tikhon, a patriarchal treasurer (died 1706) who managed to transcribe some of these chants onto staves prior to their disappearance from Russian churches. It is known that before 1654 singing in Russian Orthodox churches was homophonic and from this date part singing became encouraged by Patriarch Nikon. During the reign of Peter the Great (1682 – 1725) the Russian church and its musical treatment of the liturgy had become more westernised and from then on only the ultra-conservative faction of the church, known as the Old Believers, living beyond the Urals and in other distant parts of Russia, would sing the *znamenny* chants.

In 1722 an antiquarian named Byshkovsky began to write down more chants from these books using Tikhon's work as his model. Peter the Great's successors Anna (reigned 1730–40), Elizabeth (reigned 1741–62) and Catherine II (reigned 1762–96) had a greater influence on the growth of music in Russia through the importation of renowned Italian composers who taught in the newly founded musical academies and directed chapel choirs. Interest in the *znamenny* chants was, however, further sustained into the late 19th century when the teacher Smolensky encouraged his pupils (amongst whom were Scriabin and Rachmaninov) to read the old notations known as *neumes* themselves. That others of the same generation as Smolensky were interested in the old chant (and in the traditions of the Orthodox church in general) can be seen from Tchaikovsky's writing in 1877 "I also love Vespers. To stand on a Saturday evening in the twilight in some little country church, filled with the smoke of incense; to lose oneself in the eternal questions, whence, why and whither; to be startled from one's trance by a burst from the choir; to be carried away by the poetry of this music; to be thrilled with quiet rapture when the Royal Gates of the Iconostasis are flung open and the words ring out, 'Praise the Name of the Lord' – all this is infinitely precious to me! One of my deepest joys!" Whilst Tchaikovsky appreciated the efforts of 18th century Russian musicians of the Court Chapel to set the Psalms to music, he nevertheless decided to attempt to get closer to the Byzantine sound and consequently composed his *Liturgy of St John Chrysostom*. Whilst this work is noticeably more restrained than his usual style, it cannot be said that he showed true awareness of

the *znamenny* chant and it was not until Smolensky's pupil Rachmaninov – composed his *Liturgy* in 1910 and *All-night Vigil* in 1915, that a modern understanding of these old chants could be achieved. Then followed the Russian Revolution.

In 1914 there were over 55,000 Orthodox churches in Russia which numbered among their staff over 110,000 priests and deacons. In addition there were about 550 monasteries and 475 convents run by over 95,000 monks and nuns. In 1920 many of these church buildings had been closed and either destroyed or converted into anti-religious use. In the following years countless priests were executed.

When discussing the Russian composers who emigrated as a consequence of the revolution in 1917, it is usually Stravinsky and Prokofiev who are considered, although occasionally Rachmaninov is also mentioned. In fact, a large number of musicians left the country, among them many composers, as can be demonstrated by looking at the teaching staff of the Russian Conservatory in Paris (founded in 1925): there famous figures such as Glazunov, Tcherepnin and Medtner taught. Other Russian composers moved to Germany, Czechoslovakia or the USA. With regard to Russian Church music Alexander Gretchaninov (1864–1956) was especially significant. He had recognised that research and performance had to be carried on outside the Soviet Union, where even performances of Western religious masterpieces were not just discouraged but forbidden. He moved first to Paris (a magnet for Russian musical émigrés) and then to the USA, where for many years there had been a thriving Russian orthodox community. Gretchaninov (alto ALC 1069) also composed noteworthy music for the Orthodox Liturgy, while continuing to champion the *znamenny* chant at the expense of German and Italian influences on Russian music.

The history of the **Odessa Theological Seminary** can be divided into two periods: the first lasted from the Seminary's foundation in 1838 until 1919; the second period covers post the Second World War to the present day.

The Odessa Theological Seminary (until 1871 called the Kherson Ecclesiastical Seminary) was formally opened on 1 October 1838, its first rector being Porfiry Upensky (1804–85), head of Religious teaching at Odessa's Richlieu Lycée. From the beginning students were taught a wide range of subjects: science and languages sat comfortably alongside theology and religious history.

The seminary did not however escape the religious persecution that was rife in the early years of the twentieth century when even before the 1917 Bolshevik revolution, the European system of religious education was blocked by the Russian Orthodox Church. After 1917 there was some enthusiasm for Bible study but the institution was closed in 1920. The unique library was plundered and contents which were not destroyed were transferred to the Odessa Agricultural Institute.

In 1967 the Seminary, under the direction of its rector Agafangele, was completely overhauled; a library, lecture theatre and administrative offices were added two years later and in 1977 the site was further improved. This expansion has enabled the Seminary to considerably increase its intake. Finally a new church dedicated to the sacred Apostle Andrew was consecrated by Metropolitan Sergey in 1980.

The Seminary can claim many illustrious alumni including the Head of the Ukrainian Orthodox Church, the Metropolitan of Kiev and All Ukraine and the Metropolitan of Odessa. Music forms a vital role in the education of present-day students at the Seminary as courses are run in choir training, theory, piano and church music history.

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This CD also includes some independent choral settings from Russian Orthodox services. First comes *We have no helps and hopes* [22], a simple troparion to The Virgin Mary. Next *We have seen the true Light* [23], a hymn of thanks sung after Communion. The next piece, *Let our mouths be filled with Thy praise* [24] is closely linked with this; it too is a hymn of praise to be sung after Communion, and usually sung straight after the previous hymn.

The Repentant Criminal [25], as its title indicates, is sung at morning service on Good Friday, as an exapostilarium. Finally we hear a version of *The Hymn to the Theotokos* [26] (sometimes a movement of the Liturgy of St. John Chrysostom).

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Selected Orthodox Chants (texts) (Moscow New Choir / Elena Rastvorova)

Choir: **We have no helps and hopes** but Thee, O Lady
Help us, Thou, as we have trusted in Thee, and glorify Thee
As we are Thy servants and proud.