

BENE ARTE

**RUSSIAN
TREASURES**

T
TENEBRAE
NIGEL SHORT

Introduction from Nigel Short

Russian Treasures is the twentieth album from Tenebrae and this release has further significance as it sees the launch of the new label, Bene Arte, established exclusively to record the choir. Russian choral music has been a feature in Tenebrae's concert performances since the choir's inception so it seemed appropriate for us to record some of this exquisite music, sharing some little-known gems as well as some familiar favourites from this vast area of choral repertoire.

It was in the early nineties, when I was travelling in Russia, that I became captivated by the intense spirituality of the Russian Orthodox Liturgy and the powerful and mystical effect it has when combined with the gloriously sonorous music sung so beautifully by the native choirs. I found old music shops, seeking original manuscripts or anything choral I could lay my hands on. I soon started to build a collection of one-of-a-kind scores not just from the renowned and celebrated composers but also some relatively obscure names largely unheard-of outside Russia. It was this uniqueness that inspired me for this album of sacred Russian Orthodox music, especially knowing that some of these pieces have never before been recorded in the UK. There is a wealth of choral music associated with the Liturgy from the Russian Orthodox

Churches, dating back to the 16th century and evolving more-or-less uninterrupted until the sudden decline in the Church's fortunes which accompanied the Bolshevik Rebellion in 1917. From Kedrov's intensely spiritual yet delicate setting of the Lord's Prayer and Kalinnikov's comparatively light and lyrical feel, to the more traditional dark, rich and heavy textures of Rachmaninov, this disc is punctuated by those unmistakable Russian forces.

Over the years we have worked extensively with Russian language coaches whilst nurturing our own characteristics of passion and precision to deliver a special and heartfelt tribute to the music of these great composers. Thank you to everyone who has been involved in bringing this album to fruition, especially the singers. To you, the listeners, we hope you enjoy this selection of treasured pieces of music.



Nigel Short

Nigel and Tenebrae are extremely grateful to James and Ginny Turnbull for their wonderful support of Tenebrae and for making this recording possible.



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Total Timing 61.27

“I would like to try to do something for church music”, wrote Tchaikovsky to his patroness Nadezhda von Meck in 1878. “I can see certain merits in Bortnyansky, Berezovsky and so forth, but their music is so utterly out of harmony with the Byzantine style of the architecture and the icons, with the whole structure of the Orthodox service.”

The time for a revival of Old Church Slavonic settings was ripe. The Russian art of church singing embodied in the *znamenny* or sign chant, running parallel to the neumes or notational symbols of western medieval religious works but so different both to those and to the music of Greek Orthodoxy owing to the special character of the Russian language, was carried over on the thinnest of threads to the 17th century. But following the fascination of Peter the Great and his line with Italian music, the tradition was buried alive while native composers like Dmitri Bortnyansky moved into what Tchaikovsky called over-ornamented “bad style...exceedingly dismal tripe” which was “laborious and tedious” to work on in a new edition.

Nevertheless, that is what Tchaikovsky did, in 1881, and to save his conscience he worked on a setting of the orthodox *All-Night Vigil*, which he promised would be “much less European” than the *Liturgy of St John Chrysostom* he had ‘composed’ in that first flush of enthusiasm for church music:

“I want, but only to a certain extent, to retrieve ecclesiastical music from its excessive Europeanism not so much by means of theory as by artistic *sensitivity*”. The exquisite choral piece we hear by Tchaikovsky on this disc is not from either church service but an arrangement of the best-loved among his *Sixteen Songs for Children*, Op. 54 – the ‘legend’ of the Christ child crowned with thorns. It’s in English because in addition to an orchestral transcription Tchaikovsky also adapted it for unaccompanied choir for a New York performance in 1891 following Schütz’s *Seven Last Words*. The (un)orthodoxy lies in the second half of each verse, where the composer has harmonised his own treatment of an ‘unusual’ church melody.

Tchaikovsky was surprised to learn on setting his first liturgy that “composing for the Church is the monopoly of the [Court] Chapel, that it is forbidden to print or sing in churches anything that had not been published in the edition of the Chapel”. His publisher took the Chapel to court and won. Further freedoms were encouraged by a crucial institution, the Moscow Synodal School for Church Music. It had led an almost invisible existence until a musical firebrand, Stepan Smolensky, took charge in 1889. He had just overhauled Alexander Mezenetz’s life-saving 1668 collection of *znamenny* melodies and encouraged his pupils to read music from the ‘signs’.

Among those pupils were Alexander Scriabin and Sergey Rachmaninov, and it was with Rachmaninov that the legacy bore the most extraordinary fruit. The stepwise movements of the native chants informed all his major works, from the openings of all three of his symphonies to the first piano melodies of the Second and Third Piano Concertos. His most specific triumph in the field, though, was the *All-Night Vigil* or *Vespers of 1915*, where, like Tchaikovsky, he followed the rules of the church in using traditional chants for adaptation from Kievan originals onwards, employing six original melodies in what he called “conscious counterfeit” of the ritual. Like Tchaikovsky, Rachmaninov was less proud of having started out with a *Liturgy of St John Chrysostom* five years earlier, though there are many beautiful individual settings here, too, especially the Cherubic Hymn with its lines descending on the sopranos from heaven and later ascending after a great blaze.

It was the Vesper setting, though, of which Rachmaninov remained most proud, ranking it alongside his choral symphony *The Bells* as his favourite work. And his favourite number, he declared several times throughout his later years, was the setting of the Song of Simeon, the New Testament text we know as the Nunc Dimittis, which begins so unforgettably with cradle rockings from the upper voices to give a halo

to the plangent tenor solo. As Rachmaninov wrote to his first biographer:

“I should like this sung at my funeral [it was]. Towards the end there is a passage sung by the basses – a scale descending to the lowest B flat in a very slow pianissimo. After I played this passage Danilin [the conductor of the Moscow Synodal Choir at the first performance] shook his head, saying, ‘Now where on earth are we to find such basses? They are as rare as asparagus at Christmas!’ Nevertheless, he did find them. I know the voices of my countrymen well, and I well know what demands I could make upon Russian basses.”

The basses of Tenebrae can manage it, too: in fact the lowest of the low notes, that famous B flat, is heard on each of the first three tracks. Two other numbers from the Vespers favour the blossoming of sopranos from the single line of Rachmaninov’s ‘counterfeit’ chant in *Bogoroditse Devo* (Rejoice/ Ave Maria) and *Blazhen muzh* (Blessed is the man), while the celebratory *Vzbrannoy voyevode* (Hymn of Thanksgiving) which ends this programme has a hint of the syncopations which power the Gloria at the end of Rachmaninov’s longest, ninth setting, the one which he quoted as a victory over death in his swansong orchestral work the *Symphonic Dances*.

Of the other composers featured in this selection, only Alexander Gretchaninov had anything like Tchaikovsky’s or Rachmaninov’s grasp of the entire musical spectrum, and by comparison he never came as close to the old style of Byzantine-based inspiration in his church settings. He did make contact with Smolensky, consulting him only to do otherwise in works like the *Liturgy of the Presanctified Gifts*, where *Nine sili nebesniya* (Now the Powers of Heaven) shows a wonderful sense of choral richness in its eight-part writing, with richer harmonies than would be appropriate in more faithful *znamenny*-style composing. One repeated vocal line would not be out of place in a lush Glazunov symphony. Scholar of Russian folk and church music Alfred Swan condemned Gretchaninov’s “hunt for prettiness”, but this piece is none the worse for that, if unique in Tenebrae’s context.

Ploughing a narrower, at first totally devout field, Pavel Chesnokov was a faithful acolyte of Smolensky at the Synodal School. Tellingly, he told Swan in 1933 “I have devoted my life to choral music, have written about 500 religious and 100 secular choruses”. The reason for the turn to the secular should be obvious: the Revolution of 1917, the fallout from which soon put a stop to the composition of religious music. Chesnokov’s chaste style, with only the occasional discreet

chromaticism, is well represented by the three numbers here. The rich divisions of *Svete tihiy* (Gladsome Light) and this flowing *Heruvimskaya pesn* (Cherubic Hymn) speak of radiance, but perhaps most remarkable – indeed for me the real discovery here – is the setting of *Tebe poyem* (We hymn thee) from the *Liturgy of St John Chrysostom*. It begins in a very dark B minor underpinned by the basses’ next-to-lowest note and miraculously finds its way into D major light. More needs to be written about Chesnokov, but the 70-year shutdown on religious music has seen him marginalised.

Viktor Kalinnikov was the younger brother of the much more celebrated Vasily, famous for a well-constructed First Symphony rich in melody. Vasily died tragically young in 1901, while Viktor pursued his studies at the unavoidable Moscow Synodal School, continuing there when it fell under the aegis of the Moscow Conservatory, only to fold completely in 1923. Of his twenty-four sacred settings, only one uses an original *znamenny* chant, though the rest, like much of Rachmaninov’s religious works, follow the idiom faithfully. There is an unexpected note of Tchaikovskyan pathos in the second *Svete tihiy* (Gladsome Light) on this disc, though the vocal lines blossom with an apt, forward-moving sincerity.

If we know the name of Nikolay Golovanov at all in the west, it is as a very eccentric, some would say wilful but certainly masterly interpreter of Russian symphonic and operatic classics. Born the same year as Sergey Prokofiev, he did not share Prokofiev's tragedy of dying on the same day as Stalin in 1953, but he died no less prematurely that August, destroyed by his dismissal from an important post at the Bolshoy Theatre. Allegedly the punishment was for his having engaged a Jewish bass, Mark Reizen, for a distinguished recording of Mussorgsky's *Boris Godunov*.

Golovanov's earlier life was happier and he too trained at the Moscow Synodal School, later assisting that same Danilin who gave the first performance of Rachmaninov's *All-Night Vigil*. This *Heruvimskaya pesn* (Cherubic Hymn) was his Op. 1 No. 1, richly harmonised for four-part tenors and basses. His *Otche nash* (Our Father) is the most illustrative of the text, with striking parallel lines and a passage marked "with desperation" before the misterioso conclusion.

One last *Otche nash* has the most intriguing of all the biographical backgrounds. Nikolay Kedrov was a fine baritone who graduated from the St Petersburg Conservatory to sing at the Bolshoy and Mariinsky theatres and, more lucratively, to

form a vocal quartet in 1897. The group travelled widely, recording an album with Chaliapin in London, and it was for his little ensemble that Kedrov wrote his *Otche nash*, simplicity itself, especially as compared with Golovanov's version. Like Gretchaninov and Rachmaninov, Kedrov adapted to post-revolutionary exile, settling first in Berlin and then in Paris. He formed another quartet which proved equally successful, and the family business was continued after his death by Nikolay Junior (whose sister, incidentally, was the actress Lila Kedrova, to be heard in the London cast recording of Kander and Ebb's *Cabaret*). Russian liturgical music's fate in its homeland, meanwhile, became a desperate one. Its sad symbolic envoi is encapsulated by Chesnokov's fate, shocked into creative silence by the 1933 destruction of the Cathedral of Christ the Saviour in Moscow, where he had been choirmaster, to make way for a new House of Soviets. That remained unbuilt and a swimming pool stood on the site until the lavish reconstruction of the cathedral in the 1990s. The Russian Orthodox church is now, of course, renaissant in an complex bond with government and power, but the old glories of its church music are also very much alive.

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Texts and Translations

1. *Nine sil'i nebesniya* - Gretchaninov

Nine sil'i nebesniya s nami nevidimo sluzhat:
se bo fhodit Tsar' slavi,
se, Zhertva taynaya sovershena dorinositsia.
Veroyu i liuboviyu pristupim,
da prichastnitsi zhizni vechniya budem.
Alliliuya, alliliuya, alliliuya.

2. *Nine otpushchayeshi* - Rachmaninov

from *All-Night Vigil*
Nine otpushchayeshi raba Tvoyego, Vladiko,
po glagolu Tvoyemu s mirom,
yako videsta ochi moi spaseniyu Tvoye,
yezhe yesi ugotoval pred litsem fseh liudye,
svet vo otkroveniye yazi kov,
i slavu liudye Tvoih Izraelia.

3. *Heruvimskaya pesn* - Golovanov

Izhe heruvimi tayno obrazuyushche, i
zhivotvoriashchey Troitse
trisviatuyu pesn pripevayushche,
fsiakoye nine zhiteyskoye otlozhim popecheniye.
Amin.
Yako da Tsaria fseh podimem,
Angelskimi nevidimo dorinosima chinmi.
Alliliuya, alliliuya, alliliuya.

1. *Now the Powers of Heaven*

*Now the Powers of Heaven do serve invisibly with us;
lo, the King of Glory enters.
Lo, the mystical sacrifice is upborne, fulfilled.
Let us draw near in faith and love
and become communicants of life eternal.
Alleluia, alleluia, alleluia.*

2. *Lord, now lettest Thou (Nunc dimittis)*

*Lord, now lettest Thou Thy servant
depart in peace, according to Thy word,
for mine eyes have seen Thy salvation,
which Thou hast prepared before the face
of all people—
a light to enlighten the Gentiles,
and the glory of Thy people Israel.*

3. *Cherubic Hymn*

*Let us who mystically represent the Cherubim,
and who sing the thrice-holy hymn to the
life-creating Trinity,
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.*

4. Priidite, poklonimsia - Rachmaninov

from *All-Night Vigil*

Priidite, poklonimsia,
i pripadem ko Hristu.
Spasi nas, Sine Bozhĭy,
voskresiy iz mertvĭh,
poyushchiya Ti:
Alliluiya.

5. Heruvimskaya pesn - Rachmaninov

from *Liturgy of St. John Chrysostom*

Izhe heruvimiĭ tayno obrazuyushche, i
zhĭvotvoriashchey Troitse
trisviatuyu pesn pripevayushche,
fsiakoye nĭne zhĭteyskoye otlozhĭm popecheniye.
Amin.
Yako da Tsaria fseh podĭmem,
Angelskimi nevidimo dorinosima chinmi.
Alliluiya, alliluiya, alliluiya.

6. Tebe poyem - Rachmaninov

from *Liturgy of St. John Chrysostom*

Tebe poyem,
Tebe blagoslovim,
Tebe blagodarim, Ghospodi,
i molimtisĭa, Bozhe nash.

7. Slava Ottsu (Yedinorodnĭ) - Golovanov

Slava Ottsu i Sinu i Sviatomu Duhu,
i nĭne i prisno, i vo veki vekov. Amin.

4. Come, let us worship

from *All-Night Vigil*

*Come, let us worship
and fall down before Christ.
O Son of God,
who didst rise from the dead,
save us who sing to Thee:
Alleluia.*

5. Cherubic Hymn

from *Liturgy of St. John Chrysostom*

*Let us who mystically represent the Cherubim,
and who sing the thrice-holy hymn to the life-creating
Trinity,
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.*

6. We hymn Thee

from *Liturgy of St. John Chrysostom*

*We hymn Thee,
we bless Thee,
we give thanks to Thee, O Lord,
and we pray unto Thee, O our God.*

7. Glory to the Father (Only-begotten)

*Glory to the Father, and to the Son and to the
Holy Spirit,*

Yedinorodnĭ Sine i Slove Bozhĭy,
bezsmerten sĭ,
i izvolivĭ spasenia nashego radi voplotitisia
ot sviatiĭa Bogoroditsĭi i Prisodevĭ Marii,
neprelozhno vochelovechivisia, raspnisa zhe
Hriste Bozhe,
smertiu smert popravni,
yedin sĭ Sviatiĭa Troitsĭ,
sproslavlayemĭ Ottsu,
i Sviatomu Duhu: spasi nas.

8. Svete tihiy - Chesnokov

Svete tihiy sviatiya slavĭ Bezsmertnago
Ottsa Nebesnago, Sviatago, Blazhennago,
Iisuse Hriste!
Prishedshe na zapad solntsa,
videvshe svet vecherniy,
poyem Ottsa, Sina i Sviatago Duha, Boga.
Dostoin yesĭ vo fsia vremena
pet biti glasi prepodobnimi;
Sine Bozhĭy, zhĭvot dayay,
temzhe mir Tia slavit.

9. Tebe poyem - Chesnokov

Tebe poyem,
Tebe blagoslovim,
Tebe blagodarim, Ghospodi,
i molimtisĭa, Bozhe nash.

*both now and for ever, and to the ages of ages. Amen
Only-begotten Son and Word of God,
Who, being immortal,
didst accept for our salvation to be made flesh
from the holy Mother of God and ever-virgin Mary,
and without change became man,
and was crucified; O Christ our God,
trampling down death by death,
O Thou who art one of the Holy Trinity,
glorified with the Father and the Holy Spirit: save us.*

8. Gladsome Light

*Gladsome Light of the holy glory of the Immortal One
the Heavenly Father, holy and blessed
O Jesus Christ!
Now that we have come to the setting of the sun,
and behold the light of evening,
we praise the Father, Son, and Holy Spirit God.
Thou art worthy at every moment
to be praised in hymns by reverent voices.
O Son of God, Thou art the Giver of Life;
therefore all the world glorifies Thee.*

9. We hymn Thee

*We hymn Thee,
we bless Thee,
we give thanks to Thee, O Lord,
and we pray unto Thee, O our God.*

10. Svete tihiy - Kalinnikov

Svete tihiy sviatiya slaví Bezsmertnago
 Ottsa Nebesnago, Sviatago, Blazhennago, Iisuse
 Hriste!
 Prishedshe na zapad solntsa,
 videvshe svet vecherniy,
 poyem Ottsa, Sina i Sviatago Duha, Boga.
 Dostoin yesi vo fsia vremena
 pet biti glasí prepodobními;
 Sine Bozhíy, zhíivot dayay,
 temzhe mir Tia slavít.

11. Bogoroditse Devo - Rachmaninov

from *All-Night Vigil*
 Bogoroditse Devo, raduysia,
 blagodat na ya Mariye, Ghospod s To boyu;
 blagoslovenna Tí v zhenah,
 i blagosloven Plod chreva Tvoयोगo,
 yako Spasa rodila yesi dush nashíh.

12. Blazhen muzh - Rachmaninov

from *All-Night Vigil*
 Blazhen muzh,
 izhe ne ide na sovet nechestivíh.
 Alliluiya, alliluiya, alliluiya.
 Yako vest' Ghospod' put' pravedníh
 i put' nechestivíh pogíbnét.
 Alliluiya, alliluiya, alliluiya.
 Rabotayte Ghospodevi so strahom,

10. Gladsome Light

*Gladsome Light of the holy glory of the
 Immortal One —
 the Heavenly Father, holy and blessed —
 O Jesus Christ!
 Now that we have come to the setting of the sun,
 and behold the light of evening,
 we praise the Father, Son, and Holy Spirit — God.
 Thou art worthy at every moment
 to be praised in hymns by reverent voices.
 O Son of God, Thou art the Giver of Life;
 therefore all the world glorifies Thee.*

11. Rejoice, O Virgin (Ave Maria)

from *All-Night Vigil*
 Rejoice, O Virgin Theotokos,
 Mary full of grace, the Lord is with thee.
 Blessed art thou among women,
 and blessed is the Fruit of thy womb,
 for thou hast borne the Saviour of our souls.

12. Blessed is the man

from *All-Night Vigil*
 Blessed is the man, who walks not in the counsel of
 the wicked.
 Alleluia, alleluia, alleluia.
 For the Lord knows the way of the righteous,
 but the way of the wicked will perish.
 Alleluia, alleluia, alleluia.
 Serve the Lord with fear

i raduytesia Yemu s trepetom.
 Alliluiya, alliluiya, alliluiya.
 Blazheni fsi nadeyushchiisia nan'.
 Alliluiya, alliluiya, alliluiya.
 Voskresni, Ghospodi, spasi mia, Bozhe moy.
 Alliluiya, alliluiya, alliluiya.
 Ghospodne yesť spaseníye
 i na liudeh Tvoih blagosloveniye Tvoye.
 Alliluiya, alliluiya, alliluiya.
 Slava Ottsu, i Sinu, i Sviatomu Duhu,
 i níne i prisno, i vo veki vekov. Amin.
 Alliluiya, alliluiya, alliluiya.
 Slava Tebe, Bozhe.

13. Otche nash - Rachmaninov

from *Liturgy of St. John Chrysostom*
 Otche nash, Izhe yesi na nebeseh,
 da sviatitsia imia Tvoye,
 da priidet Tsarstviye Tvoye,
 da budet volia Tvoaya,
 yako na nebesi i na zemli.
 Hleb nash nasushchniy dazhd' nam dnes',
 i ostavi nam dolgi nasha,
 yakozhe i mí ostavliayem dolzhnikom nashím:
 I ne vvedi nas vo iskusheniye,
 no izbavi nas ot lukavago.

14. Heruvimskaya pesn - Chesnokov

Izhe heruvimi tayno obrazuyushche, i
 zhíivotvoriashchey Troitse

and rejoice in Him with trembling.
 Alleluia, alleluia, alleluia.
 Blessed are all who take refuge in Him.
 Alleluia, alleluia, alleluia.
 Arise, O Lord! Save me, O my God!
 Alleluia, alleluia, alleluia.
 Salvation belongs to the Lord,
 and Thy blessing be upon Thy people.
 Alleluia, alleluia, alleluia.
 Glory to Father, Son, and Holy Spirit,
 both now and ever, and unto ages of ages. Amen.
 Alleluia, alleluia, alleluia.
 Glory to Thee, O God!

13. Our Father

from *Liturgy of St. John Chrysostom*
 Our Father, Who art in heaven,
 hallowed be Thy name.
 Thy Kingdom come.
 Thy will be done
 on earth as it is in heaven.
 Give us this day our daily bread;
 and forgive us our debts,
 as we forgive our debtors;
 and lead us not into temptation,
 but deliver us from the Evil One.

14. Cherubic Hymn

Let us who mystically represent the Cherubim,
 and who sing the thrice-holy hymn to the life-creating

trisiviatuyu pesn pripevayushche,
fsiakoye nīne zhīteyskoye otlozhīm popecheniye.
Amin.

Yako da Tsaria fseh podīmem,
Angelskimi nevidimo dorinosima chinmi.
Alliluiya, alliluiya, alliluiya.

15. Otche nash - Golovanov

Otche nash, Izhe yesi na nebeseh,
da sviatitsia imia Tvoye,
da priidet Tsarstviye Tvoye,
da budet volia Tvoya,
yako na nebesi i na zemli.
Hleb nash nasushchnīy dazhd' nam dnes',
i ostavi nam dolgi nasha,
yako zhe i mī ostavliayem dolzhnikom nashīm:
I ne vvedi nas vo iskusheniye,
no izbavi nas ot lukavago.

16. Legend (The Crown of Roses) - Tchaikovsky

When Jesus Christ was yet a child,
He had a garden small and wild,
Wherein He cherished roses fair,
And wove them into garlands there.

Now once, as summer time drew nigh,
There came a troop of children by,
And seeing roses on the tree,
With shouts they pluck'd them merrily.
“Do you bind roses in your hair?”
They cried, in scorn, to Jesus there.

*Trinity,
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.*

15. Our Father

*Our Father, Who art in heaven,
hallowed be Thy name.
Thy Kingdom come.
Thy will be done
on earth as it is in heaven.
Give us this day our daily bread;
and forgive us our debts,
as we forgive our debtors;
and lead us not into temptation,
but deliver us from the Evil One.*

The Boy said humbly: “Take, I pray,
All but the naked thorns away.”

Then of the thorns they made a crown,
And with rough fingers press'd it down,
Till on his forehead fair and young,
Red drops of blood, like roses sprung.

17. Otche nash - Kedrov

Otche nash, Izhe yesi na nebeseh,
da sviatitsia imia Tvoye,
da priidet Tsarstviye Tvoye,
da budet volia Tvoya,
yako na nebesi i na zemli.
Hleb nash nasushchnīy dazhd' nam dnes',
i ostavi nam dolgi nasha,
yako zhe i mī ostavliayem dolzhnikom nashīm:
I ne vvedi nas vo iskusheniye,
no izbavi nas ot lukavago.

18. Vzbrannoy voyevode - Rachmaninov

from All-Night Vigil
Vzbrannoy voyevode pobeditelnaya,
yako izbavlshesia ot zliih,
blagodarstvennaya vospisuyem Ti
rabi Tvoi, Bogoroditse;
no yako imushchaya derzhavu nepobedimuyu,
ot fsiakih nas bed svobodī,
da zovem Ti:
“Rādūysia, Nevesto Nenevestnaya.”

17. Our Father

*Our Father, Who art in heaven,
hallowed be Thy name.
Thy Kingdom come.
Thy will be done
on earth as it is in heaven.
Give us this day our daily bread;
and forgive us our debts,
as we forgive our debtors;
and lead us not into temptation,
but deliver us from the Evil One.*

18. To Thee, O Victorious Leader

from All-Night Vigil
To Thee, O victorious Leader of triumphant hosts,
we Thy servants, delivered from evil,
offer hymns of thanksgiving,
O Theotokos!
Since Thou dost possess invincible might,
set us free from all calamities,
so that we may cry to Thee:
“Rejoice, O unwedded Bride!”

Texts provided courtesy of Musica Russica
www.musicarussica.com

Tenebrae

Their performance described as “devastatingly beautiful” (Gramophone), award-winning choir Tenebrae, under the direction of Nigel Short, blend their passion for singing as if in a large cathedral choir with the breath-taking precision of a chamber ensemble.

As the first ever group to be multi-nominated in the same category for the BBC Music Magazine Awards (2012), their recording of Victoria *Requiem* secured the accolade for Best Choral Performance. Their recent recording of Fauré *Requiem* with the London Symphony Orchestra was nominated for the 2013 Gramophone Awards, having been described as “the very best Fauré *Requiem* on disc”. Tenebrae’s ever-increasing discography has seen the group work with Signum, Deutsche Grammophon, LSO Live, Decca, Warner Classics and EMI Classics, with their most recent recording on Deutsche Grammophon of Gesualdo *Tenebrae Responsories* and Victoria *Lamentations for Holy Saturday* receiving a five-star review in The Times (London).

Tenebrae is dedicated to supporting contemporary composers, and recent recordings have focused on works by Joby Talbot, Paul Mealor, Will Todd and Alexander Levine. Alongside this, they are masters of shedding a new and rich interpretative light

on the choral canon, with programmes spanning centuries and continents, including hauntingly passionate works of Gesualdo and Victoria, the powerful and dramatic choral music of the Russian Orthodox Church, and the beautiful choral masterpieces of Poulenc. The unique demands of each piece are executed meticulously and performed with equal passion and musicality.

The choir have performed at some of the world’s most renowned festivals including the BBC Proms, Montreux Choral Festival, City of London Festival and the Edinburgh Festival with concerts taking place in venues such as St. Paul’s Cathedral, Abbaye Sainte Trinité de Lessay and Leipzig Gewandhaus.

Passion and Precision is Tenebrae’s motto, and through their continued dedication to performance of the highest quality, audiences the world over experience the power and intimacy of the human voice.



Nigel Short

Internationally-acclaimed conductor, Nigel Short, is founder and Artistic Director of Tenebrae and Tenebrae Consort. A former member of the world-renowned vocal ensemble The King's Singers, Nigel studied singing and piano at the Royal College of Music in London before working with a number of leading ensembles, graduating to a solo career in opera and oratorio across Europe.

On leaving The King's Singers, Nigel formed Tenebrae in 2001 to create a virtuosic choir that embraced his dedication to passion and precision. Combining a large force of singers with the exactitude of a small ensemble, Tenebrae use movement, light and ambience to allow audiences to experience music from a fresh perspective.

Under his direction and vision, Tenebrae has enjoyed collaborations with talented composers and arrangers, pianists and organists of various musical genres, and now enjoys a reputation as one of the world's leading choirs. Nigel's live recording of Fauré *Requiem* with the London Symphony Orchestra was shortlisted in the choral category of the 2013 Gramophone Awards. Other orchestral collaborations have included the Chamber Orchestra of Europe, the Royal Philharmonic Orchestra, the English Chamber Orchestra, the

Aurora Orchestra and in Baroque repertoire, the English Concert. He has also made recordings with record labels EMI Classics, Warner Classics, Decca Records, LSO Live and Signum Records.



T
TENEBRAE
PASSION & PRECISION

ARTISTIC DIRECTOR

Nigel Short

SOPRANO

Natalie Clifton-Griffith
Grace Davidson
Susanna Fairbairn
Joanna Forbes L'Estrange
Emilia Hughes
Marie Macklin
Katie Trethewey
Amy Wood

ALTO

Carris Jones
Amy Lyddon
Martha McLorinan
Eleanor Minney
Simon Ponsford

TENOR

Benjamin Alden
Jeremy Budd
Robert Jacobs
Matthew Long
Nicholas Madden *

BASS

Joseph Cullen
William Gaunt
Jimmy Holliday
Stephen Kennedy
James Mawson
Adrian Peacock
Richard Savage

* solo (track 2)

Recorded at the Church of St Augustine, Kilburn on 8-9 March 2013

Producer: Nicholas Parker

Balance Engineer: Andrew Mellor

Assisted by: George Pierson

Edited and Mastered: Andrew Mellor

Special thanks to those who have contributed to the creation of this recording:

Barbara Pollock

James and Ginny Turnbull

Musica Russica

David Nice

Aoife Daly

Megan Davies

William Gaunt

Matt Buchanan

Rebecca Sparkes

Music Productions Ltd.

Signum Classics

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www.wovendesign.co.uk

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www.chrisodonovan.com

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Tenebrae's Recordings

Signum Classics SIGCD344 (2013)
Victoria: Tenebrae Responsories

Signum Classics SIDCD316 (2013)
Alexander Levine: The Divine Liturgy of St John Chrysostom

Signum Classics SIGCD298 (2012)
Will Todd: The Call of Wisdom

Decca 4764814 (2011)
Paul Mealor: A Tender Light

Signum Classics SIGCD267 (2011)
Hubert Parry: Songs of Farewell

Signum Classics SIGCD212 (2010)
Alexander Levine: Prayers for Mankind

Signum Classics SIGCD197 (2010)
Poulenc: Figure Humaine

Signum Classics SIGCD182 (2009)
What Sweeter Music

LSO Live LSO0607 (2007)
Handel: Messiah

LSO Live LSO0606 (2007)
Berlioz: L'enfance du Christ

Signum Classics SIGCD078 (2006)
Joby Talbot: Path of Miracles

Warner Classics 2564 60191-2 (2004)
Mozart: Requiem

Signum Classics SIGCD054 (2005)
Rachmaninoff Vespers

Signum Classics SIGCD050 (2004)
Gaudete

Signum Classics SIGCD501 (2003)
Mother and Child

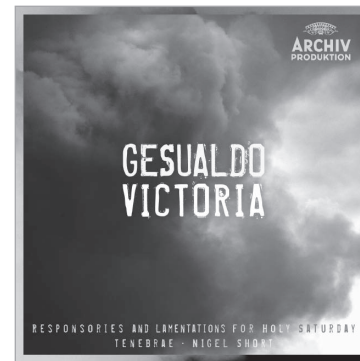
Signum Classics SIGCD046 (2002)
The Dream of Herod



Allegrì Miserere
Signum Classics SIGCD085 (2006)

“an outstanding performance”
The Daily Telegraph

“It’s beautifully sung, a wonderful disc”
BBC Music Magazine



Gesualdo Tenebrae Responsories and Victoria Lamentations for Holy Saturday
Archiv: Deutsche Grammophon 0289 479 0841 8
CD DDD AH (2013)

“It is doubtful that [this] music is going to be as beautifully sung or as lusciously presented as it is here by Nigel Short’s outstanding Tenebrae”
International Record Review

Tenebrae Nigel Short



Victoria Requiem Mass 1605
Signum Classics SIGCD248 (2011)

Winner of BBC Music Magazine Choral Award, 2012



Fauré Requiem and Bach Partitas
LSO Live LSO0728 (2012)

*"I have no hesitation in labelling this the very best
Fauré Requiem on disc"*

Gramophone Magazine