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VLADIMIR PLESHAKOV: A HISTORIOGRAPHY
AND ANALYSIS OF HIS *LITURGY OF ST. JOHN CHRYSOSTOM*

by

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Submitted in Partial Fulfillment of the Requirements

For the Degree of Doctor of Musical Arts in

Conducting

School of Music

University of South Carolina

2019

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ACKNOWLEDGEMENTS

First and foremost, I would like to express my eternal gratitude for Dr. Vladimir Pleshakov, his music, his life story, his graciousness, and his incredible patience. For without him, this document would not have been possible. Additionally, I'd like to thank Dr. Vladimir Morosan and Musica Russica, not only for their excellent research and books on Russian Liturgical history, but their permission to use any of their published materials in my document. Thank you to Dan Foster for relaying his priceless experiences with Dr. Pleshakov and their Carnegie Hall debut. Next, I'd like to thank Dr. Larry Wyatt and Dr. Andrew Gowan for their encouragement and support of my career and education over the last decade. I'd like to thank Mr. Jeff Whicker, my high school choral director, Professor John Kramar, my undergraduate voice teacher, Dr. Matthew Harden and Dr. Daniel Bara, my two undergraduate choral directors, and Mr. Edward Zambara, my graduate voice teacher, for these gifted educators not only inspired my chosen career path, they inspired me to live a full, rich, and well-rounded life. Finally, I'd like to thank my grandparents for their emotional and financial support, my mother and father for their tireless encouragement, and my life partner, Krista Wilhelmsen, for pushing me to finish this document and insisting that I reach out to Dr. Pleshakov, despite my reserved personality of "not wanting to bother people."

ABSTRACT

Vladimir Pleshakov, an accomplished concert pianist, began composing at the age of seventy-five after a struggle with cancer. While awaking from anesthesia after surgery, Pleshakov began hearing spontaneously-composed and completed original Slavonic sacred choral music (in his mind). Over the last decade Dr. Pleshakov has produced nearly sixty compositions. Many of his compositions have found critical acclaim and are published by Musica Russica. This document provides a biography, list of compositions, background information, and a conductor's analysis of his *Liturgy of St. John Chrysostom*.

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FOREWORD

This document is part of the dissertation requirement for the Doctor of Musical Arts degree in Conducting. The remaining portion of the dissertation consists of four public recitals. Recordings of the recitals are on file in the Music Library.

CHAPTER I

PROSPECTUS

Introduction

Vladimir Pleshakov, born in 1934 in Shanghai, China of Russian immigrant parents, is an international concert pianist known for over eighty-five premiere recordings of neglected works from the Eighteenth, Nineteenth, and Twentieth centuries. At the age of seventy-five Dr. Pleshakov developed life-threatening illnesses, which required a number of surgeries. Awaking from anesthesia after his second surgery, Pleshakov began audiating Slavonic sacred choral compositions. Pleshakov, not having composed music before, began writing down these compositions as if taking dictation from the radio. Dr. Pleshakov explains,

The choral music is exactly what might have been produced had there been no World War I, no Russian Revolution, no disbanding of professional choirs in Russia. Choral music might have evolved along post-Rachmaninoff, post-Prokofiev, post-Kastalsky lines. The closest link to existing comparables is Stravinsky, whose music I never studied and am not familiar with (except, of course the early works, Firebird, Petrushka, Rite of Spring, Concerto for 2 Pianos Soli).¹

In the ensuing ten years, Pleshakov's choral compositions have gained popularity and received the attention of several notable choral conductors including Charles Bruffy, Artistic Director of the Kansas City Chorale, and Dan Foster, founder and director of Aoede Consort. In an interview with Joseph Dalton, Conductor Dan Foster claims, "It's

¹ Vladimir Pleshakov, e-mail to author, July 11, 2017.

some of the greatest choral music we've ever sung. The music has an inevitable progression. Like Bach you can't change a thing. It doesn't try to be clever, yet it's profound and genius.”²

William Carragan, a musicologist and contributing editor of the Anton Bruckner Collected Edition in Vienna, has taken great interest in Pleshakov’s music and subsequently helped to transcribe many of Pleshakov’s manuscripts into Finale notation software. According to Carragan, “These are ambitious, complex settings in which intricate counterpoint alternates with serene homophony.”³ Carragan argues, “The fact that the voice of such a composer is among us today, a man who is a living link to the great tradition of Russian composers, is a miracle in itself.”⁴

At first Dr. Pleshakov chose to set biblical texts, mostly Psalms, then he expanded into liturgical texts. Pleshakov has completed approximately sixty settings under four categories: The All-Night Vigil, The Divine Liturgy, Communion Hymns (based on Psalms), and Feast-Day works.

Many of his works have two versions: one for the concert hall and one for liturgical use by church choirs. Pleshakov notes, “I toyed with the idea of using an orchestra with choir, generating a cantata, but found that the unity and the elusive characteristic of ‘inevitability’ were diluted and weakened by repetition and extension of what truly sufficed in unaccompanied voices.”⁵

² Joseph Dalton, “Aeode Consort to premiere compositions by pianist Vladimir Pleshakov,” *Times Union*, June 17, 2010, accessed January 31, 2018, <http://www.timesunion.com/news/article/Aeode-Consort-to-premiere-compositions-by-pianist-561512.php>.

³ William Carragan, interview by Anne Macpherson, January 7, 2012.

⁴ William Carragan, interview by Anne Macpherson, January 7, 2012.

⁵ *Ibid.*

Most of the works are in four or five parts. His settings are often responsorial and produce the effect of two choirs without ever becoming two choirs.⁶ Pleshakov claims,

The style is post-romantic, neo-classical, partly modal, never sentimental or theatrical. The music is sparse and parsimonious, with a great deal of discreet, non-fugal counterpoint, frequent groupings of 3+2 rhythms and their variants, completely guided by the text. There are a few seemingly novel harmonic progressions, but they are derived from modal thinking.⁷

Twelve of Pleshakov's works are chronicled in the Carnegie archives as having their world premieres at Carnegie Hall, Stern Auditorium on January 22, 2012 by the Aoede Consort under the baton of Dan Foster. A few months later, four of Pleshakov's works were presented by Charles Bruffy and his Grammy award-winning Phoenix Chorale.

Justification

The purpose of this document is to take an in-depth look at Vladimir Pleshakov's sacred choral compositions. A relatively unknown composer, Pleshakov's few known compositions have received critical acclaim and significant performances by professional choirs. The aim is to expose Pleshakov's lesser known choral compositions to a wider audience. As a living composer who only began to compose at the age of seventy-five, little substantive scholarly research has been published on his music.

Limitations

This document will limit its scope to Pleshakov's choral compositions, avoiding his instrumental compositions and his significant contributions as a concert pianist.

⁶ Ibid.

⁷ Ibid.

Methodology

The author has been in contact with the composer since July of 2017 discussing his compositional style, biographical history, and future plans regarding publication of his works. The composer has been generous enough to send the majority of his unpublished works in PDF format via e-mail as well as numerous narratives regarding his compositional style, personal life, and critical reviews of his work. The composer has answered dozens of interview questions via e-mail. Numerous interviews, reviews, and other articles have been consulted regarding Pleshakov's music and performing career. Musicologist William Carragan, who assisted Dr. Pleshakov with numerous transcriptions and editing, has provided additional insight as well as many of Pleshakov's compositions in Finale format.

The author has analyzed his *Liturgy of St. John Chrysostom* from a melodic, harmonic, structural, and textual point of view, along with historical and liturgical context. The author has received insight from Dan Foster regarding the preparation and conducting of Dr. Pleshakov's music.

Literature Review

As Vladimir Pleshakov is a relatively unknown living composer, little substantive scholarly work has been published on his music. However, numerous articles, program notes, interviews and the like have supported the research. Substantive information on Russian Orthodox music and choral music in Pre-revolutionary Russia has provided important insight into Pleshakov's style. Finally, the main source of substantive information has been the composer himself. The composer's eagerness and willingness to offer support and insight into his compositional style through electronic

communication, including providing copies of his currently unpublished manuscripts and alternate versions of existing works, has been very helpful. Additional resources have included musicologist William Carragan, who is intimately familiar with Pleshakov's writings, and conductor Dan Foster, who has premiered many of Dr. Pleshakov's choral music.

CHAPTER II

BIOGRAPHY

I was born into a world torn apart by revolutions, wars, occupation, uncertainty. I lost six relatives to terrorists. In a sense I lived to see the four horsemen of the apocalypse, except that, as a child, I walked through all of this unscathed. I learned tolerance early in life. I learned that a person could be rich one day and a pauper the next, but still remain the same person. I had many examples all around me.⁸

Background

The Russian Revolutions in February and October (March and November, respectively in the Gregorian calendar) of 1917 and the civil war that followed from 1917-1922 saw thousands of White Russians fleeing the country. The White Russians were a large coalition of independent counter revolutionaries consisting of, among others, non-Bolshevik socialists, Orthodox Christians, Russian Nationalists, Liberals, Capitalists, and Tsar loyalists all united in their opposition to the Bolsheviks led by Vladimir Lenin. Many found refuge in China, only later to be forced into a second mass exodus by the Chinese Communists.⁹

Vladimir Pleshakov was born on October 4, 1934 in Shanghai, China to Russian immigrant parents.¹⁰ His father, Nicholas N. Pleshakov, born near Petrograd (current day

⁸ Vladimir Pleshakov, e-mail message to author, February 27, 2018: Virtually all biographical information regarding Dr. Vladimir Pleshakov is taken directly from numerous e-mail exchanges between Dr. Pleshakov and the author. When directly quoting Dr. Pleshakov, a footnote will immediately follow.

⁹ Maggie Riechers, "Fleeing Revolution: How White Russians, Academics, and Others Found an Unlikely Path to Freedom," *Humanities* 22, no. 3 (May/June 2001): accessed February 7, 2018. <https://www.neh.gov/humanities/2001/mayjune/feature/fleeing-revolution>.

¹⁰ Nicolas Slonimsky, *Baker's Biographical Dictionary of Musicians: 1971 Supplement* (New York: G. Schirmer, 1971), 188.

St. Petersburg), graduated from the Technological Institute of Petrograd¹¹ before becoming an Officer in the Russian Air Force. As a natural target of the Bolsheviks, he was forced to move east, eventually escaping on a ship to Korea, before finally making his way to Shanghai, China. Having lost his first wife to an execution squad in Vladivostok, he would eventually marry Anna Petrovna Arhipova.

Employment opportunities for Russian refugees were arduous. In his article, “The White Russians of Shanghai,” Fraser Newham writes,

Many Russians arrived in Shanghai almost penniless -- and upon arrival they faced immediate barriers to employment. Many were ex-soldiers, or families or girlfriends of ex-soldiers; most lacked the skills appropriate to the sorts of work available. In particular, to participate fully in the Shanghai economy it was necessary to speak English, and Shanghai's Russian newspapers were full of small ads offering language tuition -- but in general white-collar Chinese workers were not only cheaper but spoke better English too.¹²

However, the training he received in mechanical engineering allowed Nicholas Pleshakov to secure employment with reputable companies such as the Shanghai Power Company, and prior to that the Ford Motor Company in Korea.

Similar to his father, Vladimir Pleshakov's mother, Anna Pleshakov, moved to Shanghai from Vladivostok, Russia to avoid imprisonment or execution during the Russian Revolution. With only a high school education, the fact that she was fluent in three languages (Russian, French, and English) allowed her to gain employment as a governess to a wealthy English family soon after arriving in Shanghai. Shortly after Dr.

¹¹ Currently the St. Petersburg State Technological Institute

¹² Fraser Newham, “The White Russians of Shanghai,” *History Today* 55, no. 12 (December 2005): 23, accessed February 5, 2018, <https://eds-a-ebsohost-com.proxyiub.uits.iu.edu/ehost/pdfviewer/pdfviewer?vid=1&sid=0cd84775-7b29-4ff7-ba04-4793f33ba48a%40sessionmgr4010>

Pleshakov was born, his maternal grandmother, uncle, two aunts, and two paternal uncles came to live with them in China.

Shanghai

The climate of Shanghai during the 1920's and 1930's was that of a political refugee melting pot. Fraser Newham observes,

At that time, with the Bolsheviks closing in, and separated from their European comrades by some 5,000 miles of Red territory, some Whites in the east looked to China as a possible refuge -- to the existing Russian settlements in Manchuria, and, especially, to Shanghai. For Shanghai was a freeport, where only a landing permit was required to enter, no passport, no work visa -- qualities which twenty years later would equally recommend the city to European Jews fleeing Nazi persecution.

Vladivostok fell in October 1922; in the dying days, the White authorities requisitioned all available vessels, to facilitate evacuation. Amid desperate scenes, White soldiers, their families and other civilian refugees crowded aboard with what belongings they could carry. Two months later, led by the White Commander Admiral Stark and groaning under the weight of some 3,000 refugees, fifteen ships arrived at Shanghai's Wusong Port.

The challenge facing the new immigrants in Shanghai was a daunting one. To begin with, they were stateless. The Soviet Union swiftly disowned the refugees, revoking their citizenship in 1921. Their only identity documents were the so-called 'Nansen Passports' issued by the League of Nations. Recognized by fifty-one countries (although not China), these served as proof of identity -- but were no substitute for the physical and psychological protections of citizenship.¹³

In an article dated July of 1934, Anatol Kotenev observes that “Among the nationalities having no diplomatic representation in China, only the Russians emigrants come strictly within the terms of ‘unrepresented foreigners.’”¹⁴ Kotenev continues to explain that:

The Russian emigrants' communities do not mix with the Chinese, and there is little possibility that they will ever become absorbed by them, in spite of the fact

¹³ Fraser Newham, “The White Russians of Shanghai,” *History Today* 55, no. 12 (December 2005): 20-23, accessed February 5, 2018, <https://eds-a-ebSCOhost-com.proxyiu.uts.iu.edu/ehost/pdfviewer/pdfviewer?vid=1&sid=0cd84775-7b29-4ff7-ba04-4793f33ba48a%40sessionmgr4010>

¹⁴ Anatol M. Kotenev, “The Status of the Russian Emigrants in China,” *The American Journal of International Law* 28, no. 3 (July 1934): 562, accessed February 5, 2018, <http://www.jstor.org/stable/2190388>.

that the obliteration and engulfing propensities of the Chinese, or rather abilities, have proved to be fatal to many nationalities settled amongst them. The racial differences, coupled with the specific Russian Orthodox creed, the profession of which forms an integral part of the life of every Russian, form an insurmountable obstacle preventing them from assimilating with the Chinese.¹⁵

Early Exposure to Music

At the young age of four, Vladimir Pleshakov contracted the measles. Confined to his room, he was given a toy piano and began to play music from the commercials he was listening to on the radio. After recovering from the measles, his mother taught him the notes of the treble clef using the piano they had in their apartment. Pleshakov learned the treble clef in only a few hours; however, Pleshakov notes, “the bass clef turned out to be a major hurdle at age 4.”¹⁶ He gave his first recital in a public hall at the age of five.

At the age of six, Pleshakov began formal piano lessons with Vladimir Nikolayevitch Kostevich.¹⁷ He began a rigorous training regimen consisting of scales and numerous piano methods, including those of Czerny,¹⁸ Hanon,¹⁹ Pischna,²⁰ and Cramer,²¹ among others. Pleshakov recalls,

I enjoyed anything by Czerny, who fascinated me by his effortless logic, perfect architecture, and impeccable harmonic progressions. Kostevich made me go through many books of Czerny over the years. He also started me on short preludes by J.S. Bach, a lot of Mozart, some Beethoven and Chopin, and a great array of short pieces by minor composers of the early and late 19th-century. Eventually, he introduced me to Rachmaninoff and Scriabin. Rachmaninoff was his idol. He made me go through several Preludes and even began the "Corelli"

¹⁵ Kotenev, “The status of Russian Emigrants in China,” 562-563.

¹⁶ E-mail to author, February 27, 2018.

¹⁷ Though listed as a primary teacher by many pianists, virtually no records can be found on V.N. Kostevich.

¹⁸ Carl Czerny (1791-1857) was an Austrian composer, teacher, and pianist whose books on studies for the piano are widely used in piano teaching.

¹⁹ Charles-Louis Hanon (1819-1900) was a French piano pedagogue and composer best known for his work *The Virtuoso Pianist in 60 Exercises*. His methods are still used today.

²⁰ Josef Pischna (1826-1896) was a Czech pianist, composer, and teacher best known for his work *60 Klavierübungen* (60 Progressive Exercises) and whose methods are still studied today.

²¹ Johann Baptist Cramer (1771-1858) was one of the most renowned piano performers of his day. He started Cramer & Co., a music publishing firm, and published a number of his own *Études* for piano, which are still used by piano students to this day.

Variations. By the time I finished with V.N. Kostevich (he left for the U.S.A. just before the 1949 occupation) I could play Saint-Saëns' second piano concerto and begin to work on Liszt's *Tarantella*.²²

It was in a nearby Shanghai Cathedral where a young Vladimir Pleshakov was exposed to Russian sacred choral music at an early age. From the ages of six to eleven, he sang in the Russian Orthodox Cathedral's choir of approximately forty singers. It was there that he learned the old Cyrillic script (Church Slavonic). Pleshakov remembers, "there were 72 settings of the Cherubic Hymn, so that the choir could go for well over a year without ever repeating itself."²³

In addition to firsthand exposure to Russian sacred choral music, Pleshakov was afforded private voice lessons from an elderly basso who had sung with the Bolshoi Theatre in Russia, now a refugee in Shanghai. In addition to studying vocal technique with his new voice teacher, Pleshakov also studied Solfeggio, music theory, harmony, counterpoint, and spent considerable time training his ear by taking musical dictation during his lessons. Furthermore, Pleshakov had the opportunity to study violin technique for a short time as well as attend numerous ballets, concertos, and other orchestral concerts at the Lyceum Theatre in Shanghai.

In a recital given at the Chinese YMCA on June 12, 1947 with ten other students, where he played pieces by Rachmaninoff and Chopin, Dr. Pleshakov recalls that "[The] North China Daily News wrote: 'The audience was then much impressed by a very talented young musician as 12-year old V. Pleshakoff who was most effective.'"²⁴ This

²² E-mail to Author, February 27, 2018.

²³ E-mail to Author, February 27, 2018.

²⁴ E-mail to author, February 28, 2018.

was Pleshakov's last public performance in Shanghai as the city was in danger of the ensuing occupation of 1949 and many began to flee for the refuge of other countries. After his first piano teacher left Shanghai in 1949, Pleshakov began study with Boris M. Lazareff, who was heavily influenced by Rachmaninoff.

Approximately four months before his family was scheduled to leave Shanghai for the United States, Pleshakov's English Catholic school, St. Francis Xavier, was closed. By this time both of his piano teachers had fled Shanghai for the United States. The Pleshakov's own departure was thwarted because all booked passengers were forcibly displaced at the airport in favor of Nationalist Chinese officials fleeing the country. Having sold all their possessions, no longer employed, and with expired visas, Nicholas Pleshakov was able to secure a rooftop apartment for his family generously offered to them by the Shanghai Power Company, his former employer.

As Pleshakov's former Catholic school was merely a few hundred meters away from their apartment, he would walk there every day having obtained permission to use their music library and piano at his leisure. Pleshakov spent numerous hours every day practicing and sight-reading Liszt, Chopin, and Isidor Philipp's²⁵ studies. Pleshakov recalls, "This served me well in preserving and advancing my technique."²⁶

While Pleshakov's family waited for documentation to travel to Australia, a small unit of young Chinese recruits from the Liberation Army was stationed in the parking lot of the Shanghai Power Company. Pleshakov remembers, "I had to pass through the crowd of young soldiers on my way to school and practice. They were very slightly older

²⁵ Isidor Philipp (1863-1958) was a French pianist, composer, and pedagogue. After Debussy's death, he was considered the leading authority on his piano music.

²⁶ E-mail to Author, February 27, 2018.

than I. They were quite friendly to me, and I sang Chinese revolutionary songs with them (in Chinese). Another experience in choral literature!”²⁷

Soon around May of 1949 Pleshakov’s maternal uncle helped their family secure the necessary documents to travel to Sydney, Australia by way of a thirty-day internment at an Amusement Park that had yet to officially open, Luna Park, in Hong Kong.

Pleshakov reflecting on the experience remembers,

This is the first time in my young life when I experienced fear, bordering on terror. There was nowhere to go. We stayed on until visas (now to Australia) were obtained, and left for Hong Kong on the *Maréchal Joffre*,²⁸ hoping the ship would not be boarded and searched. It was. I am sure my parents and grandmother had the forbidden US dollars and small gold bars sewn into their clothes. They were not searched.²⁹

Shanghai was liberated late in May of 1949 and Mao Zedong proclaimed the founding of the People's Republic of China in October of 1949. Chiang Kai-shek and approximately two million Nationalist soldiers retreated from mainland China to the island of Taiwan

Australia

After their thirty-day internment at Luna Park, Pleshakov’s family flew Pan American Airlines to Sydney, Australia by way of Darwin. Pleshakov’s maternal uncle arranged a house for them in North Ryde, approximately twenty minutes from Sydney by bus. An arrangement was made for Pleshakov to audition for Alexander Sverjensky,³⁰ the top piano teacher at New South Wales Conservatorium of Music (today named the Sydney Conservatorium of Music). Pleshakov was immediately accepted into the

²⁷ E-mail to Author, February 27, 2018.

²⁸ The *Maréchal Joffre* was a passenger vessel launched in 1931 operated by the French merchant shipping company Messageries Maritimes, founded in 1851.

²⁹ E-mail to Author, March 7, 2018.

³⁰ Alexander Sverjensky (1901-1971) was a Russian-born Australian pianist and teacher who studied music at Petrograd Conservatory under Alexander Glazunov.

Conservatorium and was offered scholarships to help pay for tuition. Sverjensky encouraged Pleshakov to study intensely for at least one year before participating in public performances or competitions. While engaging in harmony and composition exercises in his second-year harmony class, Pleshakov's theory teacher described his style as, "a curious mixture of the Russian 'Five' and the French 'Six.'"³¹

After a year or so of study, Pleshakov entered into and won major competitions and, as a result, was invited to play with the symphony orchestras of Sydney, Melbourne, and Brisbane and offered regular radio engagements to play live with the Australian Broadcasting Commission (ABC). The radio stations provided high level instruments to play on, including Steinway grand pianos.

In addition to his musical studies at the New South Wales Conservatorium, Pleshakov enrolled at North Sydney Boys' High School where he was introduced to English and American Literature. As his commute via bus took some time, Pleshakov completed most of his homework during the ride. Pleshakov recalls,

I did most of my homework on the bus. Occasionally the results were quite hurried and did not endear me to the teachers who were dedicated people. In those days, knowledge was still prized for its own sake. Things did change radically around 1958 and knowledge became valuable only if it led directly to monetary gains.³²

Pleshakov added,

The excellent public-school education in Australia gave me a great deal of knowledge. I learned more about the US government and history than I ever did later in the US. I also learned English and American literature, and read avidly much of Shaw, Wilde, Austen, Hemingway, some James Joyce. Also, a little bit of Chaucer. Probably the most valuable opportunity for a budding musician was to be able to listen to around-the-clock classical music on radio. I heard, in full or in part, just about everything that had been recorded up to that time.³³

³¹ E-mail to Author, April 4, 2018.

³² E-mail to Author, April 4, 2018.

³³ E-mail to Author, April 4, 2018.

In addition to standard academic pursuits, Pleshakov joined his high school's debate team. This helped eliminate his fear of public-speaking and helped reduce destructive stage-fright.

Unfortunately, there were no Orthodox Churches near Pleshakov, so he was unable to participate in or listen to Liturgical Church choirs during his time in Australia. However, his success as a pianist, particularly via the radio broadcasting medium had begun fostering a promising career. He graduated from the New South Wales Conservatorium in 1953.

California

Being stateless, it took Pleshakov's father six years to obtain quota-based visas to the United States. This required a financial guarantor, which came from Nicholas Pleshakov's cousin who lived in Gary, Indiana.³⁴ In August of 1955, Pleshakov, nearly twenty-two years of age, and his parents moved to San Francisco, California.

To preserve his piano skills, Pleshakov obtained permission from the manager of the Heine Piano Company store on O'Farrell Street in San Francisco to practice on the instruments so long as no customers were present. Pleshakov remembers,

I met my future wife at the store. She was the person who opened the door when I first came and rang the bell. She was getting ready for a concerto appearance with Arthur Fiedler (from Boston) and the San Francisco Symphony. She was an extraordinarily attractive girl with charm and poise. We got acquainted. But our ways parted soon, and we did not meet again until many years later.³⁵

³⁴ Nicholas Pleshakov was Dr. Vladimir Pleshakov's father. The name of the cousin in Gary, IN remains unknown as none of the relevant documents have survived. He was known to have been a steelworker.

³⁵ E-mail to Author, June 16, 2018.

Once obtaining a green-card to become a legal resident of the United States, Pleshakov enrolled at the University of California at Berkeley. To his surprise, over a year's worth of academic credits were accepted from his high school in Australia and he was subsequently accepted as a sophomore. He immediately moved to Berkeley. According to Pleshakov, "There was a boarding house right next to the campus. I got free lodgings in exchange for 'hashing.' I served breakfast and dinner and got free meals in addition to free lodging."³⁶ During his time at Berkeley, Pleshakov enrolled in a number of science classes, took French Literature, and studied instrumentation and orchestration. Additionally, he took over the students and studio space from a retiring piano teacher which afforded him enough money to live and offered him the opportunity to practice the piano at his convenience day or night. Moreover, Pleshakov found success in inorganic chemistry, so much so that he began to earn money tutoring other students in the subject. He studied biochemistry and one year of medicine. Pleshakov graduated from Berkeley in 1958 with an A.B. in medical sciences and continued doing research into thyroid dysfunction and Graves' disease³⁷ co-authoring numerous research papers published in medical journals. Speaking of his time in medicine Pleshakov recalls,

In 1955-56 I was at the very top of a class of 600 in Inorganic Chemistry. This led me to study biochemistry, and to enroll in first year Medicine. I opted out of medicine, but continued in research, winding up with the several publications as a co-author in research on the thyroid, in particular, Graves' disease and pre-tibial myxedema. My maternal aunt in my childhood days had both of these. Several research papers on LATS (with my name as co-author) are still quoted in current medical research. The riddle of what causes thyroid-related illnesses has never been solved. The vast new field of immunology (in my humble opinion) is not well served by its ever-expanding computerized approaches. In my case, I had very few research skills. All I had was ONE simple idea. With a lot of

³⁶ E-mail to Author, June 16, 2018.

³⁷ Graves' disease, also known as toxic diffuse goiter, is an autoimmune disease that affects the thyroid.

luck and with patient and humane superiors, our lab produced one striking result, which became a minor classic in the annals of basic research.

By the way, LATS stands for Long Acting Thyroid Stimulator. If you do not know what it does, neither does anybody else!³⁸

While at Berkeley, Pleshakov continued to perform in smaller venues for money as well as larger venues, including the Russian Center in San Francisco where he was able to present obscure works by Tchaikovsky and Prokofiev. Additionally, he made concert appearances in Seattle and Canada as well as performed for Voice of America on the radio. In the *San Francisco Chronicle*, Robert Commanday voices his delight in Pleshakov's performance of Tchaikovsky's First Piano Concerto,

Vladimir Pleshakov is one of the very few pianists to treat this work not as a vehicle but as a work with inherently subtle beauties. An unassuming, unmannered performer of exceptional poise, Pleshakov used the pedal sparingly. It was like a very thoughtful, unsentimental Chopin, and recalled the style of Walter Giesecking.³⁹

Commanday continues to say, "His pianism was everywhere superior, the famous amounts of double-octave work crisp and as even and transparent as the pearly, delicate figurations."⁴⁰ Of the Tchaikovsky performance, Paul Emerson of the *Palo Alto Times* said Pleshakov

Showed the capacity audience of more than 6,000 persons that he's a devastatingly effective performer even when it comes to the best-known music. There was an incisive crispness and clarity in Pleshakov's playing in the thunderous chordal passages and sweeping runs of the first movement, which Fiedler developed in an appropriately broad, majestic style. Pleshakov's great power was used to maximum effectiveness, yet he was always able to unleash it with a sense of controlled fury without once lapsing into mere bombast.⁴¹

³⁸ E-mail to author, August 11, 2018.

³⁹ Robert Commanday, review of Tchaikovsky's First Piano Concerto in B flat minor, played by Vladimir Pleshakov, *San Francisco Chronicle*, July 28, 1973.

⁴⁰ Ibid.

⁴¹ Paul Emerson, review of Tchaikovsky's First Piano Concerto in B flat minor, played by Vladimir Pleshakov, *Palo Alto Times*, July 27, 1973.

In 1967 Pleshakov joined the faculty of the Nueva Day School⁴² in Menlo Park, California. In speaking of his time at Nueva, Pleshakov states,

I believe that a great deal of latent talent is allowed to die undetected, withering from the unwillingness of society to recognize that every child may be gifted in some aspect, or the pressure to make education into "one size fits all." It takes too much effort to work with a child on a daily basis in the hope that something might happen 4, 5, 6 years down the road. Parents could do it, or find ways of doing it, but most of them want to "play it safe" and let their children be happy in "having fun."

On their website, www.nuevaschool.org, The Nueva School mentions Dr. Pleshakov's role in awakening a dormant composer through an article titled "Composing Compelling Music." The article begins,

One day in 1971, Nueva piano teacher Vladimir Pleshakov noticed Greg Pliska '74 trying keys on the piano and suggested he attempt to write a piece of music. Ten-year-old Greg agreed and wrote a string quintet — a feat that, at the time, Greg had no idea was unusual for a kid. He then performed his composition with some Nueva classmates and received a standing ovation. Greg's debut at Nueva was thrilling and spurred him to become a composer, writing scores for short films, Broadway plays, television programs on Discovery and PBS, and themes for podcasts. Greg now lives in New York City where he composes, orchestrates, and conducts for theater, feature films, documentaries, and television productions. His recent work includes orchestrations of themes for IMAX and the CBS Evening News. "That I've gone on to a career creating music is due to the willingness on the part of a teacher to meet a student where he is and bring him forward, without regard for what might be normal," said Greg. "Nueva just made that kind of exploration possible."⁴³

Pleshakov taught at the Nueva School part-time from its beginning in 1967 until 1975. In addition to teaching piano and encouraging composition, Pleshakov played concerts once a month for the student body and their visitors. In 2018, Dr. Pleshakov relayed the story

⁴² The Nueva Day School is a private school established in 1967 by Karen Stone McCown for unusually gifted and talented children. The school began with Kindergarten through second grade and now serves students up through twelfth grade. Nueva has become a widely recognized leader in the field of education for the gifted.

⁴³ "Composing Compelling Music," Alumni News, The Nueva School, accessed August 12, 2018, <https://www.nuevaschool.org/news/alumni-news/1582-composing-compelling-music-2>.

of ten-year-old Greg Pliska's first composition, while at the Nueva School, to his teenage neighbor, Bennett McCombs. Bennett immediately wrote a prelude, using Celtic tunes of her own making, with melody generating quartal harmonies. Pleshakov explains how "intuitively, she created a hauntingly beautiful renaissance tone painting: like alchemists of old, she transmuted base metal into flakes of gold, on her own, without much training. This is the type of teaching I like to do!"⁴⁴

In 1969, Vladimir Pleshakov enrolled at Stanford University as a doctoral candidate. Having no master's degree, Stanford University made an exception because, according to Pleshakov, "I already had a huge discography, numerous reviews, and public concerts to my credit. I also had world premieres of previously unrecorded works from the 18th-, 19th- and 20th-centuries. I also had access to a large collection of 18th- and 19th-century keyboard instruments."⁴⁵

While studying at Stanford University, Pleshakov continued pursuing his interest in biochemistry and Graves' disease. Pleshakov recalls,

At Stanford University, I needed a summer job. Armed with my knowledge of enzyme choices for splitting the immuno-globulin, I found out that none of the current Canadian or American researchers had tried papain as an enzyme. I rushed to the head of the radiology department, and without a scheduled interview, met him in his office. I told him brashly that his department was omitting one approach in their research. Instead of throwing me out, he merely asked what I was proposing. I told him in two sentences. He asked me if I knew how to do immuno-electrophoresis and use radioactive tags for the experiments. Since the discoverer of immuno-electrophoresis was a distant relative of mine and was head of the Pasteur Institute in Paris at that time, I felt that this particular knowledge ran in the family, and boldly answered yes. The next day I had a lab, equipment, and a full-time job working for the head of nuclear medicine. I had to learn very quickly the techniques which were very demanding. I had to learn how to deal with radioisotopes. Fortunately, the iodine isotope (I131) had a very short half-life. But there were other radio-active isotopes which were much more dangerous and had to be handled while shielding my body with lead and ensuring that no

⁴⁴ E-mail to Author, September 25, 2018.

⁴⁵ E-mail to Author, August 11, 2018.

surface or equipment in the lab was ever contaminated. We had to undergo weekly checks by radiation monitors who kept a detailed log of all supplies, all use of them, and our personal well-being. The first experiment, carefully designed by the head of nuclear medicine, turned out to be a classic. It was published with my name in second place and was a reference cornerstone for most subsequent research papers by other researchers in other medical centers. I was invited to give a short lecture at a convention of immunologists in California. When later I visited the Pasteur Institute in Paris, Pierre Grabar met me and inscribed my name in a book of distinguished visitors as "scientist and musician." He had been nominated for the Nobel prize for his work in immuno-electrophoresis, but never got it. He was quite bitter about it for the rest of his life. My name kept getting noticed in the footnotes of medical research. This lasted for about ten years. I quit the lab after one year. Researchers still have not solved the riddle of Graves' disease, even today.⁴⁶

He continued his musical studies at Stanford University from 1969-1972 and received the Doctor of Musical Arts degree in Musicology. Immediately following graduation, Dr. Pleshakov accepted a position as Associate Professor and head of the piano department at the University of Evansville in 1972.

Late in 1984, some twenty-nine years after their first meeting in the San Francisco piano store, Dr. Pleshakov went out of his way to reconnect with concert pianist Elena Winther. He contacted numerous old friends in an effort to obtain her telephone number. Pleshakov said, "While hesitating to call, I managed to lose the unlisted number. Three months later, I called the same sources again, and obtained the same phone number once more. Finally, when I did call, Elena already got wind of my efforts, and answered the phone herself."⁴⁷ They met at one of his concerts and then began playing concerts together. After waiting a year for approval from the Catholic Church, the Russian Orthodox Church, The Greek Orthodox Church, and the Orthodox Church of America,

⁴⁶ E-mail to Author, August 12, 2018.

⁴⁷ E-mail to Author, August 14, 2018.

they chose to be married at the Orthodox Church of America in Menlo Park, California in 1986.

Recording Career

In 1966 Dr. Pleshakov's recording career began in Burlingame, California with a chance meeting of Vernon Duke.⁴⁸ During a party Duke asked Pleshakov to play for him. Pleshakov recalls,

We spoke in Russian and French. He asked me to play for him, telling me that Beethoven, Rachmaninoff and especially Stravinsky were his "bêtes noires." There was an old upright piano. Vernon told me to play just for him, ignoring everybody else. The company of guests continued talking. I played very quietly. Duke listened intensely. I chose Rachmaninoff's Prelude Op 32 No 12, against his wishes. I explained to him that in my state of excitement, and the pressure of unstoppable ambient noise from the guests, that was the only piece I could handle adequately on the not-too-friendly upright. At the end of the 3-minute piece Vernon said that he was opening a new recording company in Los Angeles and that I would have to learn Dukas' Piano Sonata at once. Andre Previn was going to record it, but could not, because of his schedule. Vernon told me that my playing was phonogenic, and he chose me on the spot to be the first artist in the launching of the company.⁴⁹

Approximately six months passed before Dr. Pleshakov was contacted again regarding the seemingly informal offer made by Vernon Duke. In 1967 Duke invited Pleshakov to fly to Los Angeles for a formal audition in front of various people at Duke's private residence in the Pacific Palisades. The assembly of guests included: Vernon Duke,

⁴⁸ Vernon Duke (1903-1969) was a composer and songwriter who also composed under his original name (Vladimir Dukelsky). He was best known for his popular songs "April in Paris" (1932), "Autumn in New York" (1934), and "Taking a Chance on Love" (1940). His Classical compositions were similar in harmonic language to Prokofiev and Stravinsky. His theatre and film music were similar in style to George Gershwin.

⁴⁹ E-mail to Author, June 16, 2018.

Giveon Cornfield,⁵⁰ Nicolas Slonimsky,⁵¹ and Professor Weinstein.⁵² During his audition, Pleshakov remembers,

Vernon announced to the assembly that I was the only person in the world who could convince him that Rachmaninoff wrote excellent music, after all. Then he asked me to play for the company. His other pet peeve was Beethoven. My choice for the moment was the one work I could handle well under enormous psychological pressure. That work was Beethoven's *Waldstein* Sonata. I played it. Then Vernon asked me to play the Rachmaninoff Prelude which had won him over. I did. Apparently, everyone was convinced that my playing style would indeed be convincing on records. They said it was "chiseled" and "phonogenic," and that all the nuances could be easily captured on disc. I left on this high note, but without any firm choice of repertoire. Then there ensued an endless series of trips to Los Angeles to consult with Vernon Duke.⁵³

Pleshakov goes on to say, "Then I started recording. This was a glorious experience, discovering, learning and putting out world premiere recordings of great works previously unknown, or neglected, or just not available in recorded form."⁵⁴

The first recording sessions were done in Vernon Duke's personal library with Giveon Cornfield acting in the role of sound engineer. Typically, three takes of each piece were done with the second take usually considered superior. Before the release of their first record, Vernon Duke died unexpectedly of lung cancer in 1969. Pleshakov recalls, "Before he died, Vernon and I had many social meetings in Los Angeles and in Menlo Park where I lived. One day, he asked me to improvise on a short poem written

⁵⁰ Giveon Cornfield founded Orion Records, which primarily recorded Classical music from the late 1960's to 1988.

⁵¹ Nicolas Slonimsky (1894-1995) was a Russian-born American conductor, author, pianist, composer and lexicographer who edited *Baker's Biographical Dictionary of Musicians*.

⁵² Leo Weinstein (1921-2009) was a Professor of French at Sanford University. He wrote biographies on composer Ernest Chausson (1855-1899) and French critic and historian Hippolyte Taine (1828-1893).

⁵³ E-mail to Author, June 16, 2018.

⁵⁴ E-mail to Author, June 16, 2018.

by, of all people, Tchaikovsky! I did. He told me that I had an innate gift for melody and a great sensitivity to harmony. He told me I should compose. And I did, 40 years later.”⁵⁵

After the release of the first LP, including three piano sonatas of Joseph Wöfl,⁵⁶ Pleshakov, along with Giveon Cornfield and Orion Records, went on to record numerous obscure or lesser-known works by composers such as Dimitri Shostakovich (1906-1975), Sergei Prokofiev (1891-1953), Paul Dukas (1865-1935), Ernest Chausson (1855-1899), Charles Ives (1874-1954), Sergei Rachmaninoff (1873-1943), Pyotr Ilyich Tchaikovsky (1840-1893), and Nikolai Rimsky-Korsakov (1844-1908), among others.

In *Note-Perfect: Thirty Years of Classical Music Recordings* by Giveon Cornfield, Cornfield recalls his first memories of Pleshakov:

The pianist for the Woelfl recording was Vladimir Pleshakov, with whom I was to make close to twenty recordings over the years.... I found Vladimir extremely musical, with a chameleonlike sense of style, and was a very agreeable fellow to work with. When Vernon suddenly died of a heart attack some time later, Vladimir was inconsolable. At the funeral service, he sobbed loudly and kissed the dead man repeatedly (a Russian custom, I am told). He vowed to continue his work in furthering the cause of unjustly neglected composers. He kept that promise.⁵⁷

Cornfield continues to say that “What distinguished Pleshakov’s recordings was their uniqueness of repertoire. We could without hesitation claim these to be premier recordings.”⁵⁸

Noted in the June, 1970 issue of *The American Record Guide*, Pleshakov “brings” to Paul Dukas’ Piano Sonata “considerable virtuosity and, what is more important, a real sense of style. The important part-writing in the Dukas is superbly clarified, and

⁵⁵ E-mail to Author, June 16, 2018.

⁵⁶ Joseph Wöfl (1773-1812) was an Austrian composer and pianist who studied with Leopold Mozart, Michael Haydn, and may have studied with W. A. Mozart as well.

⁵⁷ Cornfield, *Note-Perfect*, 99-100.

⁵⁸ Cornfield, *Note-Perfect*, 108.

obviously this is an achievement in itself.”⁵⁹ Pleshakov recorded for Orion Records from 1968 to 1976.

Europe

In 1989, Dr. Pleshakov and his wife moved to Europe and lived there for ten years. They bought a farm house near Avignon and Arles in Provence, France. The house, which once had vineyards, now had orchards and pasture fields, enough to give them income, medical coverage, and reduced taxes for growing fruit and allowing sheep to graze. Dr. Pleshakov recalls,

We had a grange,⁶⁰ large enough for our pianos. We did some of our recordings there, and some concerts as well. In winter, there was no heating, and the Milhaud recording had to be done with pianos and players wrapped in a plastic tent. But in spring, the place was magical. With the great railway system TGV we could go almost anywhere on a Eurail pass.⁶¹

Pleshakov and his wife, Elena Winther, continued a very active performing career, both together and separately. In addition to concerts, they recorded extensively for Dante in Paris and Sonpact in Marseille, extending their list of world premieres and their dossier of reviews. They played in numerous venues around Europe and were afforded the opportunity to play in Shostakovich Hall and Glinka Hall in St. Petersburg, Russia.

Pleshakov played five series of concerts at Shostakovich Hall. He remembers,

I played three times with both the orchestras of St. Petersburg. The press was quite intrigued by a pianist with Russian parents who had never lived in or visited Russia before, and who had close ties to the Rachmaninoff circle through his teachers. I could speak Russian with enough fluency to deliver lectures at the Sheremetev Palace, at the Conservatory, and the national TV.

The press was also intrigued by our philosophy of music - namely "art for art's sake" - and the endless quest for the eternally elusive goal of perfection. They were fascinated by our approach to Rachmaninoff, Scriabin and Medtner.

⁵⁹ Leslie Gerber, *American Record Guide*, review of Paul Dukas' Piano Sonata, played by Vladimir Pleshakov, Orion Records, *American Record Guide*, Vol. 36, no. 9 (June 1970): 827.

⁶⁰ A *grange* is a country house with farm buildings attached.

⁶¹ E-mail to Author, June 21, 2018.

We were surprised that the two halls were always filled to capacity.⁶²

In reviewing one of the concerts in Glinka Hall, the Russian newspaper, *Sankt-Peterburgskie Vedomosti*, explained,

The usually restrained audience of the Philharmonia exploded tonight in thunderous ovations. The two-piano team of Vladimir Pleshakov and Elena Winther conquered the St. Petersburg public. Over and beyond a virtuoso mastery of their instruments, the performers demonstrated an extraordinary spirituality, elegance and high intellectualism. This particular evening, it seemed, everyone experienced joy: those who came to listen, and the two who came to perform.⁶³

Pleshakov traveled to many of the smaller towns in Russia, playing piano concerts twice a day in factory towns. The concerts were well-received and much appreciated by the people, many having never been privileged enough to have heard such live concerts before. In remembering these concerts Pleshakov said, “the audience plied me with small gifts - such as a sketch done during the concert, an occasional piano score of an old Russian composer, or a hand-written letter of thanks for the music which affected them deeply. One 7-year-old boy wrote me a note saying he understood the exalted state of Beethoven's Opus 111, and that Beethoven wrote the music especially for people like himself.”⁶⁴

East Coast

Finding France to be overly expensive and their way of life changing, in part due to the formation of the European Union, Dr. Pleshakov and his wife decided to sell their home in France and return to the United States in 1999. They chose to live in Hudson, New York. They bought an abandoned art deco bank building in downtown Hudson,

⁶² E-mail to Author, June 21, 2018.

⁶³ T. Koudriavtzeva, review of Elena Winther and Vladimir Pleshakov's concert for two pianos at Glinka Hall in St. Petersburg, Russia, *Sankt-Peterburgskie Vedomosti*, October 22, 1993.

⁶⁴ E-mail to Author, June 21, 2018.

living upstairs and transforming the downstairs into a recital hall licensed for 300 occupants where they hosted numerous world premieres, jazz festivals, and the like. According to Dr. Pleshakov, they held concerts almost every week. In a *Times Union* review, Ron Emery describes that

Vladimir Pleshakov gave a whiz-bang piano recital Sunday on a 1780 Longman & Broderip piano, part of his collection of rare historic pianos. The Concert in the Pleshakov Music Center featured music written shortly before the piano was made and music written roughly at the time the piano was manufactured by hand. It takes a whole different technique to play because spacing is narrower than on a modern piano. Pleshakov opened with the seven-movement French Suite No. 5 in G Major. It took a little getting used to the softer-than-usual Longman and Broderip, but the 300-seat auditorium's acoustics compensated so the audience didn't have to strain to hear.⁶⁵

After settling in Hudson, Dr. Pleshakov developed prostate cancer, which was promptly and effectively treated with radiation therapy. Soon after, Pleshakov underwent hip replacement surgery. Unfortunately, not long after his hip replacement, Dr. Pleshakov began experiencing acid regurgitation. An endoscopy and biopsy revealed a virulent form of cancer that was beginning to grow quickly outward. After considering many different surgical options, Dr. Pleshakov and his doctor decided to pursue a radical esophagectomy. It was a long procedure followed by ten days in the recovery ward. Pleshakov recalls,

It was Christmas, and I was the only patient in a ward designed for many. After intensive care, I found myself with all kinds of tubes going in and out, which were removed only after weeks had passed. I was tube fed at first, then told to fend for myself.

The most interesting part of the story, however, had nothing to do with cancer or survival with my stomach being next to my heart. When I woke up from anesthesia, I was a composer. Apparently, my brain functions were sufficiently re-arranged for that. I yelled for paper and pencil and started composing. I had about ten attendants - doctors, nurses, specialists of all sorts - but they all seemed very

⁶⁵ Ron Emery, "Pleshakov recital on 1780 piano a rare treat," *Times Union*, April 22, 2002, accessed April 26, 2002
<http://www.timesunion.co.../substory.asp?storyKey=81447&BCCCode=REV&SubCategory=C>

supportive of my new activity. The results were the first works that are now on YouTube.

When I recovered enough to go home with all the tubes still there, my surgeon kept in close touch with me. When the tubes were removed, and all the many scars healed, he did a thorough check and told me that I would die of something else, and that as far as he was concerned, his job was finished. He told me he was retiring from surgery, and that I never would need to see any esophageal specialist again. It seems that he was right.⁶⁶

Dr. Pleshakov continued to compose and his work was quickly noticed by musicologist, William Carragan. Carragan was so impressed with the compositions he offered to help transcribe the manuscripts into Finale notation software. Additionally, Professor Carragan translated many of the works from Slavonic into English. According to Pleshakov,

Dan Foster noticed my music and began programming it in a church near Troy [New York], to a more or less restricted audience. I had a chance to attend rehearsals. This was a great opportunity to hear my music at all stages of preparation, from sight-reading to concert level. The choir had to learn Slavonic. These concerts attracted interest of the press and I began collecting a new folder of reviews.⁶⁷

Pleshakov continues,

The one thing I did not want to do is conduct my music. I just was not good enough. At one festival in Albany, NY, with several choirs participating in friendly rivalry, I was surprised by the juxtaposition of Rachmaninoff's setting of Psalm 1 ("Blessed is the man") and my own version. Rachmaninoff was sung first, immediately followed by my version. With two different choirs singing two settings of the same words, we had the chance to hear how my music measured up to a master. I was extremely nervous, but our smaller choir did as well as its much larger competitor.

I have to admit that I avoided listening to Rachmaninoff's "All-Night Vigil" while composing myself, so as not to get influenced by a master composer whom I respected enormously.⁶⁸

Pleshakov adds,

⁶⁶ E-mail to Author, June 21, 2018.

⁶⁷ E-mail to Author, June 21, 2018.

⁶⁸ E-mail to Author, June 21, 2018.

Dan Foster never had that problem even with my most complex and massive works. After a while, my ambition took over. If we could do well in small concerts and get great reviews, why not try for a big concert and see what happens.

We decided on Carnegie Hall. The lure of Stern Auditorium was there. That is where we went. The program was to be twelve of my choral works, interspersed with Beethoven's great visionary piano Sonata Op. 111, his very last one, (played by myself) and the Finale from Rachmaninoff's very last work, his Symphonic Dances, Op.45, in his own transcription for two pianos (played by my wife Elena Winther and myself). The Rachmaninoff composition uses the Great Vespers chant "Blessed art Thou, O Lord, teach me Thy statutes." Immediately following the two-piano work, my own setting of "Blessed art Thou, O Lord, teach me Thy statutes" was presented a cappella by the choir as a foil to Rachmaninoff. This was a daring and dangerous challenge, but it did not backfire. We used Carnegie's own two Steinway Concert grands, a New York Steinway D, and a Hamburg Steinway D.

My wife and I found that the acoustics of the hall and the stage were such that we hardly needed to rehearse, except to decide on the positioning of the pianos, and a minimum of moves. I played the Beethoven on the Hamburg Steinway, and the two of us had the NY Steinway moved in (without the lid to fit with the Hamburg with minimal delay in the proceedings). It was easy to play, and the two pianos were exceptionally well maintained, for which I have to thank the Steinway people who pitched in to accommodate our needs.

As a result, we played about 45 minutes of piano, and the choir sang some 45 minutes of my music. Carnegie's programs for the occasion, and their historic archives noted 12 world premieres for my compositions. The unscheduled choral encore, Psalm 150, was actually the 13th premiere, but remained unchronicled.⁶⁹

Pleshakov concludes that it was his credentials and track record as a pianist that opened the doors to Carnegie Hall. Dr. Pleshakov states that without this background,

The Carnegie administration would not have agreed to a concert of 45 minutes of a cappella singing. I was a new composer in their eyes, but they could accept me as an international pianist with a proven track record and about 200 major reviews. The management of Carnegie - the decision makers of who performs and what they perform - met twice with me and Elena to scrutinize our credentials and then agreed to a concert of 45 minutes of singing and 45 minutes of piano music artistically compatible with the sacred music. Without Carnegie, nothing much would have happened either with Charles Bruffy or Vladimir Morosan.⁷⁰

⁶⁹ E-mail to Author, June 21, 2018.

⁷⁰ E-mail to Author, January 26, 2019.

A review of the Carnegie Hall performance by John Paul Keeler exclaims that “There was a great silence during the Soviet years and finally in the 21st Century Pleshakov opens the flood gates once more of magnificent Sacred Works in the great Russian Tradition. These glorious compositions are a delightful surprise.”⁷¹ Three-time Grammy award-winning choral conductor Charles Bruffy heard about the Carnegie premieres and arranged for three concerts of Pleshakov's music. Vladimir Morosan of Musica Russica heard of Bruffy's interest and began to publish Pleshakov's scores.

In November of 2013, Dr. Pleshakov accepted a position as choir director at Holy Ascension Orthodox Church in Mount Pleasant, South Carolina. In an article written by Sully Witte, Father John Parker of Holy Ascension said, “It is a complete honor that someone of his talent would contact us.”⁷² Father Parker continues, “For us it is sort of a miracle. The orthodox world is very small place in a certain sense.”⁷³

Dr. Pleshakov worked at Holy Ascension, along with his wife participating, for just over three months. He composed one Feast-day work specifically for their choir, which they sang on several occasions.

Dr. Pleshakov and his wife reside in Mount Pleasant, South Carolina to this day. They continue to play concerts and give masterclasses. Dr. Pleshakov continues to compose. Musica Russica is his primary publisher with more of his compositions added to their listings every year.

⁷¹ John Paul Keeler, a review of the twelve Sacred works by Vladimir Pleshakov premiered at Carnegie Hall, New York City, *Hudson-Catskill Newspapers*, January 27-February 2, 2012.

⁷² Sully Witte, “A world of experience Famed pianist Pleshakov directing choir Holy at Ascension Orthodox Church,” *Moultrie News*, November 20, 2013, accessed August 16, 2018, https://www.moultrienews.com/archives/a-world-of-experience-famed-pianist-pleshakov-directing-choir-holy/article_0bac6696-2d8d-52c2-8d61-7be1d7e4f165.html

⁷³ Ibid.

Conductor Dan Foster's Experiences Working with Dr. Pleshakov

When asked to briefly tell of his memories regarding Dr. Pleshakov and preparing his choir for the Carnegie Hall debut in January of 2012, Dan Foster writes:

His story overlapped ours after his more recent epiphany as a composer. Vladimir started writing as he lay in hospital, recovering from surgery to remove an esophageal cancer. From that moment, his output has been incredible. Like the stories we read of Mozart, composing isn't really a process for him, he simply audiates complete works and notates them. His 'first drafts' are remarkably free of errors. It's extraordinary—and I personally know many great composers.

An example: we were preparing a local preview concert which also served as a lower- pressure run of the coming Carnegie program. I tried for some time to arrange the concert order:

- The opener must draw the audience into the world of the new composer without challenging them too hard. Check.
- Proceed through more challenging works. Check.
- The piece before intermission should be highly developed. It needs to challenge the audience and make them long for more. We didn't have the right piece for this critical purpose. We had already placed our concert closer and encore exactly where they needed to be.

I called my friend William Carragan, the great musicologist. (He had known Vladimir longer than I, and was engraving all Vladimir's works in Finale.) William agreed the concert was missing one big piece; he suggested we ask Vladimir to compose a Magnificat. I loved the idea. Mary's canticle is long, full of drama and wonder; many composers (most especially Bach) have done incredible things with this text. Just a few days later, Vladimir delivered us a gorgeous, dramatic, and highly developed Magnificat, which became one of our favorite pieces; we learned that Vladimir had notated it over the weekend, starting during his student's piano recital. There is but one mistake in his pen-written original: he wrote an eighth rest in one place he intended a quarter rest.

On rehearsals with Vladimir present: Russians compose low bass parts. For the first preview concert, we didn't have a local guy with a deep enough voice in general, nor one who could specifically sing B1—required at the end of Vladimir's Lord's Prayer. We hired our friend and colleague Raymond Bailey to come from New York. Vladimir was thrilled when he heard the new depth Ray's voice brought to the choir. On the break, he took Ray's folder and disappeared into the back of the dark nave at St. Patrick's. He emerged 14 minutes later, just as break was ending:

“Raymond, I wrote these new parts for you. Imagine you are in the cathedral: one thousand people praying; one man in the back is asking God for the impossible.”

Six years and hundreds of performances later, Raymond still regularly talks about this. There is a transcendent spirituality about Vladimir and his writing that one does not forget.

Vladimir also composed a tenor solo just for me (I gave it to a colleague for the Carnegie concert so I could focus on conducting the performance), and descants for my wife, Sabrina Elyse Manna. These are very dear to us. I still open the scores to look at the parts, audiate the beautiful music, and read the notes and quotes from Vladimir which I wrote in the margins.⁷⁴

⁷⁴ Dan Foster, e-mail message to author, October 27, 2018.

CHAPTER III

HISTORY OF RUSSIAN LITURGICAL SINGING

Overview

The Russian Orthodox Church began to evolve shortly after Prince Vladimir the Great (Vladimir of Kiev), who reigned from 980-1015, converted to Christianity in 988 and proclaimed it the official state religion. According to Johann von Gardner's book, *Russian Church Singing Vol. 1: Orthodox Worship and Hymnography*, the history of Russian liturgical singing may be divided into two major epochs. The First Epoch begins with the Christianization of Russia and ends between 1652-1654 when a major shift occurred in liturgical singing.⁷⁵ The Second Epoch lasts from the mid-seventeenth century to the present day. However, the aftermath of the Russian Revolutions of 1917 had a profound effect on liturgical singing as the Communist takeover found the Church and its liturgical arts subject to an intense repression.⁷⁶

The First Epoch

The First Epoch, as described by Gardner, is largely monophonic lasting from the early Christianization of Russia to the mid-seventeenth century.⁷⁷ He organizes this First Epoch into four periods: The Period of Origins, The Period of Kondakarian Singing, The Period Dominated by Znamenny Chant, and The Period of Early Russian Polyphony.⁷⁸

⁷⁵ Ibid.

⁷⁶ Morosan, *Choral Performance*, xviii.

⁷⁷ Johann von Gardner, *Russian Church Singing: History from the Origins to the Mid-Seventeenth Century*, Vol. II, trans. Vladimir Morosan (USA: St. Vladimir's Seminary Press, 2000), 3.

⁷⁸ Gardner, *Russian Singing* Vol. II, v-vi.

Gardner separates The Period of Origins into two parts. The First Part of the Period of Origins is from the formation of the Russian state to the Baptism of the Rus' (Eastern Slavs) in 988.⁷⁹ The Second Part of the Period of Origins extends from the Baptism of the Rus' to the first known written monument of liturgical singing, the *Ostromirov Gospel*, containing ekphonic neumes or signs, dating from 1056-1057.⁸⁰

The Second Period of the First Epoch extends approximately from the end of the eleventh century to the beginning of the fourteenth century when Russian liturgical singing began to take on more concrete forms.⁸¹ This period is dominated by the simultaneous existence of two distinct styles of singing: *stolp* or *znamenny chant*, and *kondakarian* chant.⁸²

Gardner states that stolp chant is “a relatively simple type of liturgical singing, notated by means of a staffless notation, whose development and evolution may be observed beginning with manuscripts dating from the beginning of the twelfth century to the present time.”⁸³ This style of chant remains fundamental to canonical singing to this day. The second type of chant, kondakarian chant, according to Gardner, is distinct from stolp notation using a more complex melodic structure and by contrast to stolp, appears to be a special, festive, and virtuosic style of chant used only for particular hymn categories.⁸⁴ During this period, an early form of conducting was used to guide the congregation when singing. This style of conducting was called “cheironomy,” and was a technique likely borrowed from the Greeks. According to Gardner, “Conducting by

⁷⁹ Gardner, *Russian Singing* Vol. II, 3.

⁸⁰ Ibid.

⁸¹ Gardner, *Russian Singing* Vol. II, 55.

⁸² Ibid.

⁸³ Ibid.

⁸⁴ Gardner, *Russian Singing* Vol. II, 104.

cheironomy apparently included not only hand motions, but also various combinations of finger motions.”⁸⁵

The third period of the First Epoch is known as the Period Dominated by Znamenny Chant. This period roughly lasts from the beginning of the fourteenth century to the very beginning of the sixteenth century.

The final period of the First Epoch is referred to as “the period of early Russian polyphony,” lasting from the beginning of the sixteenth century to the middle of the seventeenth century where “a type of polyphony developed notated in staffless notation and not related in any obvious way to Western-style choral polyphony.”⁸⁶

The Second Epoch

Gardner defines the Second Epoch in the history of Russian liturgical singing, as the “epoch of Western-style choral singing,” lasting from the mid-seventeenth century through the twentieth century.⁸⁷ He further breaks down the Second Epoch into four periods: the period of Polish-Ukrainian influence, the period of Italian influence, the period of German influence, and the period of the Moscow School.⁸⁸

In *Russian Church Singing* Vol. I, Gardner notes an “abrupt halt” in describing the end of the first epoch, explaining a shift in thinking and approach during the period of Polish-Ukrainian influence: “liturgical singing ceases to be considered as a form of worship itself and begins to be viewed as *music* introduced into church services.”⁸⁹ In

⁸⁵ Ibid., 120.

⁸⁶ Ibid., 251.

⁸⁷ Gardner, *Russian Singing*, Vol. I, 144.

⁸⁸ Gardner, *Russian Singing*, Vol. I, 145-146.

⁸⁹ Gardner, *Russian Singing*, Vol. I, 145.

Monuments of Russian Sacred Music: One Thousand Years of Russian Church Music

988-1988, Ser. 1, vol. 1., Morosan expands on Gardner's explanation:

Liturgical polyphony opened the possibility of deriving aesthetic pleasure purely from the musical sonority, and to some extent liberated chant from the strictly semantic domain of the liturgical text. The need to coordinate the polyphonic voices temporally enriched the rhythmic character of Russian music and transformed its expressive language.⁹⁰

In explaining the events that lead to such an “abrupt shift,” Morosan describes how Polish armies occupied Moscow during the Time of Troubles (1605-1613), and that Russians first heard and were heavily influenced by the Western-style part-singing and organ playing.⁹¹ As Morosan summarizes, “Znamennyi and demestvennyi monophony and indigenous Russian polyphony gave way to the ‘harmonious and graceful art’ of *musikiia*, part-singing modelled after Western European polyphony.”⁹²

By 1680 it became clear that this new approach to liturgical part-singing had quickly replaced the former, particularly in the southwestern region of Russia (known as the Ukraine).⁹³ The new style was termed *partesny* singing (from the Latin *partes*, meaning parts) and that singers began to read from part books instead of from a single multi-part score as had been common practice. Because of its proximity, and therefore its influence from the West, this region adopted Western European five-line staff notation and at first borrowed polyphonic hymns from the Roman Catholic repertoire.⁹⁴

The second period of the Second Epoch is known as the “the period of Italian influence,” described as “relatively brief, lasting from the middle of the eighteenth

⁹⁰ Vladimir Morosan, *The Monuments of Russian Sacred Music: One Thousand Years of Russian Church Music 988-1988*, ser. 1, Vol. 1 (Washington, D.C.: Musica Russica, 2006), xlvi.

⁹¹ Morosan, *Choral Performance*, 37.

⁹² Morosan, *Choral Performance*, 38.

⁹³ Morosan, *Choral Performance*, 38-39.

⁹⁴ Morosan, *Choral Performance*, 40.

through the first third of the nineteenth century.”⁹⁵ Elaborating on such influence, Morosan says that the “Italians brought to Russian church music the technical and expressive arsenal of Western European music, opening up liturgical music to both positive and negative phenomena, which by then had developed in the music of the Western Churches.”⁹⁶

Dmitri Bortniansky, according to Morosan, was the first Russian composer to “achieve major stature as a composer in the post-Westernization era.”⁹⁷ “His works, nevertheless, are not thoroughly Russian in conception: the Italian influence is strong,” writes N. Lindsay Norden in an article from *The Musical Quarterly* dated July 1919.⁹⁸

Bortniansky spent eleven years studying in Italy before returning to Russia in 1780. However, as Zebulon Highben points out in an article written for *The Choral Journal* in 2011, “The dominance of this piecemeal Italian concerted style was assured in 1816, when an imperial edict decreed that all music performed in Russian Orthodox churches must either be written or approved by the music director of the Imperial Court Chapel, Dmitri Bortniansky (1751-1825). The edict also forbade the publication of any sacred music without official approval.”⁹⁹ This gave Bortniansky unprecedented powers of censorship over all music written for church use, and as a result, introduced liturgical standards that would last almost the entire century.¹⁰⁰

⁹⁵ Gardner, *Russian Singing*, Vol. I, 145.

⁹⁶ Morosan, *One Thousand Years*, xlix.

⁹⁷ Morosan, *Choral Performance*, 69.

⁹⁸ N. Lindsay Norden, “A Brief Study of the Russian Liturgy and Its Music,” *The Musical Quarterly* 5, no. 3. (July 1919): 428, accessed January 27, 2019, <https://www.jstor.org/stable/738203>.

⁹⁹ Zebulon M. Highben, “Defining Russian Sacred Music: Tchaikovsky’s ‘Liturgy of St. John Chrysostom’ (Op. 41) and Its Historical Impact,” *The Choral Journal* 52, no. 4 (November 2011): 11, accessed August 3, 2018, <http://www.jstor.org/stable/23560599>.

¹⁰⁰ Morosan, *Choral Performance*, 70-71.

The third period in the Second Epoch is known as “the period of German influence.” Lasting from the second third until the end of the nineteenth century, Gardner describes the Romantic period’s influence imbuing a strong emotional element into Russian church singing. Coming under increasing regulation by the secular authorities in St. Petersburg, Gardner suggests this period may properly be called the “Petersburg period,” and explains that “this period also included the first scholarly investigations into the history, paleography, and semeiography of Russian liturgical singing. The results of these investigations were partially responsible for the fourth period of the second epoch.”¹⁰¹

Following Bortniansky’s death in 1825, Fyodor L’vov (1766-1836) assumed the directorship of the Imperial Court Chapel. Despite the excellence of the ensemble, he felt the singers, while very well-trained vocally in the Italian style, were lacking in a well-rounded education and that insufficient funds were responsible for their declining education. Furthermore, L’vov criticized the artfulness of the Italian concert style, advocating for a “return to the ostensible ‘pious simplicity’ of native Russian chant.”¹⁰² According to Morosan, “The burden of these formidable tasks fell largely upon Aleksei Fyodorovich L’vov (1798-1870), Fyodor’s son, who in 1837 became Director of the Imperial Court Chapel.”¹⁰³

Nicholas I wanted to establish uniform standards of church singing and therefore the “Tsar’s personal support increased still further the vast influence, in the form of censorship powers, that L’vov possessed as Director of the Chapel.”¹⁰⁴ As a result, the

¹⁰¹ Gardner, *Russian Singing, Vol. I*, 146.

¹⁰² Morosan, *Choral Performance*, 78.

¹⁰³ Morosan, *Choral Performance*, 78.

¹⁰⁴ Morosan, *Choral Performance*, 79.

only new compositions allowed into practice that had not already been approved by Bortniansky were those by L'vov himself. This tyranny of censorship discouraged many prominent Russian composers of the time from writing anything for the Orthodox Church.¹⁰⁵

The final period in the second epoch of Russian liturgical singing is “the period of the Moscow school.” According to Gardner, “This period is characterized by the search for new ways of liberating Russian liturgical singing from foreign influences and borrowings that strongly manifested themselves during the preceding three periods of the second epoch, particularly in the third period.”¹⁰⁶ Gardner’s final thoughts on the subject before his death in 1984 were:

By the Russian Revolution of 1917, the art and culture of Russian liturgical choral singing had reached its highest stage of development. The political events of 1917 and the years following, however, effectively interrupted all further development of this art, preventing the transference and nurture of the liturgical singing tradition. There are no reliable sources that can authoritatively provide information concerning the state of liturgical singing on the territory of the USSR after 1917.¹⁰⁷

In the journal article “Aesthetics and National Identity in Russian Sacred Choral Music: A Past in Tradition and Present in Ruins,” written in 2001, Professor Olga Dolskaya-Ackerly gives her post-Soviet perspective,

The dignity and lyricism that emanated from the *znamenny* chant, Russia's pillar of chants, inspired composers, conductors, and singers to infuse their singing with the spiritual countenance that was hailed worldwide by the early 1900s as a model for sacred expression. Since Lenin’s Revolution of 1917, Russia has been undergoing an almost complete destruction of its sacred expression and its national identity.¹⁰⁸

¹⁰⁵ Morosan, *Choral Performance*, 81.

¹⁰⁶ Gardner, *Russian Singing, Vol. I*, 146.

¹⁰⁷ Gardner, *Russian Singing, Vol. I*, 146.

¹⁰⁸ Olga Dolskaya-Ackerly, “Aesthetics and National Identity in Russian Sacred Choral Music: A Past in Tradition and Present in Ruins,” *The Choral Journal* 42, no. 5 (December 2001): 9, accessed August 3, 2018, <http://www.jstor.org/stable/23554005>.

The New Russian Choral School

Despite the excellence of the Imperial Court Chapel choir, very few choirs in Russia had the education or resources to sing such sophisticated music in four-part harmony, much less have the required voices to even cover those four parts. According to Morosan, there are several factors that contributed to the growth of the “new Russian choral school:”

The emancipation of the serfs in 1861 contributed greatly to the growth of choral singing in Russia. As idealists among the upper class turned their attention to educating the masses, they came to regard music as an important means of aesthetic education. Through church singing and the choral folk song, the two types of music closest to the populace, they felt they could help the Russian people establish an independent cultural identity.¹⁰⁹

Notable among the factors that contributed to such growth were the ending of the Imperial Chapel’s monopoly of new liturgical choral compositions and the establishment of the first independent professional choir in Russia in 1880, as well as the appointments of Nikolai Rimsky-Korsakov and Mily Balakirev to head the Imperial Chapel in 1883.¹¹⁰ Research was done into the history of Russian liturgical singing that resulted in the publication of Reverend Dmitri Razumovsky’s three-volume work, *Tserkovnoe penie v Rossii* [Church singing in Russia] between 1867-1869.¹¹¹

Before strong support began for the development of a national choral style, there existed two very separate streams of choral and vocal ensemble performance: a very conservative group who believed in the continuation and practice of liturgical chant and Russian folk songs that preserved the older Russian melodies, rhythms, and textures, and

¹⁰⁹ Morosan, *Choral Performance*, 85.

¹¹⁰ Morosan, *Choral Performance*, 86.

¹¹¹ Morosan, *Choral Performance*, 85.

the other more popular group who appreciated well-polished choral part-singing that mirrored the Western-European traditions.¹¹² Generally, church music remained segregated from the mainstream of Russian musical development. Few composers felt liberty to experiment with new sacred compositions until the Imperial Chapel's monopoly was broken in 1880, freeing the gates for new composition by Russian composers. Morosan describes in detail issues regarding the publication of Peter Tchaikovsky's *Liturgy of St. John Chrysostom*, opus 41:

A notorious legal battle between the Director of the Imperial Court Chapel, Bakhmetev, and Tchaikovsky's publisher, the firm of P. Jurgenson, ended the Chapel's monopoly over the publication of sacred choral literature. This proved to be a turning point not only for composers of liturgical music, but also for the music publishing industry. In ruling in Jurgenson's favor, the Russian Senate clarified the earlier decrees of 1816 and 1846 concerning the censorship process with regard to musical compositions written on liturgical texts....

The Russian Senate's decision cleared the way for publication of numerous sacred works that had not been published previously due to the whims of the Imperial Chapel's director.¹¹³

Another important factor in the development of the "new Russian school" was the formation of Aleksandr Andreevich Arkhangel'sky's professional choir in 1880. Beginning with only twenty male singers, Arkhangel'sky grew his choir to fifty singers, replacing all young male voices with women, saving him from the continued need to replace boys whose voices had changed. Morosan writes that "as an independent, noninstitutional choral ensemble, Arkhangel'sky's Choir achieved a remarkable continuity of tradition. Arkhangel'sky's uninterrupted forty-three-year-long (1880-1923) leadership of his choir was unique in the history of Russian choral performance."¹¹⁴ Given the income generated by the choir, many members were able to participate for ten

¹¹² Morosan, *Choral Performance*, 75.

¹¹³ Morosan, *Choral Performance*, 88-91.

¹¹⁴ Morosan, *Choral Performance*, 94.

or even twenty years, developing into experienced and mature musicians, allowing the choir to develop an unprecedented repertoire. Arkhangel'sky put forth a series of historical concerts helping further the movement towards raising the level of musical knowledge and sophistication of Russia's audiences.

Additional efforts by Mily Balakirev and Rimsky-Korsakov to relax censorship at the Imperial Chapel resulted in more published repertoire by significant composers, such as Tchaikovsky's *All-Night Vigil* (1882). Efforts by the two men to upgrade liturgical chant repertoire were made as they collaborated on *Penie pri Vsenoshchnom Bdenii Drevnikh Napevov* [The all-night vigil in ancient chants]. However, this effort to supersede the *Oblikhod* of L'vov and Bakhmetev ultimately failed.

Balakirev and Rimsky-Korsakov were ultimately more successful in shaping the Russian choral landscape by improving the “musical and pedagogical activity of the Imperial Chapel.”¹¹⁵ However, as Marina Rakhmanova points out in the introduction of *Monuments of Russian Sacred Music: Nikolai Rimsky-Korsakov The Complete Sacred Choral Works, Series III*,

The view is widely held that the composer's ten-year-long service at the Imperial Chapel was devoted primarily to practical and pedagogical matters, rather than to compositional activity. In reality however, Rimsky-Korsakov's legacy of sacred music is comparable in scope to that of his contemporary, Peter Ilyich Tchaikovsky.¹¹⁶

Arguably the most important factor in the development of the “new Russian school” was the rise in prominence and leadership of the Moscow Synodal choir and its

¹¹⁵ Morosan, *Choral Performance*, 97.

¹¹⁶ Marina Rakhmanova, “The Sacred Choral Works of Nikolai Rimsky-Korsakov,” *Monuments of Russian Sacred Music: Nikolai Rimsky-Korsakov The Complete Sacred Choral Works*, ed. by Vladimir Morosan, *Series III* (Madison, CT: Musica Russica, 1999), xxxi.

Synodal School of Church Singing. The school, which was established in 1830, underwent reform in 1886. The school began an eight-year “middle school” training program to include not only musicianship and vocal skills, but to encourage precentors and teachers of church singing.¹¹⁷ Morosan explains that “it was Tchaikovsky who in 1886 recommended that Vasily Sergeevich Orlov (1856-1907) be appointed chief precentor and conductor of the Synodal Choir, after which the Choir began its decisive rise to musical excellence.”¹¹⁸ Stepan Vasil’evich Smolensky (1848-1909) was appointed Director of the Synodal School. A liturgical musicologist and pedagogue, Smolensky was “deeply convinced of the historical and artistic value of the ancient Russian chants: just as the Mighty Five had used native folk melodies to create a national style of secular music, so he believed the chants could serve as a wellspring for a new style of native sacred music.”¹¹⁹

Smolensky felt that, in addition to intelligent approaches to music, choristers needed to approach their art and colleagues with pride, dignity, and respect. Additionally, to help raise the group’s level of musical sophistication, they were permitted to perform extra-liturgical concerts and to study Western choral classics.

Smolensky and his Synodal Choir, inspired by Arkhangel’sky’s historical concerts, undertook a concert series of similar intent.¹²⁰ Following the historical concert series, between 1897 and 1917 the Synodal Choir presented at least sixty-two concerts, premiering approximately one hundred new works.¹²¹ Reforming the entire style of

¹¹⁷ Morosan, *Choral Performance*, 100.

¹¹⁸ Morosan, *Choral Performance*, 101.

¹¹⁹ Morosan, *Choral Performance*, 102.

¹²⁰ Morosan, *Choral Performance*, 104.

¹²¹ Morosan, *Choral Performance*, 104.

Russian church music, according to Morosan, “must be credited to the tireless energy and far-sightedness of the Choir’s precentor, Vasily Orlov.”¹²² The Moscow Synodal Choir gave a concert following the dedication of the Russian embassy church in Vienna in 1899.

Performance Characteristics

It must be noted that many leading choirs in Russia, before the stylistic revolution of the 1880s and 1990s, had already developed their technical mastery.¹²³ This point is important given that such choirs were already prepared for the wealth of new repertoire that was to come. Morosan suggests that this already ripe field of excellent choirs encouraged composers to compose as they did.

Despite musical monuments reaching back as far as the tenth century regarding liturgical vocal music exist, they unfortunately do not discuss the manner in which the voice was used or the vocal training involved.¹²⁴ The first appearance of Russian vocal methods books appeared in the mid-nineteenth century. Mikhail Glinka’s book contained some Italian influences; however, it contained no fundamentals of voice training, operating from the point of view of already having excellently trained voices at your disposal.

¹²² Morosan, *Choral Performance*, 104.

¹²³ Morosan, *Choral Performance*, 129.

¹²⁴ Morosan, *Choral Performance*, 130-131.

CHAPTER IV

A BRIEF OVERVIEW OF THE DIVINE LITURGY

Overview

The Divine Liturgy is the Eucharistic service of the Byzantine Rite which is the Rite of The Great Church of Christ and was developed from the Antiochene Rite of Christian Liturgy. It is used in the Eastern Orthodox and Eastern Catholic Churches. The term is sometimes applied also to Roman Rite Eucharistic Liturgies, though the term Mass is more commonly used there. It has its roots in Jewish worship and the adaptation of Jewish worship by early Christians.

Those participating in the Divine Liturgy believe they are transcending time and in unity, worshipping in the Kingdom of God with all the celestial Angels and departed Saints. The Divine Liturgy is celebrated on Sundays and Feast days and is often preceded by the All-Night Vigil. There are three forms of the Divine Liturgy employed by the Orthodox Church: The Liturgy of St. John Chrysostom, the Liturgy of St. Basil the Great, and the Liturgy of the Presanctified Gifts.

The Liturgy of St. John Chrysostom, attributed to Saint John Chrysostom, Archbishop of Constantinople in the fifth century, is the most commonly used of the three. The Liturgy of St. Basil the Great is identical to the Liturgy of St. John Chrysostom except for having longer quiet prayers for the priests, requiring hymns (using the same texts) to be “sung to more elaborate and melismatic melodies in order to cover

the duration of the prayers.”¹²⁵ The Liturgy of St. Basil the Great is sung only ten times per year. The Liturgy of the Presanctified Gifts, sung only during the first six weeks of Great Lent and the first three days of Holy Week, according to Gardner, contains “no Eucharistic Canon or consecration of the Gifts, and consists essentially of Vespers closing with communion, for which the Holy Gifts had been consecrated during the last Liturgy of St. John or St. Basil.”¹²⁶

In his book, *Russian Church Singing: Orthodox Worship and Hymnography*, Vol. 1, Johann von Gardner explains, “The order of worship found today in monasteries, cathedrals, and parish churches alike was definitively established sometime in the fifteenth century. Prior to that, from the beginning of the Russian Church, the order of Constantinople had been employed.”¹²⁷

Similar to the Roman Catholic Church, the Byzantine/Russian Orthodox Liturgy employs texts that form the Ordinary, or texts that remain unchanged from week to week throughout the Liturgical year, and the Proper, texts that change depending on the special needs of a specific day. However, Paul Meyendorff notes in his essay “Russian Liturgical Worship” that “unlike the Eucharist in the West, however, the Byzantine Divine Liturgy contains very few elements from the ‘liturgy of time.’ Rather, its texts are nearly all invariable, and it is chiefly through the scriptural readings at the Liturgy that the faithful are exposed to the various cycles of the church year.”¹²⁸ Additionally, in

¹²⁵ Gardner, *Russian Singing Vol. I*, 91.

¹²⁶ Ibid., 94.

¹²⁷ Gardner, *Russian Singing Vol. I*, 70.

¹²⁸ Paul Meyendorff, “Russian Liturgical Worship,” *Monuments of Russian Sacred Music: Peter Tchaikovsky, The Complete Sacred Choral Works*, ed. By Vladimir Morosan, ser. 2 vol. 1-3 (Madison: Musica Russica, 1996), xxix.

contrast to the Roman Catholic Church, Johann von Gardner notes that the Orthodox Church, with the exception of sermons, is more or less entirely sung:

There is not a single service, either public or private, in the Orthodox Church that does not contain singing either in the form of simple recitation or of a more complex nature. Moreover, in principle it makes no difference whether the singing is performed by a single singer, antiphonally by two highly-trained choirs, or by the entire congregation. In contrast to the Roman Catholic Church, the Orthodox Church has in its practice no such thing as a “low Mass,” i.e. a service without singing. While there are parts of certain services, e.g. Compline or weekday Matins, that are not sung in the full sense of the word, they are still recited or “read” on a single note.¹²⁹

Gardner elaborates on the importance of singing in Russian Orthodox culture:

It becomes clear, then, that the liturgical singing of the Orthodox Church is one of the forms of worship itself. The Russians of past centuries referred to worship as “singing.” “To go to sing” meant the same as “to go to worship.” “It’s time for singing, it’s the hour for prayer! Lord Jesus Christ, our God, have mercy on us!” With these words the monk on wake-up duty would rouse the brethren to Nocturn and Matins. The Stoglav Council of the Russian Orthodox Church in 1551 decreed that “...[the faithful] should come to the holy churches with [their] wives and children, and with faith and love should stand at all divine singing.” In the Typikon, all public worship services are designated as “singing.”¹³⁰

The rites of the Russian Liturgy fall into two broad categories: The Divine Liturgy and the All-Night Vigil. The All-Night Vigil is made by combining the offices of Vespers and Matins. According to Gardner, “it is common practice to combine these two services on certain occasions into one liturgical unit known as the All-Night Vigil. The Vespers and Matins services are particularly rich in changing hymnographical material.”¹³¹ The Divine Liturgy by contrast, Gardner reveals, “contains little such didactic material, and then only in the first part, the ‘Liturgy of the Catechumens.’ The main part, the ‘Liturgy of the Faithful,’ is quite constant in its makeup and consists

¹²⁹ Ibid., 24.

¹³⁰ Ibid., 25.

¹³¹ Ibid., 30.

almost entirely of devotional hymns.”¹³² Morosan adds that “of the nine Offices in the liturgical day, only three are important musically: Vespers, Matins, and Divine Liturgy. During Great Lent and on the Feasts of the Nativity, Theophany, and Annunciation, the Office of Grand Compline also becomes musically important.”¹³³ The liturgical day consists of the following offices:

1. Vespers
2. Compline
3. Nocturn
4. Matins
5. First Hour
6. Third Hour
7. Sixth Hour
8. Divine Liturgy
9. Ninth Hour¹³⁴

According to Gardner, “It is often the practice of cathedrals and parish churches to omit Compline, Nocturn, and Ninth Hour; these services are celebrated only in monasteries.”¹³⁵

In his essay on the subject, Paul Meyendorff suggests that the All-Night Vigil can last up to eight hours and can seamlessly transition to conclusion in the Divine Liturgy.

Meyendorff states that

Despite its length and complexity, the Vigil service remains one of the most popular services for Russian Orthodox Christians. They are thoroughly familiar with it, and they pack the churches every Saturday evening and on the eve of every important feast. With its alternation of darkness and light, sober monastic chanting and exuberant and melodious singing, the Vigil draws the faithful into the realm of divine life, far removed from the struggles and monotony of their daily existence. Standing for long hours in pewless churches, Russian Christians draw on this liturgical tradition which has been, for many centuries, the deepest expression of their faith.¹³⁶

¹³² Ibid., 30.

¹³³ Morosan, *Choral Performance*, 211.

¹³⁴ Gardner, *Russian Singing* Vol I. 71.

¹³⁵ Ibid., 70-71.

¹³⁶ Paul Meyendorff, “Russian Liturgical Worship,” xxxvi.

Structure of the Liturgy

The Structure of the Divine Liturgy of St. John Chrysostom, similar to that of the Western practices, falls into two larger units: The Liturgy of the Word and the Liturgy of the Eucharist. The Liturgy of the Word contains Scripture readings, preaching, and intercession. The Liturgy of the Eucharist contains the eucharistic prayer, the fraction, and Communion. Before the Liturgy even begins, however, there are preparatory rites carried out by the clergy. These preparatory rites are done by the clergy alone, without the participation of the faithful. This process includes entering the church, reciting prayers, vesting, washing their hands, and preparing the vessels and the bread and wine needed for the Liturgy of the Eucharist.

The musical elements of the Divine Liturgy are listed below:

(“O” represents Ordinary, and “P” represents Proper)

- O. The First Antiphon: Psalm 103 *Blagoslovi...* [Bless the Lord, O my soul]
- O. The Second Antiphon: Psalm 146 *Khvali...* [Praise the Lord, O my soul]
- O. The Hymn: *Slava Ottsu...* [Glory to the Father... Only Begotten Son]
- O. The Third Antiphon: *Vo tsarstviyi...* [In Thy Kingdom] (St. Matthew)
- O. The (Little) Entrance Hymn: *Priidite...* [O come let us worship]
- P. Troparia and Kontakia of the Day
- O. The Trisagion Hymn: *Svyatyj Bo-zhe...* [Holy God!]
- P. The Prokeimenon of the Day
- O. The Cherubic Hymn: *Izhe heruvimi...* [Let us who mystically represent]
- O. The Litany of Supplication: *Ghospody, pomiluj* [Lord, have mercy]
- O. The Creed: *Veruyu vo yedinago Boga Ottsa* [I believe in one God...]
- O. The Eucharistic Canon:
 - (1) *Milost mira* [A mercy of peace]
 - (2) *Dostojno i pravedno yest* [It is fitting and right]
 - (3) *Svyat, Svyat, Svyat* [Holy, Holy, Holy]
 - (4) *Tebe poyem* [We hymn (praise) Thee]
- O. The Hymn to the Mother of God: *Dostojno yest...* [It is truly fitting]
- O. The Lord’s Prayer: *Otche nash...* [Our Father]
- P. The Communion Hymn; usually followed by a paraliturgical concerto
- O. Hymns of Thanksgiving:
 - (1) *Videhom svyet isuinniy* [We have seen the true Light]
 - (2) *Da ispolnyatsya usta nasha* [Let our mouths be filled]

O. The Many Years: *Mnogoletstvovañiye* [Many Years]

Note that the term “antiphon,” in the Divine Liturgy, refers to Psalms performed verse by verse during the Liturgy of the Catechumens. According to Gardner, the Prokeimena used during the Divine Liturgy are related to the main theme of the occasion being celebrated. As the Liturgy of the Word is completed, Meyendorff explains that

the celebrant begins silently to recite a prayer, while the choir intones the Cherubic Hymn.... The theme of the hymn is the preparation of the people for the Liturgy and for the reception of Communion.... The hymn is sung slowly and melismatically, as it has to last long enough for the clergy to complete the prayer and an incensation of the church, to go to the prothesis table, where they recite more prayers and incense the gifts, to complete the procession, to place the gifts on the altar table and recite additional formulae. Thus the rubric to sing the alleluia three times at the end of the hymn.... In contemporary practice, the hymn is interrupted in mid-sentence during the procession so that the clergy may intone a series of intercessions for the ecclesiastical and civil authorities, as well as for special needs, and finally for all the people.

Communion Hymns are typically composed to a verse from a Psalm. Gardner writes that “Inasmuch as the structure of the liturgy determines the use of various styles of performance, the musical element possesses no independent significance apart from the liturgy. The music does not exist side by side with the liturgical texts or side by side with liturgical actions. Rather, it exists within the liturgy, forming an integrated whole.”¹³⁷

¹³⁷ Gardner, *Russian Singing* Vol. I, 55.

CHAPTER V

STYLISTIC ELEMENTS OF *LITURGY OF ST. JOHN CHRYSOSTOM*

Overview

Vladimir Pleshakov's *Liturgy of St. John Chrysostom* is set for unaccompanied mixed voices, typically SATB with occasional divisi, solos, and solo ensembles. Dr.

Pleshakov has set the majority of the musical elements of the Divine Liturgy to his own music. The musical elements of the Divine Liturgy are listed below:

(“O” represents Ordinary, and “P” represents Proper)

- O. The First Antiphon: Psalm 103 *Blagoslovi...* [Bless the Lord, O my soul]
- O. The Second Antiphon: Psalm 146 *Khvali...* [Praise the Lord, O my soul]
- O. The Hymn: *Slava Ottsu...* [Glory to the Father... Only Begotten Son]
- O. The Third Antiphon: *Vo tsarstviyi...* [In Thy Kingdom] (St. Matthew)
- O. The (Little) Entrance Hymn: *Priidite...* [O come let us worship]
- P. Troparia and Kontakia of the Day
- O. The Trisagion Hymn: *Svyatyj Bo-zhe...* [Holy God!]
- P. The Prokeimenon of the Day
- O. The Cherubic Hymn: *Izhe heruvimi...* [Let us who mystically represent]
- O. The Litany of Supplication: *Ghospody, pomiluj* [Lord, have mercy]
- O. The Creed: *Veruyu vo yedinago Boga Ottsa* [I believe in one God...]
- O. The Eucharistic Cannon:
 - (1) *Milost mira* [A mercy of peace]
 - (2) *Dostojno i pravedno yest* [It is fitting and right]
 - (3) *Svyat, Svyat, Svyat* [Holy, Holy, Holy]
 - (4) *Tebe poyem* [We hymn (praise) Thee]
- O. The Hymn to the Mother of God: *Dostojno yest...* [It is truly fitting]
- O. The Lord's Prayer: *Otche nash...* [Our Father]
- P. The Communion Hymn; usually followed by a paraliturgical concerto
- O. Hymns of Thanksgiving:
 - (1) *Videhom svyet ísuinniy* [We have seen the true Light]
 - (2) *Da ispolnyatsya usta nasha* [Let our mouths be filled]
- O. The Many Years: *Mnogoletstvovañiye* [Many Years]

However, in keeping with tradition, he has omitted a few sections of the Liturgy, such as the Troparia and Kondakia of the day. These are sung in one of the many traditional eight tones and typically are not set to music by modern composers. Additionally, he has specifically chosen not to set the Creed to his own music. The following elements of the Divine Liturgy have been set to music by Dr. Pleshakov:

- I. The First Antiphon: Psalm 103 *Blagoslovi...* [Bless the Lord, O my soul]
- II. The Second Antiphon: Psalm 146 *Khvali...* [Praise the Lord, O my soul]
- III. The Hymn: *Slava Ottsu...* [Glory to the Father... Only Begotten Son]
- IV. The Third Antiphon: *Vo tsarstvïyi...* [In Thy Kingdom]
- V. The (Little) Entrance Hymn: *Priidite...* [O come let us worship]
- VI. The Trisagion Hymn: *Svyatyj Bo-zhe...* [Holy God!]
- VII. The Prokeimenon: Psalm 47 *Pojte Bogu...* [Sing praises to our God]
- VIII. The Cherubic Hymn: *Izhe heruvimi...* [Let us who mystically represent]
- IX. The Litany of Supplication: *Ghospody, pomiluj* [Lord, have mercy]
- X. The Eucharistic Cannon: *Milost mira...* [A mercy of peace]
- XI. The Hymn to the Mother of God: *Dostojno yest...* [It is truly fitting]
- XII. The Lord's Prayer: *Otche nash...* [Our Father]
- XIII. The Communion Hymn: Psalm 150 O Praise the Lord from the Heavens!

As the music is meant to clearly express the text during worship, Pleshakov's music follows such texts exactly, without instrumental interludes or textless singing on neutral or otherwise meaningless syllables. Given that Russian Orthodox music does not permit instruments, Pleshakov's *Liturgy* is entirely a cappella.

Language

Pleshakov's *Liturgy of St. John Chrysostom* is set to the standard texts of the Divine Liturgy of St. John Chrysostom in Church Slavonic. Church Slavonic is the conservative Slavic liturgical language used by the Orthodox Church in Bulgaria, Poland, the Czech Republic, and Russia, among others. Church Slavonic is written in traditional Cyrillic script; however, it is often transliterated into Roman type so that Western cultures can more easily read and pronounce it. The original transliteration of

Pleshakov's *Liturgy* was done by Professor William Carragan. However, Dr. Vladimir Morosan and Musica Russica have developed their own unique system of transliteration specifically for singing and to help singers more authentically reproduce the sounds of the Russian language. Musica Russica has already published Pleshakov's "Cherubic Hymn" from the *Liturgy* and "Blessed is the Man" from his *All-Night Vigil* using their transliteration system. Additionally, Professor Carragan translated many sections of Pleshakov's *Liturgy* into English for use in the United States where most Orthodox Churches sing in the vernacular. These versions in English are included in Appendix F and Appendix G.

Form

To ensure that the music expresses his interpretation of the text, Pleshakov's forms are not always divided into clear and definable sections. In discussing his compositional process, Pleshakov is acutely aware of this stating, "Nor do I compose to pre-conceived schematics. They stifle me.... My music is not consciously mapped out and calculated. In this sense, it 'writes itself.' My music is not contrived or forced into preconceived molds. However, I like to believe that the music presents itself in the only shape and form possible."¹³⁸

Generally, however, Pleshakov follows a pattern of beginning with a musical idea, moving away from that idea, and ultimately bringing the original idea back in one fashion or another. Occasionally, there is a semi-ritornello aspect, or other cyclical effect, throughout Pleshakov's compositions. His "Third Antiphon," though structurally in an A B A' B' B" C A" Coda form, may remind listeners of the familiar *ritornello* from

¹³⁸ E-mail to author, November 16, 2018.

early Baroque opera (Example 5.1) as this short phrase repeats itself many times. Below is the first statement of the phrase (mm. 10-13) with full choir, soon followed by a repeat of the phrase, simplified in SSA solo trio (mm. 18-21).

Example 5.1. Vladimir Pleshakov, “IV. The Third Antiphon,” *Liturgy*, mm. 6-23.

Additionally, one may find hints of a melody, harmonic motion, or other melodic/harmonic fragments and unifying motives from a previous section in a new and strikingly different section or even different movement. For instance, his Hymn “Glory to the Father... Only-Begotten Son” appears to a casual eye to be through-composed. However, at closer glance, one begins to see and hear the connective tissue between sections of music. On the other hand, Pleshakov’s “The Cherubic Hymn” has much more clearly defined sections, with the opening section “A” repeated twice before a very clear

departure to section “B.” As Dr. Pleshakov quips: “I have to confess that I compose without premeditation, the process is catalytic.”¹³⁹ Also of note, there exist unifying motive and motive fragments between movements, tying them together in a large-scale fashion. For example, take note of the short harmonic sequence in measures 1-3 and measures 6-8 of “The Second Antiphon” (Example 5.2).

II. The Second Antiphon: Praise the Lord, O my soul

Хвала Господу, о моя душа [Khvali dushé moyá Ghóspoda]

Vladimir Pleshakov (2008)

Soprano 1. solo

Soprano, Alto

Tenor, Bass

1. Khva - li du - she mo-ya Gos - - po - da, vos-khva - lyu

I. Praise the Lord, O my soul! I will praise the Lord as long as I live,

5

S1

Soprano 1. solo

Po - yu Bo - - - hu

Soprano 2. solo, Alto solo

S.A.

Gos - po - da v zhi-vo - tê mo - yem, po - yu Bo - - hu

T.B.

I will chant to my God

Example 5.2. Vladimir Pleshakov, “II. The Second Antiphon,” *Liturgy*, mm. 1-9.

These two sequences, in addition to featuring a Spanish-like idiom (melodically and harmonically), with numerous repetitions and fragments scattered throughout “The Second Antiphon,” show up again in “The Third Antiphon” (Example 5.3), with only one important alteration: arriving on a D minor triad instead of a D major triad.

¹³⁹ E-mail to Author, November 7, 2018.

24 Verse 3

S. A. Tutti

T. B.

Blessed are the meek

Bla - zhe-ni_ krot - tsy - i, ya-ko ti - yi na - slé - dyat zem - lyu.

Example 5.3. Vladimir Pleshakov, “IV. The Third Antiphon,” *Liturgy*, mm. 24-30.

The soprano melody in measures 2-3 and measures 7-8 in Example 5.2 of A, B-flat, A, G, F-sharp, is found again in “The Lord’s Prayer” transposed up a perfect fourth in measures 6-7 and measures 8-10 (Example 5.4).

6

S. A.

T. B.

ti - tsya im - ya tvo - ye, da_ prí - i - det tsar - stvi - e tvo - ye, da

hallowed be thy Name. Thy kingdom come.

a tempo $\text{♩} = 72$
mf

Example 5.4. Vladimir Pleshakov, “XII. The Lord’s Prayer,” *Liturgy*, mm. 6-10.

The form of each musical element from Pleshakov’s *Liturgy* is as follows:

I.	The First Antiphon	A A’B A”C D A””B’ Coda
II.	The Second Antiphon	A B A’B’A”B”A””
III.	The Hymn: Glory to the Father...	A B A’
IV.	The Third Antiphon	A B A’B’B”C A” Coda
V.	The (Little) Entrance Hymn	A B A
VI.	The Trisagion Hymn	Intro A A’ trans. B A’ A”
VII.	The Prokeimenon	A A’A”
VIII.	The Cherubic Hymn	A A A B C A’
IX.	The Litany of Supplication	Through-composed
X.	The Eucharistic Cannon	Through-composed (4 parts)
XI.	The Hymn to the Mother of God	A B C D A’
XII.	The Lord’s Prayer	Through-composed
XIII.	The Communion Hymn	A A A A’

With the exception of his “Prokeimenon,” Pleshakov has chosen to freely

compose his works. In describing his “Prokeimenon” and how it relates to and evolves

from the traditional oktoechos (8 tones),¹⁴⁰ Pleshakov clarifies that “My ‘paraphrase’ leaves the melodic-harmonic framework of the traditional ‘Prokeimenon’ largely intact and recognizable. Nevertheless, it is a concert version. In most of my works, there is no such overt relationship or parentage. But there always is some genetic link of which I am not always aware until much later, after the composition is done.”¹⁴¹ Pleshakov describes that typically “the reader of the Epistle intones on a single note with some slight inflection of rhythm and melodic outline. [However], in my version, the reader is replaced by the solo Tenor chanting (example 5.5).”¹⁴² Pleshakov notes that his “Prokeimenon” setting is strictly for the concert stage.

Vladimir Pleshakov (2009)
Edited by Andrew Pittman

Tenor solo $\text{♩} = 126$
8 Poj - te Bo - gu na - she - mu, poj - te, poj - te Tsa - re - - - vi
Sing praises to our God, sing praises, sing praises to our King, sing praises.

Ten. S. 8
na - she - mu poj - - - - te.

S.A. 13 **Choir** $\text{♩} = 144$
Poj - te Bo - gu na - she - mu, poj - - - te, poj - - te Tsa -
poj - te, poj - te

T.B.
Sing praises to our God, sing praises, poj - - te Tsa -
sing praises to our King, sing praises.

Example 5.5. Vladimir Pleshakov, “VI. The Prokeimenon,” *Liturgy*, mm. 1-18.

Texture

Dr. Pleshakov uses all three traditional textures: monophonic, polyphonic, and homophonic. His music is predominantly homophonic, necessarily so for the purpose of

¹⁴⁰ The Oktoechos is a liturgical book of hymns ordered in eight parts according to the eight tones or modes.

¹⁴¹ E-mail to author, July 15, 2017.

¹⁴² *Ibid.*

clearly expressing the text above all else. He uses monophony occasionally and simply hints at polyphony. Typically, his moments of polyphony are short-lived, featuring a solo voice above the rest in a canon like manner as shown in his “Cherubic Hymn,” measures 46-51 (Example 5.6). Additionally, Pleshakov occasionally displays aspects of Renaissance imitation, such as in the SSA solo trio in his “First Antiphon,” measure 5B in Example 5.7.

Fluid, transparent. Adagio.
Soprano 1 solo *Luminous.*

46

f

Al - ĩi - lú - i - ya, al - ĩi - lú - i -
Ал - ли - лу - и - я, ал - ли - лу - и -

Seamlessly.

f

Al - ĩi - lú - i - ya, al - ĩi - lú - i -
Ал - ли - лу - и - я, ал - ли - лу - и -

f

Al - ĩi - lú - i - ya, al - ĩi - lú - i -
Ал - ли - лу - и - я, ал - ли - лу - и -

f

Example 5.6. Vladimir Pleshakov, “VIII. The Cherubic Hymn,” *Liturgy*, mm. 46-51. Copyright © 2016, by Musica Russica, Inc. Copied with permission. All rights reserved.

Rhythm and Meter

Dr. Pleshakov’s rhythms are generally simple and straightforward, with only mild uses of syncopation. He mostly holds to simple symmetrical meters, although there does exist a few examples of 5/4 and 7/4 meter. Many of his compositions shift meter frequently. For example, his “Glory to the Father” changes meter nearly every measure throughout the entire movement (Example 5.8).

5B

S. 1, 2

Soli

A.

T.

Soli

B. 1, 2

si, Go-spo - di.

Example 5.7. Vladimir Pleshakov, "I. The First Antiphon," *Liturgy*, mm. 5B-6.

S1

6

S.A.

T.B.

pris - nô, i vo vè - ki vè - kov, a - min. E - di - no - rod - nyj

pris - nô, i vo vè - ki vè - kov, a - min. E - di - no - rod - nyj

Only-begotten Son and immortal Word of God,

Example 5.8. Vladimir Pleshakov, "III. Hymn: Glory to the Father," *Liturgy*, mm. 6-10.

The meters used in Pleshakov's *Liturgy of St. John Chrysostom* are as follows:

I.	The First Antiphon	3/4, 4/4, 5/4, 6/4 (one mm. of 7/4)
II.	The Second Antiphon	2/4, 3/4, 4/4, 5/4
III.	The Hymn: Glory to the Father...	2/4, 3/4, 4/4, 5/4, 6/4, 3/8
IV.	The Third Antiphon	2/4, 3/4, 4/4, 5/4, 6/4
V.	The (Little) Entrance Hymn	3/4, 4/4, 5/4
VI.	The Trisagion Hymn	4/4, 5/4 (one mm. of 3/4)
VII.	The Prokeimenon	2/4, 3/4, 4/4, 6/4
VIII.	The Cherubic Hymn	2/4, 3/4, 4/4, 6/4
IX.	The Litany of Supplication	2/4, 3/4, (one mm. of 9/4)
X.	The Eucharistic Cannon	2/4, 3/4, 4/4, 5/4, 6/4, 3/2
XI.	The Hymn to the Mother of God	4/4
XII.	The Lord's Prayer	2/4, 4/4, 5/4, 3/2
XIII.	The Communion Hymn	4/4, 6/4

In “Glory to the Father” (Example 5.9), Pleshakov uses a rhythmic motive of four eighth notes followed by a quarter note, which repeats at different pitch levels. The first statement is in measure 21 beginning on beat 4 in G major. The second statement is in measure 24 in C major. The third statement is in measure 33 beginning on beat 4 in A minor. The fourth statement is in measure 34 beginning on beat 4 returning to C major.

2 III. Glory to the Father... Only-Begotten Son

21 Soprano 1. solo
i pris - nô - de - vy

21 Soprano 2. solo, alto solo
öt Svya - ty - ya Bo - go - ro - di - tsy i pris - nô - de - vy
of the holy Theotokos and ever-Virgin Mary,

24 Tutti
Ma - ri - i, ne - pre - lozh - no vo - che - lo - vè - chi - vyj - sya: rasp -
Ma - ri - i, and without change of divinity became man,

27
nyj - sya zhe, Khri - ste Bo - - - zhe, smer - ti - yu
who was crucified, O Christ our God, trampling down death by death,

31
smer - ti - yu, e - din syj Svya - ty - ya Tro - i - tsy,
e - din syj Svya - ty - ya Tro - i - tsy,
one in the Holy Trinity.

Example 5.9. Vladimir Pleshakov, “III. Glory to the Father,” *Liturgy*, mm. 21-35.

Harmony

Harmonic color appears to be Pleshakov's primary compositional focus. Given Pleshakov's unusually well-rounded musical background, his compositions appear to show an eclectic style of composition featuring a unique blend of Russian, French, and English influences. His compositional style varies from one piece to another, in differing sections within a piece, and sometimes appears to change phrase by phrase. However, within these changes, there remain certain compositional threads linking together his colorful tapestry. Examples of his compositional signature include: non-fugal counterpoint, Russian mutability,¹⁴³ modality, half-diminished seventh chords, parallel sevenths, parallel sixths, augmented fifths, heavy use of the deceptive cadence moving to the lowered sixth scale degree, large shifts of key center (i.e., C major to E major), non-diatonic chordal movement while retaining functional harmony, certain voicing peculiarities, and use of SSA solo trios.

There is lush lyricism with constantly moving major and minor seventh chords and voices moving so elegantly in parallel 6ths. Additionally, he enjoys the voicing of bass and tenor only a third apart with the alto and soprano at an open fifth. Much of the harmony is standard and functional, but he enjoys the ancient sound and feel of modality, particularly the use of flat seven rising to the tonic, similar in nature to early plainchant, as well as minor v chords functioning as the dominant. Moreover, he makes tremendous use of major and minor seventh intervals between tenor and bass and between alto and

¹⁴³ Mutability is generally defined as a fluctuation between two or more diatonically related tonal centers, typically in folk and church music, as well as folk-inspired Russian classical music. This should not be confused with polytonality.

soprano. He employs the occasional lowered second scale degree (minor ninth) and augmented fifth suspensions to increase tension before resolution.

Though not as prevalent, Dr. Pleshakov (perhaps unknowingly) incorporates the Spanish idiom into his music much like Glinka, Rimsky-Korsakov, Bizet, Debussy, and Ravel before him. This can easily be heard in the first few phrases of his “The Second Antiphon” (Example 5.2).

As previously mentioned, Pleshakov has a fondness for mutability, or having two key centers exist somewhat simultaneously. In her dissertation entitled “The Problem of Tonal Disunity in Sergeï Rachmaninoff’s All-Night Vigil, op. 37,” Olga Ellen Bakulina states,

As part of the theory of tonality (at least after Yavorsky), theories of mutability focus on the idea of center and gravitational pull. In a very general sense, the difference between traditional Western tonality and mutability is simple: the former contains one center, or tonic, and the latter contains more—whether two or more than two is a separate question. . . . The result is most often described by Russian theorists as either a rivalry or a fusion of two tonics (which I call mutable centers) of equal or nearly equal status.¹⁴⁴

Dr. Pleshakov, agreeing with this observation regarding this aspect of his compositional style, states that “In my own music I often mix two tonalities; for instance, C major and A minor used simultaneously, and also juxtapositions of seemingly unrelated chords such as C major - E major- C major, or D minor - C-sharp minor - D minor.”¹⁴⁵

For instance, in his “The Entrance Hymn,” (Example 5.10) Pleshakov creates a sense of dual tonality, where both C major and A minor exist simultaneously. The

¹⁴⁴ Olga Ellen Bakulina, “The Problem of Tonal Disunity in Sergeï Rachmaninoff’s All-Night Vigil, op. 37” (PhD diss., Central University of New York, 2015), 45, accessed November 18, 2018, https://academicworks.cuny.edu/gc_etds/850.

¹⁴⁵ E-mail to author, October 8, 2018.

dominants for C major and A minor are used as well as the submediant in A minor (F major) as a momentary deceptive cadence.

Example 5.10. Vladimir Pleshakov, “V. The Entrance Hymn,” Liturgy, mm. 12-16.

Pleshakov uses a similar technique in his “The Hymn to the Mother of God,” pairing G major and C major in such a fashion as to make one momentarily unsure of which key center is tonic. In Example 5.11, measure 1 seemingly establishes C major as tonic. However, when arriving on G major in measure 2 (acting as the dominant of C major), G major momentarily sounds to be establishing itself as the new tonic through repetition until moving back to C major in measure 3. Again, however, when arriving at G major on the downbeat of measure 4, quickly we progress to a V6/5 of G chord (beat 4) moving to a G major triad. G major is fully established in measures 6-7.

XI. The Hymn to the Mother of God: It is Truly Fitting
 Достойно есть [Dostóyno yestʹ]

Example 5.11. Vladimir Pleshakov, “XI. The Hymn... Mother of God,” Liturgy, mm. 1-7

As stated previously, Dr. Pleshakov likes the juxtapositions of seemingly unrelated chords, such as C major and E major or A major and F major as in measures 11-14 in “Glory to the Father” (Example 5.12).

The image shows a musical score for three voices: Soprano I (S1), Soprano Alto (S.A.), and Tenor Bass (T.B.). The lyrics are in Russian: "Sy - ne, i Slo - ve Bo - zhiy, bez - smer - ten syj,". The score includes a "Tutti" marking and a key signature change to three flats (B-flat major). The music is in 4/4 time and spans measures 11-14.

Example 5.12. Vladimir Pleshakov, “III. “Glory to the Father,” *Liturgy*, mm. 11-14.

Beginning on beat 2 of measure 11: E dominant 7 (G-sharp enharmonically spelled as A-flat), C major, E major, C major (implied, no 3rd), E major, A minor (implied, no 3rd), A major, F major, A dominant 7th, D minor. Pleshakov does employ simple diatonic harmony on occasion, as in the opening solo trio in “Glory to the Father” (Example 5.13).

Finally, Pleshakov enjoys the use of the half-diminished seventh chord, again similar to Tchaikovsky in his *Liturgy*. In measures 24-27 of “The Hymn to the Mother of God,” Pleshakov alternates between B-flat major and E half-diminished 7th over a B-flat pedal (Example 5.14).

Melody

While harmonic color appears to be Dr. Pleshakov’s primary compositional focus, lyrical melodies moving smoothly by step stand out as his second most important compositional feature. For example, in his subtle and solemn “Cherubic Hymn,” the soprano line melody moves entirely by step throughout the long “A” and “A prime” sections. In Example 5.15 is page 5, measures 13-22, displaying the unbroken, stepwise lyrical melody of the soprano in his “The Cherubic Hymn.”

III. The Hymn: Glory to the Father... Only-Begotten Son

Слава Отцу... Единородный Сыне [Sláva Ottsù... Yedīnoródnīy Sīñe]

1

$\text{♩} = 100$
Soprano 1. solo
Vladimir Pleshakov (2008)

Soprano 1. solo
Soprano 2. solo, alto solo

Tenor, Bass

Sla - va Ot - tsu, i Sy - nu, i Svya - to - mu Du - khu, i ny - nē, i
I - I I - ii I IV - I I ii - I - ii $\frac{1}{2}$ - vi V7 - vi V7 I - ii I

Glory to the Father, and to the Son, and to the Holy Spirit, now and ever, and unto ages of ages. Amen.

6
S1
S.A.
T.B.

pris - nô, i vo vè - ki vè - kov, a - min. E - di - no - rod - nyj
IV - I I ii I - ii $\frac{1}{2}$ vi - V7 V7 - I V - IV7 - iii ii - V7 - vi V7

Only-begotten Son and immortal Word of God,

Example 5.13. Vladimir Pleshakov, “III. Glory to the Father,” *Liturgy*, mm. 1-10.

22
rall. $\text{♩} = 96$
a tempo
S.A.
T.B.

ya se - ra - fim, bez ist - le - ni - ya Bo - ga Slo - va rozhd - shu - yu, su - shchu - yu Bo - go -

who without defilement gave birth to God the Word, true Birth-giver of God,

Soli Tutti

Example 5.14. Vladimir Pleshakov, “XI. The Hymn... of God,” *Liturgy*, mm. 24-27.

In speaking of his “The Cherubic Hymn” (also known as the “Cherubicon”), arguably

Pleshakov’s most recognizable work, Pleshakov describes:

In my own experience, the opening verse of my Cherubicon started out as “pure” music without words, meant to be the slow movement of a string quartet. Then words appeared by themselves, and happened to be the words to the

13 *a tempo*
mp *più f*

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

mp *più f*

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

mp *più f*

И жи - во - тво - ря - щей Трой - це
и жи - во - тво - ря - щей Трой - це

13 *a tempo*
mp *più f*

17 *p*

tři - svĭã - tú - yu řesň rři - ře - vá - yu -
три - свя - ту - ю песнь при - пе - ва - ю -

p

tři - svĭã - tú - yu řesň rři - ře - vá - yu -
три - свя - ту - ю песнь при - пе - ва - ю -

p *mf*

tři - svĭã - tú - yu řesň rři - ře - vá - yu -
три - свя - ту - ю песнь при - пе - ва - ю -

p *mf*

tři - svĭã - tú - yu řesň rři - ře - vá - yu -
три - свя - ту - ю песнь при - пе - ва - ю -

17

Example 5.15. Vladimir Pleshakov, “VIII. The Cherubic Hymn,” *Liturgy*, mm. 13-22.
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Cherubic Hymn. This is the only piece of my sacred choral music that was not generated by a text.¹⁴⁶

Pleshakov's "The Cherubic Hymn" shares a lineage and connective tissue with the slow, smooth flowing lyricism of Tchaikovsky and Rachmaninoff's "Cherubic Hymn."

Finally, regarding melody, Pleshakov occasionally employs word-painting, as in his "The Lord's Prayer." In the last three measures (Example 5.16), the bass moves on a descending tetrachord from a B downward to an F-sharp, before finally resting on a low B1. This descending diatonic tetrachord is reminiscent of Baroque-era devices indicating death, such as the chromatic ground bass in the famous aria "Dido's Lament" from Purcell's *Dido and Aeneas*. Note the use of the Russian *Octavist* in Pleshakov's compositions. This descending tetrachord is employed in addition to some distinct harmony, including a dominant 7th chord with a D to C-sharp passing tone (creating a momentary augmented sound) to indicate an unsettled feeling on the phrase "ot lukavago" or "The Evil One."

The image shows a musical score for two vocal parts: Soprano Alto (S.A.) and Tenor Bass (T.B.). The score is in 6/4 time and D major. It begins at measure 29. The S.A. part has the lyrics "ba - vi nas" and "ôt lu - ka - - - - va - go." The T.B. part has the lyrics "but deliver us from the evil one." and "octavist!". Above the S.A. part, there are performance instructions: "rall. e dim. ♩ = 60" and "p". The score ends with a double bar line.

Example 5.16. Vladimir Pleshakov, "XII. The Lord's Prayer," Liturgy, mm. 29-32.

Range, Tessitura, and Voicing

Pleshakov's choral *Liturgy* is for a cappella SATB divisi, plus octavist and soloists. He uses soprano, alto, and tenor soloists as well as SSA and TBB solo trios.

¹⁴⁶ Ibid, August 9, 2017 (10:40 PM).

Pleshakov makes strong use of the SSA solo trio (similar to Tchaikovsky's *Liturgy*), where they are featured during most movements of his *Liturgy*. Examples of this can be seen above in Examples 5.1, 5.2, 5.7, 5.8, and 5.12.

Pleshakov's vocal ranges are relatively standard, however his soprano I and soprano soloists' tessituras are moderately high. Pleshakov employs the use of a bass octavist at the end of a few movements, and unofficially requests low octave doublings by the octavist at the end of most pieces.

Pleshakov uses standard four-part voicing. His divisi primarily fall within the lower voices on chords arriving at the end of phrases. At times he will separate the alto and soprano voices by more than an octave, cross voices with the altos and tenor, and allow the basses and tenors to be only a third apart while the altos and sopranos are at least a fifth apart.

Pleshakov's Published Works

At present, two of Dr. Pleshakov's manuscripts have been published with Musica Russica: "Cherubic Hymn" and "Blessed is the Man." Musica Russica is currently in possession of Pleshakov's remaining manuscripts. However, Dr. Pleshakov has plans to revise many of his pieces, reworking both harmony and counterpoint, before being published through Musica Russica.

Concluding Thoughts on Pleshakov's Sacred Choral Style

Vladimir Pleshakov's compositional style appears to be eclectic, revealing Russian, French, and English influences, and at times he moves freely between these styles within the same movement. As Dan Foster states, "They establish a tone-world all

their own and function perfectly within that world.”¹⁴⁷ Additionally, Pleshakov incorporates some Renaissance and Baroque stylistic characteristics, but primarily exudes late-Romantic and post-Romantic tendencies, often shifting schemas within the same movement. Moreover, Pleshakov’s compositions, like that of many Russian composers before the 1917 Revolutions, demonstrate a touch of non-Western practice by employing tonal or modal decentralization, known by Russian music theorists as *mutability*.

Professor William Carragan, a contributing editor of the Anton Bruckner Collected Edition in Vienna, suggests that “his style started with a combination of Arkhangel’sky and Rachmaninoff, but one morning he woke up and his style had suddenly changed to post-Chesnokov, quite a bit post indeed!”¹⁴⁸ According to Carragan, “These are ambitious, complex settings in which intricate counterpoint alternates with serene homophony.”¹⁴⁹ Carragan argues, “The fact that the voice of such a composer is among us today, a man who is a living link to the great tradition of Russian composers, is a miracle in itself.”¹⁵⁰ Carragan exclaims, “Working with him and his wife was one of the great experiences of my life.”¹⁵¹ A friend of Dr. Pleshakov, Professor Carragan has taken great efforts to transcribe the majority of Pleshakov’s manuscripts into Finale music notation software. Additionally, Professor Carragan transliterated much of Pleshakov’s choral music from Cyrillic script to Roman type and produced a few editions of Pleshakov’s liturgical music in English.

¹⁴⁷ Dan Foster, E-mail message to author, October 27, 2018.

¹⁴⁸ William Carragan, e-mail to author, October 16, 2018.

¹⁴⁹ William Carragan, interview by Anne Macpherson, January 7, 2012.

¹⁵⁰ Ibid.

¹⁵¹ William Carragan, e-mail to author, March 12, 2018.

In an interview with Joseph Dalton, founder and director of Aoede Consort, Dan Foster claims, "It's some of the greatest choral music we've ever sung. The music has an inevitable progression. Like Bach you can't change a thing. It doesn't try to be clever, yet it's profound and genius."¹⁵²

In describing his own compositional style, Dr. Pleshakov expresses,

My choral music is exactly what might have been produced had there been no World War I, no Russian Revolution, no disbanding of professional choirs in Russia. Choral music might have evolved along post-Rachmaninoff, post-Prokofiev, post-Kastalsky lines....

The settings are often responsorial and produce the effect of two choirs without ever becoming two choirs. There is a lot of word painting, scrupulous attention to prosody, and occasional allusions to wind and brass instruments in solo parts (flute, trumpet)....

The style is post-romantic, neo-classical, partly modal, never sentimental or theatrical. The music is sparse and parsimonious, with a great deal of discreet, non-fugal counterpoint, frequent groupings of 3+2 rhythms and their variants, completely guided by the text. There are a few seemingly novel harmonic progressions, but they are derived from modal thinking.¹⁵³

Initially, Pleshakov chose to set biblical texts, mostly Psalms at first, then he expanded into liturgical texts. Pleshakov has completed approximately sixty settings under four collections: All-Night Vigil, Divine Liturgy (including the Cherubic Hymn, likely his most recognized work), Communion Hymns (based on Psalms), and Feast Day works.

Many of his works have two versions: one for the concert hall and one for liturgical use by church choirs. Pleshakov notes, "All the works could be used in church settings, but adequate choirs are few in churches today. All of them can be performed in public concerts. Some have two versions: a fancy, concert version, and a shortened,

¹⁵² Joseph Dalton, "Aoede Consort to premiere compositions by pianist Vladimir Pleshakov," Times Union, June 17, 2010, accessed January 31, 2018, <http://www.timesunion.com/news/article/Aoede-Consort-to-premiere-compositions-by-pianist-561512.php>.

¹⁵³ Vladimir Pleshakov, e-mail to author, July 11, 2017.

pared-down version for use in churches.”¹⁵⁴ Pleshakov goes on to mention, “I toyed with the idea of using an orchestra with choir, generating a cantata, but found that the unity and the elusive characteristic of ‘inevitability’ were diluted and weakened by repetition and extension of what truly sufficed in unaccompanied voices.”¹⁵⁵ Dr. Pleshakov reiterates that

My own music in some ways reflects what would have been composed between 1918 and 1940 had there not been this interruption by the Bolsheviks or had there not been a Bolshevik Revolution. Please remember that I never lived in Russia and have never been involved in politics. My deep knowledge of Synodal Orthodox singing was acquired before my voice broke and I stopped singing in church.

The Russian emigre choirs I sang in were the bearers of the Synodal tradition in a very big way. They had all the scores that were ever published in Russia before the Revolution, and I was able to study and sing most of them in those formative years. Some of the scores I copied in my own hand. Later, I heard comparable choirs in France (rue Daru Church)¹⁵⁶ and Washington, DC, with the living link to the pre-revolutionary culture still there for all to hear.¹⁵⁷

Dr. Pleshakov adds, “When I began composing, I deliberately avoided listening to Gretchaninoff, Kastalsky, Rachmaninoff, Golovanov, and Sviridov, so as not to be entrapped by their styles.”¹⁵⁸

In relaying his experiences regarding the preparation of Dr. Pleshakov’s music for Carnegie Hall, conductor Dan Foster writes:

Rehearsals were more special when Vladimir was present. He showed incredible respect for our choral tone and musicianship, and the manner in which I taught and interpreted the works. He complimented us often and thanked us for bringing his work to life....

He gave us inspiration and guidance more than correction, for all great music speaks for itself; its interpretation is unclouded if one but listens past himself.... We used our practice time to internalize the meaning of the words as

¹⁵⁴ E-mail to author, July 11, 2017.

¹⁵⁵ Ibid.

¹⁵⁶ Alexander Nevsky Cathedral is a Russian Orthodox Cathedral located at 12 rue Daru in the 8th arrondissement of Paris.

¹⁵⁷ Vladimir Pleshakov, e-mail message to author, August 9, 2017 (6:08 PM).

¹⁵⁸ E-mail to author, February 8, 2018.

he has set them, and unify the many tempo changes. The two weekends we spent at Trinity Wall Street in preparation for the Carnegie Concert were magical.¹⁵⁹

¹⁵⁹ Dan Foster, e-mail message to author, October 27, 2018.

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APPENDIX A

SUMMARY ANALYSIS OF *LITURGY OF ST. JOHN CHRYSOSTOM*

I. The First Antiphon

- Voicing
 - SATB (div.)
 - SSA solo trio
 - TBB solo trio
- Form: A A' B A'' C D A''' B' Coda
- Tempo: quarter note = 100
- Time Signature: 3/4, 4/4, 5/4, 6/4 (one mm. of 7/4)
- Tonal Areas
 - D Aeolian/minor/major
 - F major/Lydian
 - G minor
 - C Mixolydian
 - B-flat major
- Sectional Analysis
 - A (mm. 1-6)
 - First statement of “A” utilizing SSA solo trio beginning in D minor
 - Duality of D minor and F major
 - Mm. 1 on the & of beat 2: Dominant of D minor lacks a third giving it an antiquated feel
 - Mm. 4 beat 2: second phrase beginning on beat 2 hints at asymmetrical meter
 - Mm. 6: final chord tonicizing G minor
 - Soprano melody moves entirely by step-wise motion with only one exception
 - Polyphony
 - Mm. 5B: polyphonic movement between the two soprano and alto soloists
 - Unifying motive
 - Mm. 3: soprano line motive of A, G, A B-flat, A, G, F in long, short-short, long, short-short, long rhythmic pattern
 - A' (mm. 7-9)
 - “A” fragment stated utilizing TBB solo trio beginning in G minor
 - Fragment is slightly altered version of first three measures of “A” transposed down a P5

- Melody in the tenor
- Ending on G minor triad
- Unifying motive
 - Mm. 9: tenor line same motive as soprano from mm. 3 transposed down a P5 with one alteration
- B (mm. 10-13)
 - Full choir enters on C dominant 7th chord
 - Mm. 13: soprano line nearly identical to alto line from mm. 3
 - Unifying motive
 - Mm. 13: soprano line motive nearly identical to soprano line from mm. 3 transposed down a M3 beginning on F with one alteration
 - Choir ends on a D minor triad
- A'' (mm. 14-19)
 - A'' beginning with SSA solo trio on D minor triad
 - A'' is near identical to original statement of A with only small alternation and addition of soprano descant beginning one beat after SSA solo trio
 - Polyphony
 - Mm. 18: polyphonic movement between the soprano descant, two soprano and alto soloists
 - Unifying motive
 - Mm. 16: soprano line motive identical to mm. 3
 - SSA solo trio and soprano descant end section on G minor triad
- C (mm. 20-28)
 - Full choir re-enters on an A diminished triad in first inversion moving immediately to a G minor triad in first inversion
 - Unifying motive
 - Mm. 27: soprano line motive similar to mm. 3, again transposed down a M3 beginning on F with a few alterations
 - Full choir ends on an A major triad
- D (mm. 29-35)
 - Full choir continues starting on F major triad
 - Mm. 32: movement from A major to F major
 - Mm. 32: one random measure of 7/4 within measures of 6/4
 - Mm. 35: A dominant 7th chord re-established D minor
- A''' (mm. 36-42)
 - Full original statement of A section with full SATB choir and soprano descant above beginning one beat after choir
 - Polyphony
 - Mm. 40-41: polyphonic movement between the soprano descant, soprano/alto, and bass lines
 - Unifying motive
 - Mm. 38: soprano and alto exact repeat of mm. 3
 - Full choir and descant end of G minor triad

- B' (mm. 43-47)
 - Full choir continues of C dominant 7th chord
 - B' contains only minor alterations to original statement of B
 - Unifying motive
 - Mm. 46: soprano line motive beginning of F with one alteration
 - Full choir ending on F major triad
- Coda (mm. 47-53)
 - SSA solo trio enter in A chord without a 3rd
 - First three measure of coda has vague connective tissue to section A
 - Mm. 50: SSA solo trio ends on C major triad
 - Mm. 50 beat 2: Full choir begins on F major triad
 - Mm. 51 beat 2: TBB solo trio re-enters on F major triad
 - Mm. 51-52: TBB solo trio again full SATB choir gives feeling of two choir or other antiphonal singing
 - Mm. 53: Full choir and TBB solo trio end on D minor triad
 - Mm. 53: Bass II in TBB solo trio ends on low D2 with more than an octave separating the Bass II and Bass I on final chord

II. The Second Antiphon

- Voicing
 - SATB (div.)
 - Soprano solo
- Form: A B A' B' A'' B'' A'''
- Tempo: quarter note = 96
- Time Signature: 2/4, 3/4, 4/4, 5/4 (frequently alternating)
- Tonal Areas
 - D major/minor/mixolydian
 - G Dorian
 - B-flat Lydian
 - F major
 - C major
 - E-flat major
- Sectional Analysis
 - A (mm. 1-14)
 - Unifying Motive I
 - Mm. 1-4: First statement of phrase-group
 - Pick-up to mm. 2 through mm. 3 beat 3: primary motive I revealed as short, short, long - short, short, long – short, short, long (descending) with final melodic three-note descent of whole-step, half-step (F-sharp, G, A (A, A) G, A, B-flat, A, G, F-sharp)
 - Mm. 3 beat 2 of alto line: unique feature of motive I is the F-natural in what feels like D major creating a strongly different color as well as creating a momentarily

- augmented triad before resolving to the fifth of the dominant 7th chord
- Mm. 4 beat 4 to mm. 7 beat 1: motive I variation beginning up a half-step on G
 - Mm. 7 beat 4 to mm. 9 beat 1: motive I fragment beginning on G, nearly identical to mm. 2 beat 4 through mm. 3 beat 3 giving a sense of closure to the phrase-group
 - Mm. 9 beat 3 to mm. 12 beat 1: Motive I variation (SSA solo trio) nearly identically in the second soprano and alto lines from the first statement of the motive with addition of descant-like soprano voice above to fill out the male harmonies from before
- B (mm. 14-22)
 - Unifying Motive II
 - Mm. 14 beat 4 through mm. 16 beat 1: first statement of primary motive II
 - First statement of primary motive II: F, D, D, C, B-flat, C, D
 - Strongest distinctive feature of primary motive II: D, C, B-flat, C, D
 - Mm. 17-18: motive II fragment
 - A' (mm. 22-29)
 - Unifying Motive I
 - Mm. 23 beat 2 through mm. 24 beat 1: motive I fragment same key as original
 - Mm. 24 beat 2 through mm. 26 beat 1: motive I fragment similar to mm. 9-12 utilizing solo trio
 - Mm. 27 beat 4 through mm. 29 beat one soprano line: motive fragment I similar to mm. 4-7 adding upper neighbor tone
 - B' (mm. 29-37)
 - Unifying Motive II
 - Pick-up to mm. 30 through mm. 31 beat 1 soprano line: motive II with slight alteration
 - Mm. 31 beat 1 to mm. 32 beat 3 soprano line: motive II with alterations
 - Pick-up to mm. 35 through beat 3 soprano line: motive II with slight alteration
 - Mm. 36-37 soprano line: motive II with slight alternation
 - Unique Chord Substitution
 - Mm. 31 though downbeat of mm. 32: B-flat major triad moves to A dominant 7th chord, returning to B-flat major. Given that we are momentarily in B-flat major, the soprano line of D, E-natural, D suggests a very Lydian feel moving to an E-natural upper neighbor. The A dominant 7th chord could simply be a chord substitution for an A fully-

diminished 7th chord acting as a vii7 or A dominant 7 could indicated a possible return back to D major/minor and therefore the move back to B-flat is a deceptive cadence of sorts

- Mm. 36: B-flat major, A dominant 7, B-flat major sequence repeated in shorter rhythmic values
- Word Painting
 - Mm. 33 beats 1-3 in alto line: the flowing motion is a striking departure, particularly when the alto reaches A-natural momentarily creating an A major 7th chord. This major 7th moment stands out given the pervasive use of dominant 7th and half-diminished 7th chords. This melisma happens on the word “pomoshch-nik” meaning “helper” in the phrase “Blessed is the man whose helper is the God of Jacob”
- A” (mm. 37-51)
 - Unifying Motive I
 - Mm. 38 beat 2 through mm. 39 beat 1 soprano and alto lines: motive I fragment
 - Mm. 41 beat 4 through downbeat of mm. 42 soprano and alto line: motive I fragment transposed down a P4
 - Pick-up to mm. 43 through mm. 51: restatement of full “A” section (mm. 1-12) with slight variations in rhythm and harmonic content
- B” (mm. 51-62)
 - Unifying Motive II
 - Mm. 52-55 soprano line: full statement of motive II
 - Unique Chord Substitution
 - Mm. 54-55: similar statement of previous progression with slight alteration of B-flat major (PT), A 8-7/6-5, B-flat major
 - Mm. 57: similar statement of previous progression B-flat major, A dominant 7th chord, B-flat major with divisi in bass section
- A''' (mm. 62-73)
 - Unifying Motive I
 - Mm. 63-63: statement of motive I fragment
 - Pick-up to mm. 69 through mm. 70: motive I fragment
 - Mm. 71 soprano and alto line: motive I fragment

III. The Hymn: Glory to the Father... Only-Begotten Son

- Voicing
 - SATB
 - Soprano solo
 - SSA solo trio
- Form: A B A'

- Tempo: quarter note = 100
- Time Signature: 2/4, 3/4, 3/8, 4/4, 5/4, 6/4 (mixed meter continuously alternating)
- Tonal Areas
 - C major
 - A major/minor
 - D minor
 - G major
- Sectional Analysis
 - A (mm. 1-20)
 - Form: a (mm. 1-8) transition (mm. 9-12) b (mm. 13-20)
 - a (mm. 1-8)
 - Mm. 1: SSA solo trio begin with a C major triad
 - Mm. 2-4: measures of 3/4, 3/8, 2/4, respectively, give a moment of asymmetry to the meter
 - Mm. 6-8: the same pattern of asymmetry appears again
 - Standard, functional chord progression tonicizing C major
 - Mm. 8: section ends on C major triad
 - Transition (mm. 9-12)
 - Mm. 9: SSA solo trio continues beginning with a G major triad giving the impression of a “b” section in the dominant
 - Mm. 12: chords of E major, C major (with 3rd), E major, and A minor (without 3rd) act as a transition to section “b”
 - b (mm. 13-20)
 - Mm. 13: the full choir enters on an A major triad, moving sharply to a F major triad and back to an A dominant 7th chord in measure 14 before functionally resolving to D minor
 - Mm. 16-20: dual tonality moving between C major and A minor by using their respective dominants
 - Mm. 20 beat 1: deceptive cadence before finally coming to rest on an A minor triad on beat 4
 - B (mm. 21-39)
 - Form: a (mm. 21-24) b (mm. 25-29) a' (mm. 30-34) transition (mm. 35-39)
 - Unifying motive
 - Mm. 21 beats 4-6: the first statement of a repeating motive appears in G major with moving inner voices I-6/4-I, V7 (added 9th with no 3rd), I
 - Mm. 24 beats 4-6: the second statement of the motive appears in C major I-6/4-I, V7 (added 9th with no 3rd), I
 - Mm. 33 beats 4-6: the third statement of the motive appears in A minor i-6/4-i, V (added flat 9 with no 3rd), i
 - Mm. 34 beats 4-6: the fourth statement of the motive appears in C major I-6/4-I, V7 (added 9th with no 3rd), I

- Mm. 32 beats 1-3: an alternative statement of the motive than appears in a similar character in G major IV, I6, ii7, I
- Large scale unifying melody
 - Mm. 26 beats 1-5 in the soprano line: melodically and rhythmically the same as mm. 6 beats 1-4 and mm. 7 beat 1 from the soprano line of his “Cherubic Hymn” transposed down a whole step
 - Regarding the melodies listed above: there follows a similar pattern of harmony between the soprano and tenor in 3rds during the “Cherubic Hymn” and the soprano and alto in 6ths during the “Glory to the Father... Only-Begotten Son,” however the alto in “Glory to the Father...” adds one “blue-note” of color more in keeping with the specific extended tonalities of the piece
- A' (mm. 40-49)
 - Form: transition (mm. 40-43) a' (mm. 44-49)
 - Secondary unifying motive
 - Mm. 40-41: SSA solo trio statement virtually identical to mm. 9-10 and similar in character and contour to mm. 23
 - Mm. 44-47: full choir statement of original “a” from mm. 1-4 with augmented rhythmic values and thicker texture
 - Mm. 48: full choir statement similar to “transition” from mm. 12 of G major, C major (with 3rd), E major, E dominant 7th, A minor (with 3rd)
 - Mm. 49: standard plagal or “Amen” cadence in A minor

IV. The Third Antiphon

- Voicing
 - SATB
 - SSA solo trio
 - ATB solo trio
 - Soprano solo
- Form: A B A' B' B" C A" Coda (elements of ritornello form exist in “B” sections)
- Tempo: quarter note = 100
- Time Signature: 2/4, 4/4, 5/4, 6/4 (two measures of 3/4)
- Tonal Areas
 - C major
 - D major/minor
 - A minor
 - E minor
 - F major
 - B minor
- Sectional Analysis
 - A (mm. 1-9)
 - Mm. 1: full choir enters on C major triad
 - Mm. 1: soprano melody beginning on E moves mostly by step

- Section “A” acts like an introduction before section “B” (a ritornello-like section that dominates the piece) however, as the material subtly returns twice, this proves to be more than an introduction
- Mm. 2 & 4 are identical, both melodically and harmonically, with only minor changes in rhythm to accommodate the text
- Large Scale Unifying Motive
 - Mm. 8-9 motive: V7 (phrygian-like motion in bass delaying the resolution)-i, also occurring in the “b” section of the large scale “B” sections in this piece (“Third Antiphon”), additionally found in Pleshakov’s “Prokeimenon” mm. 21-22, 43-44, and 52-53
- B (mm. 10-23)
 - Form: a (mm. 10-13) b (mm. 13-17) a’ (mm. 18-21) trans. (mm. 22-23)
 - Ritornello
 - “a” and “a prime” is essentially a three-measure ritornello
 - The ritornello is stated in full SATB choir and often in SSA solo trio as an antiphonal “echo”
 - The ritornello begins and ends on an A minor triad
 - The ritornello chord progression in A minor: i, vii⁴/₃ fully-diminished, i, V7, VI, V7, i, iv⁹, V, III (aug. 5th), i⁶ (over D substituting for iv), V7, i
 - The ritornello is stated six times
 - The ritornello is stated in full SATB choir and then echoed by the SSA solo trio except for the last statement when the SSA solo trio is echoed by the full choir
 - Unifying Motive
 - Mm. 8-9 motive of V7 (phrygian-like motion in bass delaying the resolution)-i in the “A” section occurs in mm. 16-17, 39, and 62-63
 - Mm. 18-21: SSA solo trio statement of ritornello similar in character to Pleshakov’s “First Antiphon” mm. 1-6 (SSA solo trio) and mm. 7-9 (TBB solo trio)
- A’ (mm. 24-30)
 - A’ is stated down a P4 in F major from statement “A” in C major with alterations
 - Large Scale Unifying Motive
 - Mm. 29-30: motive I fragment from “Second Antiphon” with one alteration
- B’ (mm. 31-49)
 - Form: a (mm. 31-36) b (mm. 36-39) a’ (mm. 40-43) trans.’ (mm. 44-48)
 - Mm. 35: this measure of 4/4 is found stated before exactly in mm. 12 beats 3-6 slightly altering the order of chord progressions in the large scale “B” small “a”

- Mm. 44-48: while this presentation of “B prime” is mostly the same as “B” the transition section is quite different from the original
- B” (mm. 49-63)
 - Form: a’ (mm. 49-52) trans. (mm. 53-54) a (mm. 55-58) b (mm. 59-63)
 - This “B double-prime” is basically the same as the original statement of “B” however its order has been reversed beginning with the SSA solo trio echo followed with the transition moving to small scale “a” then “b”
- C (mm. 64-86)
 - Form: a (mm. 64-73) b (mm. 74-83) trans. (mm. 84-86)
 - Mm. 64: striking departure from previous material largely in A minor to E minor in full SATB
 - Mm. 74: STB solo trio enters on C major triad with full choir re-entering seamlessly in mm. 77 beat 4 on E dominant 7th chord
 - Transition ends on A minor triad as if to return to a ritornello
- A” (mm. 87-93)
 - Mm. 87: full SATB choir enters on C major triad as in original “A”
 - Mm. 92: soprano soloist enters for 2 measures above full choir
- Coda (mm. 94-100)
 - After soprano solo ends choir continues on a florid and elaborate coda ending on a C major triad, the same key in which the piece began

V. The Entrance Hymn

- Voicing: SATB
- Form: A B A
- Tempo: quarter note = 80
- Time Signature: 3/4, 4/4, 5/4 (alternating and unlabeled)
- Tonal Areas
 - C major
 - A Aeolian/(harmonic) minor
 - G major
 - D minor
 - F major
 - B-flat major
- Sectional Analysis
 - A (mm. 1-4)
 - Dual tonal centers of C major and A Aeolian/harmonic minor
 - Use of G dominant 7th chord as a dominant chord to tonicize A Aeolian giving the music a modal feel.
 - B (mm. 6-12)
 - Dual tonal centers of C major and A Aeolian again, but shifting to B-flat major and D minor momentarily
 - Mm. 6: use of parallel fourths between soprano and alto

- Mm. 6: repeated Major 7th intervals between bass and tenor
- Mm. 8: after strongly tonicizing C major, the introducing of a B-flat major chord is striking
- A (mm. 13-16)
 - Except for rhythmic differences due to text, the return to the A sections is virtually the same

VI. The Trisagion Hymn

- Voicing
 - SATB
 - SSA solo trio
 - SS solo descants
- Form: Intro A A' trans. B A'A"
- Tempo: Unmarked
- Time Signature: 4/4, 5/4 (two measures of 3/4)
- Tonal Areas
 - B-flat major
 - G minor/Aeolian
 - E-flat major
 - A-flat major
 - D Dorian
- Sectional Analysis
 - Introduction (mm. 2)
 - Introduction is simply an "Amen" plagal cadence in B-flat major: IV-I
 - A (mm. 3-12)
 - Form: a (mm. 3-7) b (mm. 8-12)
 - Full choir enters on B-flat major in mm. 3 and ends on a G minor triad in measure 7
 - Dual tonality of B-flat major and G minor
 - Mm. 8: SSA solo trio enters on a G minor triad
 - Melody
 - Soprano I melody beginning on a D in mm. 8 follows the same melodic contour from mm. 3 beginning a M3 higher
 - Soprano II line beginning on a B-flat in mm. 8 is virtually identical to soprano melody beginning in mm. 3
 - Soprano melody beginning on a B-flat in mm. 3 moves mostly by step
 - Mm. 12: SSA solo trio ends on a unison G (minor implied)
 - A' (mm. 13-17)
 - Form: a (13-17) only
 - Full choir enters on B-flat major triad as in mm. 3
 - Melody
 - Melody in soprano identical to melody beginning in mm. 3
 - Harmonic and rhythmic content similar to first statement of "a" with only minor variations

- Mm. 14: parallel 4ths between tenors and basses
- Mm. 17: full choir ends on a G minor triad
- B (mm. 18-23)
 - Mm. 18: full choir continues on a G minor triad
 - Mm. 23: section ends with a deceptive cadence moving to an E-flat major triad
- Transition (mm. 24-27)
 - Section sees short movement to A-flat major, then using said A-flat as the 7th in a B-flat dominant 7th chord momentarily tonicizing E-flat major before moving to A minor, C major, F-major, G-minor, then C major before arriving at D (color is ambiguous)
 - Full choir arriving at D (with 5th and no third) implies dominance of G minor
- A' (mm. 28-30)
 - Form: mm. 28-30 identical to mm. 15-17 in "A prime"
 - Full choir enters on a G minor triad
 - Choir ends on a G minor triad
- A" (mm. 31-35)
 - Form: mm. 31-35 identical to mm. 13-17 for regular SATB choir with addition of a complex and ornamented descant for two soprano soloists

VII. The Prokeimenon, Tone 3

- Voicing
 - SATB (div.)
 - Tenor solo
 - SSA solo trio
- Form: A A'A"
- Tempo: quarter note = 126, quarter note = 144
- Time Signature: 2/4, 3/4, 4/4, 6/4 (all unmarked)
- Sectional Analysis
 - A (mm. 1-22)
 - Form: a (mm. 1-12) b (mm. 13-17) c (mm. 18-22)
 - a (mm. 1-12)
 - Tenor solo in D Aeolian
 - Solo following basic contour of Tone 3 Kievan Chant, however it is altered by mode and therefore a paraphrase
 - b (mm. 13-17)
 - Full choir enters in G major
 - Soprano melody and full choir more closely follow the Tone 3 Kievan Chant and standard harmonizations
 - Use of F-natural suggesting G Mixolydian
 - Final G major triad suggesting dominance for C major
 - c (mm. 18-22)
 - Full choir continues in C major
 - Quarter note stays the same but shifts from 3/4 to 6/8

- Inner voices continue in three quarter note groupings while outer voices make use of dotted quarter notes to create a two against three feeling
- Mm 19 beat 4: Phrygian half-cadence in A minor moving immediately to C major indicating Pleshakov's fondness for dual tonality
- Mm. 20: tenor soloist enters while full choir is still singing
- Mm. 21 beat 2: moving from C major to an F-sharp half diminish 7th chord in second inversion is a striking export of color while suggesting A minor before moving to a E dominant 7th chord to fully establish A minor
- Mm. 21 beat 4: the basses movement from F-natural to E, allowing the chord to move fully to an E dominant 7th chord, implies a Phrygian half-cadence
- Mm. 22: choir ends section on octave A's, while only the tenor soloist adds color with a C-natural to gently indicate A minor
- A' (mm. 23-44)
 - Form: a' (mm. 23-35) b' (mm. 35-39) c' (mm. 40-44)
 - a' (mm. 23-35)
 - Tenor soloist begins on A3 moving up by step to D4 and melody becomes almost identical to opening tenor solo melody from mm. 1-13
 - b' (mm. 35-39)
 - Mm. 35: tenor solo ends on D-natural as SSA solo trio enters on G major triad
 - Mm. 35-39: SSA solo trio follows the same harmonic progression from mm. 13-17
 - c' (mm. 40-44)
 - Mm. 40: full choir re-enters on C major with TTBB divisi in the lower voices
 - Mm. 40-41 follow same harmonic structure as mm. 18-19
 - Mm. 41: basses and baritones move up the scale in parallel 4ths
 - Mm. 42: SA sing dotted quarter notes against TTBB quarter notes giving another momentary two against three feel
 - Mm. 44: choir ends on A minor triad
- A'' (mm. 44-53)
 - Form: a'' (mm. 44-48) c'' (mm. 49-53)
 - a'' (mm. 44-48)
 - Mm. 44: tenor soloist enters with a short fragment of the original chant melody focusing on the F-natural to E-natural Phrygian motion
 - c'' (mm. 49-53)

- Mm. 49: full choir re-enters on C major triad and tenor soloist continues to sing within the text
- Mm. 50-51 are nearly identical harmonically to mm. 41-42 while mm. 52-53 are nearly identical to mm. 21-22
- Mm. 50: basses and baritones again move up the scale in parallel motion
- Mm. 53: choir and tenor soloist end on A minor triad

VIII. The Cherubic Hymn

- Voicing
 - SATB
 - Soprano and Alto Solo
 - SSA solo trio
- Form: A A A Transition B C A'
- Tempo
 - Adagio
 - Andante
- Time Signature: 4/4 (eight measures of 6/4), three measures of 3/4 and 2/4)
- Tonal Areas
 - D major/minor
 - B minor
 - E minor
 - A minor
 - G major
 - C major
 - F-sharp Phrygian
- Sectional Analysis
 - A (mm. 1-12 repeated mm. 13-24 and mm. 25-38)
 - Form: a transition (false b)
 - In mm. 8 (mm. 20 and 32, respectively) there begins a transition to what initially sounds like a “b” section however, it appears to be a series of measures that simply help bring the verse to a close but move away from the main material enough to encourage wanting a return to the beginning of A in a cyclical-like fashion
 - Melody in the soprano moving entirely by step only, no leaps, keeping in line with the gentle serenity and smoothly flowing nature of the Cherubic Hymn
 - The bass and soprano largely move in contrary motion throughout the A section
 - Mm. 4-10 (mm 16-22 and mm. 28-34, respectively): continuous use of parallel tenths between soprano and tenor
 - Use of major and minor seventh chords for harmonic color
 - Transition (mm. 37-38)
 - Two measures of “Amin” for liturgical use
 - These two measures may be omitted when performed in concert

- B (mm. 39-46)
 - Form: a b transition
 - Mm. 39 (a) begins in G major with SATB voicing
 - Mm. 42 (b) uses SSA solo trio
 - Second half of mm. 34 (transition) is functionally very similar to mm. 9, 23, and 35, respectively, however, it is stated with female voices only, in a different key center, and with shorter rhythmic values
- C (mm. 46-51)
 - Begins the “Alliluiya” section
 - The SATB choir sings in a homophonic fashion while the soprano soloist enters three beats after the choir in mm. 47 and 49 giving the section a polyphonic feel.
 - Tonicization of F-sharp Phrygian emphasized through soprano solo in mm. 48.
- A’ (mm. 51-55)
 - Form: transition (false b) of “A”
 - Addition of a soprano and alto soloist
 - This section is essentially a return to the last five measures of “A” with a slightly thicker texture given the addition of soloists and hints at more polyphonic texture using melismatic color
 - As the three previous “A” sections wound down bringing us back to the beginning in a cyclical fashion, this final return to “A” simply emphasizes the feeling of closure and return with added voices and rallentando

IX. The Litany of Supplication

- Voicing: SATB (div.)
- Form
 - Through-composed with seven sections, last two are repeated
 - Sections are repeated text of “Lord, have mercy” and “Grant this, O Lord” each tied to the flow of the Liturgy
 - Though each section is different, they work together harmonically, often returning back to a quasi “A”
- Tempo: unmarked
- Time Signature: 1/4, 2/4, 3/4, 4/4 (all unmarked)
- Tonal Areas
 - F major
 - C major
 - G major
 - A minor
- Sectional Analysis
 - Section 0 (mm. 1-2)
 - First two measures taken from the standard liturgy, not composed by Pleshakov
 - Standard progression of I, I, I, V, I, ii6, V, I in F major

- Section 1 (mm. 3-4)
 - Standard progression of I, V7, Vi, V7, I in C major
- Section 2 (mm. 5-6)
 - Begins with a G major triad as if moving to a mini “B” section
 - Standard progression of V, Vi, V, I6, V8-7 I in C major
- Section 3 (mm. 7-8)
 - Begins with an A minor triad as if moving to the relative minor
 - Standard progression of vi, iii7, IV, ii, V/vi in C major
- Section 4 (mm. 9-10)
 - Return to C major, a feeling of return to quasi “A”
 - Standard progression of I, V7/V, V in C major
- Section 5 (mm. 11-12)
 - Return to C major after G major
 - Standard progression of I, I, V6/5, I, V in C major
- Section 6 (mm. 13-15) (section 6 marked as “1”)
 - Addition of soprano and alto descants
 - Standard progression of V, I, V7/vi, IV6, V7, I in C major
- Section 7 (mm. 16-18) (section 7 marked as “2”)
 - Section very similar to section 6
 - Addition of soprano and alto descants
 - Standard progression of V, I, V7/vi, IV6, V7, I
 - Section indicated to repeat back to section 6

X. The Eucharistic Canon

- Voicing
 - SATB (div.)
 - SATB solo quartet
 - Soprano solo
- Form: Through-composed (four sections based off liturgical text)
- Tempo: quarter note = 100, 88, 60, 52, 40, 72, 84, 66 (ritardandos metrically written)
- Time Signature: 2/4, 3/4, 4/4, 5/4, 6/4, 3/2
- Tonal Areas
 - E major
 - C-sharp minor/Aeolian
 - G-sharp minor
 - C major
 - B minor/Aeolian
 - A minor/major
 - B-flat major
- Sectional Analysis
 - Section 1 (mm. 1-11) beginning with the text: “Milost mira” [A mercy of peace]
 - Form: a (mm. 1-6) b (mm. 7-9) trans. (mm. 10-11)
 - Dual tonality of E major and C-sharp minor/Aeolian

- Striking opening chords in full SATB of E major triad, G-sharp dominant 7th chord, and C-sharp minor triad
- Soprano melody mostly moving by step
- Mm. 10: extended syncopation, unusual for Pleshakov
- Mm. 11: SATB choir ends on G-sharp minor indicating modal dominance for C-sharp Aeolian
- Section 2 (mm. 12-27) beginning with the text: “Dostojno” [It is meet]
 - Form: a (mm. 12-17) trans. (mm. 17-23) b (mm. 24-27)
 - Mm. 14: G-sharp minor 7th chord indicating modal dominance for C-sharp Aeolian
 - Mm. 18-21: ascending melodic sequence in soprano line: A-sharp, G-sharp, C-sharp – B, A-sharp, D-sharp – C-sharp, B, E, D-sharp
 - Mm. 27: section ends on G-sharp minor triad indicating modal dominance for C-sharp Aeolian
- Section 3 (mm. 28-69) beginning with the text: “Svyat, Svyat, Svyat” [Holy, Holy Holy]
 - Form: a (mm. 28-29) trans. (mm. 30-33) b (mm. 34-44) c (mm. 45-64) trans. (mm. 65-69)
 - Mm. 28: choir enters on C-sharp minor triad
 - Unifying Motive
 - Mm. 29 beats 3-6: chord progression and melismas in the lower voice echo that of mm. 27 beats 1-4 with only minor alterations
 - Mm. 34: striking and abrupt shift in tonality from E major to C major
 - Mm. 34: shift from SATB choir to SATB solo quartet
 - Mm. 37: SATB choir re-enters abruptly on G major triad
 - Mm. 45: Soprano soloist enters over SATB choir on C-sharp of a C-sharp minor triad
 - Mm. 60: parallel 4ths between sopranos and the soprano soloist
 - Mm. 60: the parallel 4ths moving by half-step in a parallel Phrygian-like sequence
 - Mm. 64: formal section ends on E-major triad
 - Mm. 65: “Amin” transition section begins on C major triad
 - Mm. 65: soprano soloist continues over the SATB choir during “Amin” transition
 - Mm. 69: “Amin” section ends on C major triad
- Section 4 (mm. 70-87) beginning with the text: “Tebe poyem” [We praise Thee]
 - Form: a (mm. 70-78) b (mm. 79-82) coda (mm. 83-87)
 - Mm. 70: after ending “Amin” section on a C major triad, full SATB choir enters on an F-sharp half-diminished 7th chord in second inversion
 - Mm. 87: full SATB choir without soloist ends with a V7-i in A minor

XI. The Hymn to the Mother of God

- Voicing
 - SATB
 - SAT solo trio
- Form: A B C D A'
- Tempo: Quarter note = 120, Quarter note = 96, Quarter note = 88
- Time Signature: 4/4 (two measures of 3/4)
- Tonal Areas
 - G Mixolydian/major
 - C major
 - A major/minor
 - E major/minor
 - B minor
 - B-flat Lydian
- Sectional Analysis
 - A (mm. 1-7)
 - Dual tonal centers of G major and C major
 - Texture is homophonic, similar to a Germanic Hymn
 - Unifying motive (mm. 1 and 3)
 - Rhythmic pattern: Short, long, short, long (quarter note, half note, quarter note, two quarter notes of same chord)
 - Harmonic pattern: I, V6/5, I, V (in C major)
 - Clear ending to "A" section in G major
 - B (mm. 8-15)
 - Begins in what feels like the dominant (D major), giving a clear departure from the "A" section
 - Section is for SAT solo trio
 - Unifying motive (mm. 9)
 - Rhythmic pattern: same as before, but this time eighth note, quarter note, eighth note, quarter note
 - Harmonic pattern: same as before (I, V6/5, I, V) but in G major
 - Unifying motive (mm. 11)
 - Rhythmic pattern: same as mm. 9
 - Harmonic pattern: same as before but in A minor
 - Mm. 12: full choir re-enters on G major triad
 - Unifying motive (mm. 14)
 - Rhythmic patter: same as mm. 9 and 11
 - Harmonic patter: similar to previous but with one alteration (I, V6/5, I, V/V) in C major.
 - Mm. 12-14 feels like a fragment of "A" not unlike a momentary ritornello
 - Mm. 14: beat four ends on D major triad
 - C (mm. 15-23)
 - Mm. 15: SAT solo trio
 - Mm. 15-18: dual tonality of A major and D major

- Mm. 16-17: use of both E major and E minor triads
- Mm. 18 ends on D major triad
- Mm. 18: full choir re-enters on D major triad
- Mm. 19: clear establishment of B minor through used of F-sharp dominant 7th chord
- Mm. 21: striking use of plagal pattern in B minor (i, iv6/4, i) with added leading tone (A-sharp) during the iv chord for added dissonance to help with the feeling of resolution towards the word “Serafim” to the end the phrase “more glorious beyond compare that Seraphim”
- Mm. 22 beats 3-4 into measure 23 see a rallentando with strong shift to A major followed by A dominant 7th chord suggesting the likely tonicization of D major
- Mm. 24: deceptive cadence to B-flat major triad, establishing B-flat major/lydian
- Mm. 24-28: alternating between B-flat major triads and E half-diminish 7th chords
- Mm. 24-28: all B-flat major triads see the third of the triad in highest voice (soprano) increasing acoustically ring similar to Tchaikovsky’s choral voicing in his *Liturgy of St. John Chrysostom*, Opus41
- Mm. 28-29: shifting from B-flat major to G dominant 7th chord
- Mm. 30: SAT solo trio
- Mm. 30 SAT solo trio gives impression of second choir or antiphonal type singing on words “tya velichayem” meaning “We magnify thee”
- Mm. 30 ends with an F-sharp in the tenor to help re-establish G major
- Mm. 31: full choir re-enters on G major triad
- Mm. 33: full choir ends on G major triad

XII. The Lord’s Prayer

- Voicing: SATB (div.)
- Form: Through-composed
- Tempo: quarter note = 72, quarter note = 66
- Time Signature: 2/4, 4/4, 6/4, 3/2
- Tonal Areas
 - D major
 - B minor
 - G major/Mixolydian
 - C major
 - E minor
- Analysis
 - Large Scale Unifying Motive

- Mm. 6 beat 3 through downbeat of mm. 7 soprano line: motive I fragment from “Second Antiphon” mm. 3 transposed up a P4 (E-flat, D, C-natural, B)
- Mm. 9 beat 3 through downbeat of mm. 10 soprano line: motive I fragment from “Second Antiphon” mm. 3 transposed up a P4 (E-flat, D, C-natural, B-natural)
- Mm. 13 soprano line: motive II from “Second Antiphon” mm. 65 transposed down a m3 with slight alternations
- Unifying Motive I
 - Pick-up to mm. 17 through downbeat of mm. 18 soprano line: first statement of this melodic fragment of D, B, E, D, B on eighth, eighth, quarter, quarter, and dotted whole note, respectively
 - Mm. 19 beat 2 through downbeat of mm. 20 soprano line: second statement of melodic fragment identical to previous
 - Pick-up to mm. 29 through mm. 29 soprano line: third statement of melodic fragment virtually identical to previous
- Unifying Motive II
 - Mm. 18 beats 4-5 SATB: short chord progression of i, V7 (no 3rd), VI (in B minor) over a pedal B in the soprano
 - Mm. 20 beats 4-5 SATB: same progress of i, V7 (no 3rd), VI (in B minor) over a pedal B in the soprano repeats itself
 - Mm. 29 beats 3-6 SATB: similar chord progression as before with alteration i, V7, I over a pedal B in the soprano
 - Mm. 14 (in 3/2) the final eighth note of beat 1 through the & of beat 2: similar progression fragment of i, V7, VI7 (in B minor), the B pedal in soprano is there for part of the progression and the VI chord adds a 7th for color
- Unique Chord Substitution
 - Mm. 26 SATB: B dominant 7th chord goes to C major triad where B dominant 7 acts in place of G7 or B half-diminished 7 (V7 or vii7 half-diminished, respectively in the key of C major)
- Large Scale Chord Substitution
 - The previous chord substitution is used occasionally in Pleshakov’s style: the same type of function is used in his “Second Antiphon” in mm. 31, 36, 55, and 57
- Word Painting: Mm. 30-32: on the phrase “ot lukavago” or “The Evil One”
 - Mm. 31 beats 3-4: Pleshakov emphasizes the dissonance of a F-sharp dominant 7th chord with a minor 6th (augmented 5th), as the D resolves to a C-sharp (descending) so does the 7th or E-natural move upward in contrary motion to an F-sharp before the final resolution to unison Bs for the full choir
 - Mm. 30-32: similar to Baroque era techniques, the bass line descends under the phrase “The Evil One,” beginning (descending) G, E, B, A, G, F-sharp, low B1 for a bass octavist.
- Standard Observations

- Mm. 27 SB: the bass and soprano work in perfect mirroring contrary motion in two directions as they expand outward and back inward
- Given the solemn nature of “The Lord’s Prayer,” Pleshakov’s lyric melody in the soprano moves primarily by step, very similar to the soprano melodic line in his “Cherubic Hymn,” which moves entirely by step
- Standard harmonic progressions: despite Pleshakov’s post-romantic compositional tendencies, he occasionally uses simple standard chord progressions
 - Mm. 1-5 in D major: I, V7/vi, vi, vi, V7/vi, vi, V7, V7, IV6, V7, I
 - Mm. 15-16 in G major: I, V, I, IV, I, V, Vi, V, iii

XIII. The Communion Hymn

- Voicing: SATB
- Form: A A A A’
- Tempo: quarter note = 120
- Time Signature: 4/4, 6/4
- Tonal Areas
 - D major/Mixolydian
 - B minor
 - B-flat major
- Sectional Analysis
 - A (mm. 1-18)
 - Form: Intro (mm. 1-5) a (mm. 5-11) trans. (mm. 10-12) b (mm. 13-18)
 - Mm. 1: SAT choir enters on D major triad
 - Mm. 3 beat 1: introduction of C-natural hints at D Mixolydian
 - Mm. 5 beat 4: full choir enters on D major triad
 - Mm. 10: choir ends “a” section on D major triad and begins transition section on B-flat major triad moving to E-flat major 7 and returning to E-flat major
 - Transition sections feels momentarily like a “b” section but quickly changes quality and resolves to section “b” back in D major
 - Mm. 15-16: momentary tonicization of B-minor
 - Mm. 16 beat 4: choir lands on F-sharp dominant 7th chord indicating a strong move to the key of B-minor however, the resolution is to an E minor 7th chord as a transition back to D major
 - A (mm. 19-36)
 - Form: Intro (mm. 19-23) a (mm. 23-28) trans. (mm. 28-30) b (31-36)
 - This statement of “A” is virtually identically with only very minor alterations
 - A (mm. 36-49)

- Form: a (36-41) trans. (41-43) b (44-49)
- Section basically the same as previous “A” sections but without the SAT introduction
- A' (mm. 49-57)
 - Form: trans. (mm. 49-51) b (mm. 52-57)
 - “A prime” section begins at transition in B-flat major and continues as before with only minor alterations in the soprano and alto lines in the penultimate measure

APPENDIX B

TRANSLATIONS OF TEXTS FOR THE *LITURGY OF ST. JOHN CHRYSOSTOM*

I. The First Antiphon

Bla-go-slo-vi du-she mo-ya Gho-spo-da.

Bless the Lord, O my soul.

Bla-go-slo-ven ye-si, Gho-spo-di.

Blessed art Thou, Lord.

Bla-go-slo-vi du-she mo-ya Gho-spo-da.

Bless the Lord, O my soul.

I vsya vnut-ren-nya-ya mo-ya, i-mya svya-to-ye ye-go.

and all that is within me bless His holy name.

Bla-go-slo-vi du-she mo-ya Gho-spo-da.

Bless the Lord, O my soul.

I ne-za-by-vaj vsyêkh voz-da-ya-nij ye-go.

and do not forget all His rewards.

O-chi-shcha-yu-shcha-go vsya bez-za-ko-ni-ya tvo-ya,

Who forgives all your transgressions,

is-tsê-lya yu-shcha-go vsya ne-du-gi tvo-ya;

Who heals all your sicknesses;

iz-bav-lya-yu-shcha-go ôt ist-lê-ni-ya izh-vot tvoj;

Who redeems your life from corruption;

vên-cha-yu-shcha-go tya mi-lo-sti-yu i shched-ro-ta-mi.

Who crowns thee with mercy and compassion.

Bla-go-slo-vi du-she mo-ya Gho-spo-da.

Bless the Lord, O my soul.

I vsya vnut-ren-nya-ya mo-ya, i-mya svya-to-ye ye-go.

and all that is within me, bless His holy name.

Bla-go-slo-ven ye-si, Gho-spo-di.

Blessed art Thou, Lord.

II. The Second Antiphon

Khva-li du-she mo-ya Ghos-po-da,

Praise the Lord, O my soul!

vos-khva-lyu Gos-po-da v zhi-vo-tê mo-yem,

I will praise the Lord as long as I live,

po-yu Bo-hu mo-ye-mu,
 I will chant to my God,
don-de-zhe yesm.
 As long as I have being.
Ne na-dêj-te-sya na knya-zi,
 Do not trust in princes,
na sy-ny che-lo-vê-ches-kî-ya,
 in the sons of men,
v nikh-zhe nêst spa-se-nî-ya.
 in whom there is no salvation.
I zy-det dukh ye-gô,
 His spirit will go out of him,
i voz-vra-tit-sya v zem-lyu svo-yu:
 and he will return to earth:
v toj den po-gib-nut vsya po-mysh-le-nî-ya ye-gô.
 On that very day all his plans will perish.
Bla-zhen ye-mu-zhe Bog Ia-kôvl po-moshch-nik ye-gô,
 Blessed is the man whose helper is the God of Jacob,
ou-po-va-nî-e ye-gô, na Ghos-po-da Bo-ga svo-ye-go:
 whose hope is in the Lord his God:
So-tvor-sha-go ne-bo i zem-lyu,
 Who has made heaven and earth,
mo-re, i vsya ya-zhe v nikh:
 the sea and all that is in it:
Khran-ya-shcha-go i-sti-nu v vekh,
 Who keeps truth unto eternity,
tvo-rya-shcha-go sud ô-bi-di-mym,
 who executes judgment for the wronged,
da-yu-shcha-go pi-shchu al-chu-shchym.
 who gives food to the hungry.
Ghos-pod rê-shyt ô-ko-van-ni-ya,
 The Lord released the fettered,
Gos-pod ou-mu-drya-et slêp-tsy,
 The Lord gives wisdom to the blind,
Gos-pod voz-vo-dit niz-ver-zhen--ni-ya,
 The Lord sets up the broken-down,
Gos-pod lyu-bit pra-ved-ni-ki.
 The Lord loves the righteous.
Gos-pod khra-nit pri-shel-tsy,
 The Lord preserves the converts,
si-ra i vsdo-vu pri-i-met,
 the orphan and widow He will raise up,
i put grê-shykh po-gu-bit.
 and the way of sinners He will destroy.
Vo-tsa-rit-sya Gos-pod vo vêk,
 The Lord shall reign forever,

Bog tvoj, Si-ô-ne, v rod i rod.
your God, O Zion, from generation to generation.

III. The Hymn: Glory to the Father... Only-Begotten Son

Sla-va Ot-tsu, i Sy-nu, i Svya-to-mu Du-khu,
Glory to the Father, and to the Son, and to the Holy Spirit,
i ny-nê, i pris-nô, i vo vê-ki vê-kov, a-min.
now and ever, and unto ages of ages. Amen.
E-di-no-rod-nyj Sy-ne, i Slo-ve Bo-zhij, bez-smer-ten syj,
Only begotten Son, and Word of God, Who art immortal,
i iz-vo-li-vyj spa-se-ni-ya na-she-go ra-di, ôt Svya-ty-ya Bo-go-ro-di-tsy
and didst will for our salvation to be incarnate of the Holy Theotokos
i pris-nô-de-vy Ma-ri-i,
and ever-Virgin Mary,
ne-pre-lozh-no vo-che-lo-vê-chi-vyj-sya,
Who without change didst become man,
rasp-nyj-sya zhe, Khri-ste Bo-zhe, smer-ti-yu smert po-pra-vyj
and wast crucified, O Christ God, and didst trample down death by death,
e-din syj Svya-ty-ya Tro-i-tsy,
Who art one of the Holy Trinity,
spro-slav-lya-e-myj Ot-tsu i Svya-to-mu Du-khu, spa-si nas.
glorified with the Father and the Holy Spirit—save us.

IV. The Third Antiphon

Vo tsar-stvi-yi tvo-yem po-mya-ni nas, Gho-spo-di,
In Thy Kingdom remember us, O Lord,
yeg-da pri-i-de-shi vo tsar-stvi-yi,
when Thou comest in Thy kingdom.
Bla-zhe-ni ni-shchi-yi du-khom,
Blessed are the poor in spirit,
ya-kô têkh yest tsar-stvo ne-bes-no-ye.
for theirs is the Kingdom of Heaven.
Bla-zhe-ni krot-tsy-i, ya-ko ti-yi na-slé-dyat zem-lyu.
Blessed are the meek, for they shall inherit the earth.
Bla-zhe-ni al-chu-shchi-yi i zha-zhdu-shchi-yi prav-dy,
Blessed are those who hunger and thirst after righteousness,
ya-ko ti-yi, ti-yi na-sy-tyat-sya.
for they shall be filled.
Bla-zhe-ni mi-lo-sti-vi-yi, ya-ko ti-yi po-mi-lo-va- ni bu-dut.
Blessed are the merciful, for they shall obtain mercy.
Bla-zhe-ni chis-ti-yi serd-tsem ya-ko ti-yi bo-ha ouz-ryat.
Blessed are the pure in heart for they shall see God.
Bla-zhe-ni mi-ro-tvor-tsy, ya-ko ti-yi sy-no-ve bo-zhi-yi na-re-kut-sya.
Blessed are the peacemakers, for they shall be called the sons of God.

Bla-zhen-ni iz-gna-ni prav-dy ra-di,

Blessed are those who are persecuted for righteousness' sake,
ya-ko tékh yest tsar-stvo ne-bes-no-ye.

for theirs is the Kingdom of Heaven.

Bla-zhe-ni yes-te, yeg-da po-no-syat vam, i

Blessed are you when men shall revile you, and
iz-zhe-nut, i re-kut vsyak fáâk zol gla-go 'l

persecute you, and shall say all manner of evil
na vi-lzhu- shche me-ne, me-né ra-di.

Against you falsely for My sake

Ra-duy-te-sya i ve-se-li-te-sya,

Rejoice and be exceedingly glad,
ya-kô mzda va-sha mno-ga, na ne-be-sekh

For your reward is great in the heavens.

V. The Entrance Hymn

Pri-i-di-te, po-klo-nim-sya i pri-pa-dem ko Khri-stu.

Come, let us worship and fall down before Christ.

Spa-si ny, Sy-ne Bo-zhij, vo-skre-syj iz smert-vykh,

O Son of God, who didst rise from the dead, save us,
po-yu-shchy-ya ti: Al-li-lu-i-a.

who sing to Thee: Alleluia.

VI. The Trisagion Hymn

Svya-tyj Bo-zhe, Svya-tyj Krép-kyj, Svya-tyj Bez-smert-nyj, po-mi-luj nas.

Holy God! Holy Mighty! Holy Immortal, have mercy on us!

Svya-tyj Bo-zhe, Svya-tyj Krép-kyj, Svya-tyj Bez-smert-nyj, po-mi-luj nas.

Holy God! Holy Mighty! Holy Immortal, have mercy on us!

Svya-tyj Bo-zhe, Svya-tyj Krép-kyj, Svya-tyj Bez-smert-nyj, po-mi-luj nas.

Holy God! Holy Mighty! Holy Immortal, have mercy on us!

Sla-va Ot-tsu i Sy-nu i Svya-to-mu Du-khu

Glory to the Father, and to the Son, and to the Holy Spirit,
i pris-nô, i vo vé-ki vé-kôv, A-min.

both now and ever, and unto ages of ages. Amen.

Svya-tyj Bez-smert-nyj,

Holy Immortal, have mercy on us!

Svya-tyj Bo-zhe, Svya-tyj Krép-kyj, Svya-tyj Bez-smert-nyj, po-mi-luj nas.

Holy God! Holy Mighty! Holy Immortal, have mercy on us!

VII. The Prokeimenon

Poj-te Bo-gu na-she-mu poj-te,

Sing praises to our God, sing praises,
poj-te Tsa-re-vi na-she-mu poj-te.

Sing praises to our King, sing praises.
Poj-te Bo-gu na-she-mu poj-te,
 Sing praises to our God, sing praises,
poj-te Tsa-re-vi na-she-mu poj-te.
 Sing praises to our King, sing praises.
Vsi ya-zy-tsy vos-ple-shchí-te ru-ká-mi,
 All you nations clap your hands!
vos-klík-ni-te Bó-gu gla-som ra-do-va-ni-ya.
 Shout to God with loud songs of joy!
Poj-te Bo-gu na-she-mu poj-te,
 Sing praises to our God, sing praises,
poj-te Tsa-re-vi na-she-mu poj-te.
 Sing praises to our King, sing praises.
Poj-te Bo-gu na-she-mu poj-te,
 Sing praises to our God, sing praises,
poj-te Tsa-re-vi na-she-mu poj-te.
 Sing praises to our King, sing praises.

VIII. The Cherubic Hymn

I-zhe he-ru-ví-mi taj-no ob-ra-zu-yu-shche khe-ru-vi-mi,
 Let us who mystically represent the Cherubim,
I zhi-vo-tvo-rya-shchej Tro-i-tsê Tri-svya-tu-yu pêsni,
 and to the life-creating Trinity the thrice-holy hymn
pri-pê-va-yu-shche, Vsya-ko-ye ni-nê zhi-tey-sko-ye
 sing, all now of this life
ot-lo-zhim po-pe- che-ni-ye. A-min.
 lay aside care. Amen.
Ya-kô da tsa-rya vsêkh pod-i-mem
 that we may receive the King of All,
an-hel-ski-mi ne-vi-di-mo do-rü-no-si-ma chin-mi.
 who comes invisibly upborne by the angelic host.
Al-li-lu-ï-a, Al-li-lu-ï-a, Al-li-lu-ï-a.
 Alleluia, Alleluia, Alleluia

IX. The Litany of Supplication

A-min. I z du-hom tvo-im.
 Amen. And with your spirit.
Gho-spo-dy, po-mi-luj.
 Lord, have mercy.
Gho-spo-dy, po-mi-luj.
 Lord, have mercy.
Gho-spo-dy, po-mi-luj.
 Lord, have mercy.
Gho-spo-dy, po-mi-luj.

Lord, have mercy.
Gho-spo-dy, po-mi-luj.
Lord, have mercy.
Po-daj, Gho-spo-dy. Po-daj, Gho-spo-dy.
Grant this, O Lord. Grant this, O Lord.

X. The Eucharistic Cannon

Mi-lost mi-ra, zher-tva khva-le-ni-ya.
A mercy of peace! A sacrifice of praise!
I so du-khom tvo-yim.
And with your spirit.
I-ma-my ko Go-spo-du.
We lift them up unto the Lord.
Do-stoj-no i pra-ved- no est,
It is fitting and right,
po-kla-nya-ti-sya Ot-tsu i Sy-nu i Svyat-to-mu Du-khu,
to bow down to the Father, and the Son, and the Holy Spirit:
Tro-i-tsê ye-di-no-sushch-nêj i ne-raz-dêl-nêj.
the Trinity, one in essence and undivided.
Svyat, Svyat, Svyat Go-spod Sa-va-of.
Holy! Holy! Holy! Lord of Sabaoth!
Is poln ne-bo i zem-lya sla-vy tvo-ye-ya.
Heaven and earth are full of Thy glory!
O-san-na v vysh-nikh!
Hosanna in the highest!
Bla-go-slo-ven grya-dyj vo i-mya Gho-spo-dne.
Blessed is He that comes in the name of the Lord!
O-san-na v vysh-nikh! A-min.
Hosanna in the highest! Amen.
Te-bê po-yem, te-bê bla-go-slo-vim, te-bê bla-go-da-rim, Go-spo-di,
We hymn Thee, we bless Thee, we give thanks to Thee, O Lord,
i mo-lim ti sya, Bo-zhe nash.
and we pray unto Thee, O our God.

XI. The Hymn to the Mother of God

Do-stoj-no yest, ya-kô vo-is-ti-nu, bla-zhi-ti tya, Bo-go-ro-di-tsu,
It is truly fitting to bless thee, O Theotokos,
pris-no-bla-zhen-nu-yu i pre-ne-po-roch-nu-yu,
ever-blessed and most pure,
i Ma-ter Bo-ga na-she-go!
and the Mother of our God!
Chest-nej-shu-yu he-ru-vim, i slav-nej-shu-yu bez
More honorable than the Cherubim, and more glorious
bez srav-ne-ni-ya se-ra-fim,

beyond compare than the Seraphim:
bez ist-le-ni-ya Bo-ga Slo-va rozhd-shu-yu,
without corruption thou gavest birth to God the Word:
su-shchu-yu Bo-go-ro-di-tsu, tya ve-li-cha-yem.
true Theotokos, we magnify thee.

XII. The Lord's Prayer

Ot-che nash, i-zhe ye-si na ne-be-sêkh
Our Father, Who art in heaven,
da svya-ti-tsya im-ya tvo-ye.
hallowed be Thy name.
da pri-i-det tsar-stvi-e tvo-ye.
Thy Kingdom come.
da bu-det vo-lya tvo-ya
Thy will be done
ya-kô na ne-be-si, i na zem-li.
on earth as it is in heaven.
Khlêb nash na-sushch-nyj dazhd nam dnes
Give us this day our daily bread;
i o-sta-vi nam dol-gi na-sha
and forgive us our debts,
ya-kô zhe i my o-stav-lya-em dol-zhni-kom na-shim
as we forgive our debtors;
i ne vve-di nas vo is-ku-she-ni-e
and lead us not into temptation
no iz-ba-vi nas ôt lu-ka-va-go.
but deliver us from the Evil One.

XIII. The Communion Hymn (Composed in English Only)

O praise the Lord from the heavens,
O praise him in the highest,
Alleluia, Alleluia, Alleluia!
O praise the Lord!
O praise him with the sound of the trumpet!
O praise him with psaltery and harp!
Alleluia, Alleluia, Alleluia!
O praise him with timbrel, and dance,
O praise him with strings and organ!
Alleluia, Alleluia, Alleluia!
Let all things that live and breathe sing praises,
sing praises to the Lord!

APPENDIX C

PRONUNCIATION GUIDE FOR CHURCH SLAVONIC

VOWELS

(Church Slavonic vowels are pure as in Latin or Italian)

Transliteration	English Key Word	IPA Symbol
a	<u>f</u> ather	[a]
e	be <u>t</u>	[ε]
i	me <u>e</u> t	[i]
o	gone or <u>d</u> awn	open o [ɔ]
ju	<u>f</u> ood	[u]
ī	di <u>p</u>	[I]

CONSONANTS

Transliteration	English Key Word	IPA Symbol
b	<u>b</u> et	[b]
ch	<u>ch</u> op	[tʃ]
d	<u>d</u> og	[d]
g	<u>g</u> et	[g]
gh	voiced; no English equivalent	[V]
h	aspirated as in the German <u>B</u> ach	[x]
j	<u>y</u> ell	[j]
k	<u>k</u> iss	[k]
l	<u>l</u> ove	[l]
m	<u>m</u> other	[m]
n	<u>n</u> ight	[n]
p	<u>p</u> eople	[p]
r	always rolled	[r]
s	<u>s</u> it	[s]
sh	<u>sh</u> op	[ʃ]
shch	<u>fr</u> esh <u>ch</u> ease	[ʃtʃ]
t	<u>t</u> eeth	[t]
ts	le <u>t</u> s	[ts]
v	<u>v</u> et	[v]
y	<u>y</u> ell	[j]
z	<u>z</u> ebra	[z]
zh	treas <u>u</u> re	[ʒ]

APPENDIX D

COMPOSER'S NOTES

Dr. Pleshakov's Views on Rehearsals and Performances

I have heard my works under many different conditions. When they were first tried out during Liturgy, often just one or two days after being composed, my wife and I would sing them along with two other trained musicians in the small church in Hudson, NY. When my new compositions were being rehearsed in Albany, NY by Dan Foster and his Aoele Consort, I was often present at the rehearsals, listening and observing. When Charles Bruffy was rehearsing them in Phoenix, AZ I was present at all rehearsals, as well as the three ensuing concerts.

The different rehearsals and concerts were held in spaces with vastly different acoustical properties, ranging from impossibly reverberant to bone-dry. These experiences made me realize that there is no single "best" way to prepare and present choral works (mine included). I also realized that the conductor is the best judge of how to cope with acoustics, both friendly and less-than-friendly. While the composer hears (or imagines) the ultimate in perfection of performance, the conductor is acutely aware of the inevitable limitations of acoustical space and of singers. The astute conductor will adapt to these limitations without sacrificing the salient characteristics of the works involved and try to preserve all the subtleties of texture and meaning in a context of good taste and strong impact. A great conductor is quite capable of making even music of modest quality sound great. A poor conductor can make even great music sound modest and boring. Obviously, the composer is ultimately responsible if the merchandise he provides proves to be defective.

Essentially, I feel that the music's outer surface (the integument, so to speak), should be smooth, refined and polished. That is not to say that there should be nothing but endless legato and uniformity in each and all voice parts. On the contrary, besides good legato, there should be phrasing (long and short), hierarchy of accents based on music as well as on text, precisely tooled and timed separation of individual pitches (when neither legato nor staccato are indicated), the degree of compression of consonants so that they sound incisive and clean (no matter how soft and gentle the music) and give all vowels their fullest share of time. Good intonation, clean entrances without swooping, clean cut-offs, voices without wobbling vibrato, voices that blend - all these are devoutly to be wished for.

Underneath this seemingly unruffled surface, all kinds of powerful, irresistible, subterranean activity can (and should) occur, but without intruding abrasively and self-

indulgently into the listener's sphere of awareness. The “apparent” and the “hidden,” the outer “form” and inner “content,” the “obvious” and the “covert” - these are the essential elements of drama, poetry, and music. This is the time-honored concept of "freedom controlled by restraint."

I have limited knowledge of the history of styles of choral conducting. In Russia, I would cite Vasily Orlov, Nikolai Danilin, and Pavel Chesnokov as historical figures who partially validate my views. Their time frame: late 19th-century, first half of 20th-century. In spite of differences in approach, they brought choral singing to very high peaks. Composers were well-served by such conductors of genius and their splendid choirs. See *Choral Performance in Pre-Revolutionary Russia* by Vladimir Morosan.

I. The First Antiphon

In the early 1940's in Shanghai, I sang every Sundays' early Liturgy as a boy soprano, along with two other boys of my age, another soprano and an alto. A side altar was used. Bishop John (now canonized as St. John of Shanghai) was always in attendance, watching what we were doing, but not serving himself. I had a tendency to add to my soprano line some very small decorative passages, always improvised on the spur of the moment. The Bishop knew exactly what I was doing, but never once stopped me, probably feeling that it was a form of prayer on my part. This was a wise decision by the Bishop because it taught me reverence and respect, and possibly launched my metamorphosis into a composer some 70 years in the future. The later Sunday Liturgy was very formal, festive, with a choir of trained, well-rehearsed singers. I also sang with that choir, often as a soloist.

The First Antiphon exemplifies the vocal aspects of both Liturgies on Sundays in Shanghai. In the Antiphon, a trio of high voices is heard first, all voices being soloists (two sopranos and one alto, either adults or children). Asymmetry (in rhythm and meter) appears in measure 4. This characteristic is to become a staple in most of my compositions. Unpredictability and asymmetry are not arbitrary. The prosody of the text, and the nature of the music's texture, in my opinion, explain the design and architecture. Ideally, everything should sound natural, flowing, inevitable, as if this were the only way, without the possibility of any other way. Asymmetry and unpredictability are meant to remain unnoticed by the listener.

Next, in measures 7, 8, and 9, a trio of solo male voices - tenor and 2 bass voices - appears as the counterpart to the opening, thus replacing three children's (or women's) voices. To underline the contrast even more emphatically, the writing is in triple rhythm, as opposed to the duple rhythm of the opening. The triple rhythm suggests to the astute listener that there might have been covert hemiolas before, slipping by unnoticed.

All of the details mentioned so far were never planned by me ahead of time. I see them analytically for the first time only now, as I am writing these lines. My music is not consciously mapped out and calculated. In this sense, it "writes itself." My music is not

contrived or forced into preconceived molds. However, I like to believe that the music presents itself in the only shape and form possible.

In measure 10, the full choir enters, thus adding to the intensity. In measure 13 there is a reverential, hushed musical utterance when the text refers to "his holy name." This is the first obvious example of "word-painting" in my Liturgy. Word-painting will occur frequently, almost constantly, in all of my music.

My setting of Psalm 103 is not strophic. Perhaps I was subconsciously thinking of the binary sonata form of the 18th-century. This possibility is reinforced by a "recapitulation" which begins at measure 36, with a four-voice choral *tutti* repeating the opening which initially was presented by three soloists. However, the descant solo soprano reappears, with a few minor decorations added to the melodic line (much like my discreet improvisations at the early Sunday Liturgies in Shanghai).

Then there appears a Coda, with alternating solo and *tutti* textures emphasizing the responsorial nature of the entire setting. In the final 4 measures, a "virtual" double chorus is manufactured out of existing forces.

Another characteristic of my music is its rapid harmonic movement, resulting in a more horizontal handling of chords, and more interesting voice leading. This gives the impression of counterpoint, but counterpoint quite different from Western European theory and practice. In spite of many moments of imitative counterpoint, the listener is not obligated to be aware of them.

III. The Hymn: Glory to the Father... Only-begotten Son

Instead of composing a new "Slava..." for the opening measures, I chose the one already embedded in my responsorial Psalm I (Vigil). Psalm I was premiered in Carnegie Hall and also sung in concerts organized by Charles Bruffy.

"Slava..." is scored for a trio of soloists (two sopranos and one alto). Ideally, the three soloists should be boys. Symbolically, their pure voices underline the unselfconsciousness of the innocent. Children can barge in where angels fear to tread. With this notion in mind, the music for "Slava..." came to me in a flash. I thought that children could get away with replacing the staid formality of adult singers with joy, bordering on playfulness (and even cheekiness). The sprightly gait of my music allows this effect, should the choir director want it. However, the logistics of finding, rehearsing and presenting child soloists are daunting in the extreme. For this reason, we never dared invite child singers.

The reason I am so fond of trios of soloists (Soprano 1, Soprano 2, Alto) is because this is the vocal format in which I regularly participated (as a boy soprano) in Shanghai. For several years, on Sundays, our trio of three sub-teens sang the entire early Liturgy in the Russian cathedral, with Bishop John always present and scrutinizing

everybody's actions, although he did not serve. After the early service I would also sing in the large professional choir for the formal Liturgy, with Bishop John officiating.

For a while, my parents signed me up for private voice lessons, music theory, harmony, counterpoint, and music history. My voice teacher suggested that I compose my own exercise for solfege lessons. I was only too glad to oblige, writing and singing complex concoctions exploring rhythms of 5 and 7 beats. However, counterpoint and harmony were difficult for me at age 8. The totality of these experiences at a very early age proved to be the catalyst for composing choral music some 70 years later.

The opening trio, "Slava...", is a good example of my style in composing. It is simple, and I think it is catchy. Like the refrain in my Magnificat, it is elusive in that it is never quite where you think it is or should be. Rhythmically it seems to be ahead of itself when it is behind, and vice versa. In a sense, both excerpts of my music are "trompe oeil" in sound, or "trompe oreille", if you wish. I wrote both of them on a dare, to see how far you can explore unpredictability in rhythm without making sacred music sound irreverent, clever, artificial or contrived. These two are the best I can do. They have whiffs of folk-song, folk-dance, znamennyi chant without any bar lines. Some musicians may also sense the kind of permutations and combinations of pitches and rhythm found in late Beethoven and in Stravinsky, a sort of "planned randomness." Some listeners hear allusions to Middle East, the Far East, and jazz (American and its French and Russian echoes).

VI. The Trisagion Hymn

The "festive" version is the one that was sung in upstate NY (Watervliet, Albany, Troy). The simpler version was sung in Hudson.

Bar lines tend to get in the way. They could have been dispensed with or indicated discreetly by dotted lines, when needed. The choir director has a lot of leeway in setting dynamic levels and degrees of accentuation. Tempo should be strict. The idea of projecting the massed sounds of a large crowd should help rather than hinder the conductor's imagination. This has no direct relationship to volume, as the throng could be distant as well as near.

The music is both ancient and expressionistic. It is meant to depict strong faith with fervor tempered by essential objectivity, transcending all personal and self-indulgent religiosity. Had I been a Beethoven or a Moussorgsky, I might have succeeded in uniting the universal with the personal, so that the intensity of the whole work compacts all sound into a single universal prayer.

If Psalm 150 is my most "English" composition, at least in some aspects, then "Thrice Holy" is the most Russian. The quintuple rhythm of the opening is meant to be strongly pictorial and prepares the way for the ensuing alternation of duple and triple, with a gentle but deliberate asymmetry of design, the wisp of a hidden hemiola, with

pitch and tension rising, and then the hushed quick resolution of “have mercy on us,” suggestive of bowing or kneeling.

The accentuation of some syllables (as marked in one of the existing scores), the hushed “pomilluj nas” (“Have mercy on us”), and the stark “Amen” with its open fifth leading stepwise to a unison -- all these give the conductor great leeway in deciding how much or how little to bring out as pertinent detail.

If sung in a highly resonant environment, a flowing legato and a slower tempo are beneficial to the music. In a “dry” hall, the underlying instrumental nature of the writing can be exploited effectively through graded nuance, hierarchy of accents, bringing out hidden moments of counterpoint in different voices.

There is an ongoing interplay of B-flat major and G minor. Neither predominates. In measures 24 through 27, there is some harmonic movement into new but not too distant territory. From measure 31 to the end, the two soprano soloists weave a decorative web to present a tapestry of orchestral sound and color, perhaps distant bells. The second soprano does the kind of improvised decoration that I used to do furtively during early Sunday services in Shanghai, when a trio of boys sang the entire early Liturgy. The bishop was always in attendance and noticed these occasional departures from protocol. But these experiments were discreet and brief, as well as rare. The Bishop knew full well what I was doing, but never interrupted us, probably because he felt that it was a form of prayer by overzealous sub-teens.

IX. The Eucharistic Canon (Anaphora)

The Anaphora is the central point of the Liturgy, and the primary reason for serving the Liturgy at all. Its sacramental aura illuminates everything. Theologians had a field day over past centuries explaining and expanding details of text and rites. There are symbolic gestures that are visible to all who participate. The panoply is rich in metaphor and symbol. In addition to the spiritual depth, involvement at the human level is achieved through a great procession, and the interaction of deacon, priest (and bishop, if serving) with the responsorial choir. The choir is where my work begins.

We poor musicians are caught in the crossfire. We want to do so much through composing and singing in order to contribute to this mystical drama, yet we are restrained by our own sense of propriety and by centuries of tradition telling us what our boundaries are, and what we are not encouraged or even allowed to do. This is where I tend to stray from the straight and narrow, if only because I do not know enough history, theology and regional practices. I console myself by saying “Blessed are the ignorant, because they have not lost their innocence.” But I do not feel I am rebelling against anything. All I want to do is to notate a spontaneous musical impression which comes to me, from somewhere outside of me. In other words, I want to capture a vision which exists only in my own eyes. Limited, fragmentary, and imperfect as it is, nevertheless it is my vision. Anything short of being faithful to what I think I see would lead to music which is prosaic and boring.

My Anaphora is based on my impressions during my childhood days in Shanghai. With one or two bishops serving together in the Cathedral, the Anaphora was quite a spectacle, visually and emotionally wrenching to me. As a child, I knew that something special was happening in the altar, in the congregation, in the choir. I was elated, perplexed, and desperate to understand. Decades later, in a Proust-like reconstruction of the past, I was challenged as a composer to recreate the entire reality, in its triple aspects of the “actual” (precisely as it happened in my childhood), the “personal” (as I absorbed it as a child), and the “remembered” (as I now reconstruct the past as a new reality which may be far removed from the historical reality). It is not a careless, arbitrary or self-serving distortion of the past, but rather a subtle metamorphosis of impressions absorbed many decades ago.

The impressions were myriad: candles, incense, deacons, priests, bishops, altar boys, elaborate “entrances,” splendor of vestments and texts, and changes of mood in the singing from exotic and jubilant to subdued and prayerful, interspersed with numerous lengthy prayers in the altar. It is quite a challenge for a composer to decide how little is too little, and how much is too much. I wanted to do it all. The dichotomy between the possible and the impossible is felt acutely by me since I am both the composer and the listener. This is the one time when I expose my vulnerability and shortcomings as in a public confession. A very personal statement in music.

The Anaphora is one of my most panoramic, pictorially rich, vocally complex works. There is abundance of decorative detail, and possibly some breaking away from tradition. I look upon it as my personal summation of writing for an Orthodox choral ensemble. The music sounds easy but is hard to perform. My goal was to make the music as intense as possible, but without shattering reverence (at least until the “ad lib” section) and without relinquishing all suitability for liturgical use. The ad lib section is fit for concert presentation but may prove to be too long and too pictorial for in-church use. Perhaps one day I might persuade a cathedral choir to sing the work in full, during Liturgy.

XIII. The Communion Hymn (Psalm 150)

I wrote it in English and never tried to adapt it to a Slavonic version. In Hudson, NY with a choir of four trained musicians, we sang it the year round in a very small church. It became a favorite. When it was time to do the Carnegie premieres, it was sung as an unscheduled encore by Dan Foster's choir. Since it was not listed in the Carnegie program, it was not chronicled as a premiere in the Carnegie archives of live performances. It is dedicated to John Paul Keeler, singer, writer, and critic, who was present at the concert and wrote about it.

The opening could be either tutti or S1 solo, S2 solo, A solo. The work was written in one session, without any conscious planning of the structure. Looking at it now, I can see certain links that tie the work together. Here is an example: In the opening four measures, the set of pitches in the soprano part are (A) A G A B C B A. In the final two measures of the composition, the ending notes in the Soprano are D C# D E F# E D.

In this way, the beginning and the ending are related. Since the Psalm is in D major, then the opening could be construed as Mixolydian, and the ending Ionian.

Melodic material is generated by the modules in the opening, and also by the text. The interplay of modal versus tonal is never quite abandoned. In fact, it is reinforced in the B-Flat section where the Lydian mode is fleetingly suggested, only to melt into D major with its added sixth inversion, bringing in a late renaissance flavor. It is probably the simplest of all my works in the *Liturgy*, an amalgam of English Renaissance and Russian-Italian legacy via Bortniansky.

The 6/4 measure near the beginning ("sound of the trumpets") contributes to the flow of the whole piece. It almost supplants the Classical Era 4-beat pattern (with its hierarchy of accents) by the more ancient tactus which eliminates the necessity of bar lines and imparts a dance-like lilt independent of dynamics.

APPENDIX E

PLESHAKOV'S *LITURGY OF ST. JOHN CHRYSOSTOM*

I. The First Antiphon: Bless the Lord, O my soul

Благослови, душе моя, Господа [Blagosloví, dushé moyá, Ghóspod]

Vladimir Pleshakov (2008)
Edited by Andrew Pittman

Moderato ♩ = 100

Descant

Soprano solo 1, 2
Soli
Bla-go-slo-vi du - she mo - ya Go-spo - da, bla - go-slo - ven ye -

Alto solo
Bless the Lord, O my soul, you are blessed, O Lord.

Soprano,
Alto
Tutti

Tenor,
Bass

Tenor solo
Soli
Bass
solo 1, 2

5B
S. 1, 2
Soli
si, Go-spo - di.

A.

T.
Soli
Bla-goslo-vi du - she mo - ya Go-spo - da.

B. 1, 2
Bless the Lord, O my soul,

10
S.A.
Tutti
I vsya vnut - ren-nya-ya mo - ya, i - nya svya-to - yc ye-go.

T.B.
and all that is within me, [bless] his holy Name.

14

Desc. *Bla - go - slo - vi du - she mo - ya Go - spo - da. I ne -*

S. 1, 2 *Bla - go - slo - vi du - she mo - ya Go - spo - da. I ne -*

Soli *Bla - go - slo - vi du - she mo - ya Go - spo - da. I ne -*

A. *Bless the Lord, O my soul,*

18 *za - by - vaj vsyêkh voz - da - ya - nij ye - go.*

Desc. *za - by - vaj vsyêkh voz - da - ya - nij ye - go.*

S. 1, 2 *za - by - vaj vsyêkh voz - da - ya - nij ye - go.*

Soli *za - by - vaj vsyêkh voz - da - ya - nij ye - go.*

A. *and do not forget all his benefits,*

Più mosso ♩ = 100

18 *and do not forget all his benefits,*

S.A. *O - chi - shcha - yu - shcha - go vsya bez - za -*

Tutti *O - chi - shcha - yu - shcha - go vsya bez - za -*

T.B. *who forgives all your transgressions,*

23 *ko - ni - ya tvo - ya, is - tsê - lya yu - shcha - go vsya ne - du - gi tvo - ya;*

S.A. *ko - ni - ya tvo - ya, is - tsê - lya yu - shcha - go vsya ne - du - gi tvo - ya;*

Tutti *ko - ni - ya tvo - ya, is - tsê - lya yu - shcha - go vsya ne - du - gi tvo - ya;*

T.B. *who heals all your mortal ills,*

29 *iz - bav - lya - yu - shcha - go ôt ist - lê - ni - ya izh - vot - tvo - j; vên -*

S.A. *iz - bav - lya - yu - shcha - go ôt ist - lê - ni - ya izh - vot - tvo - j; vên -*

Tutti *iz - bav - lya - yu - shcha - go ôt ist - lê - ni - ya izh - vot - tvo - j; vên -*

T.B. *who redeems your life from corruption,*

legato *dancelike*

33 **Tempo primo** ♩ = 100

Desc.

S.A.

Tutti

T.B.

cha - yu - shcha-go tya mi - lo - sti-yu i - shched - ro - ta-mi. Bla-go-slo-vi du -
 who crowns you with steadfast love and compassion. Bless the Lord, O my soul,

37

S.A.

Tutti

T.B.

vi du-she mo - ya Go-spo - da, i vsya vnut - ren - nya - ya - mo -
 and all that is within me.

42 **Più mosso** ♩ = 100

Desc.

S. 1, 2

Soli

A.

S.A.

Tutti

T.B.

ya, i - - - mya svya - to - ye, i - miya sva-to - ye ye - go.
 [bless] his holy Name.

48 *cresc.* *rall.* ♩ = 80

S. 1, 2
Soli
A.
Tutti
T.B.
T.
Soli
B. 1, 2

ven ye - si, Go - spo - di.
you are blessed, O Lord.
Bla-go-slo - ven ye - si, Go - spo - di.
you are blessed, O Lord.
Bla-go-slo - ven ye - si.
you are blessed.

II. The Second Antiphon: Praise the Lord, O my soul

Хвала Господу, о моя душа [Khvali dushé moyá Ghóspoda]

Vladmir Pleshakov (2008)

Soprano 1. solo

Soprano, Alto

Tenor, Bass

1. Khva - li du - she mo-ya Gos - - po - da, vos-khva - lyu

1. Praise the Lord, O my soul! I will praise the Lord as long as I live,

5

Soprano 1. solo

Soprano 2. solo, Alto solo

T.B.

Po - yu Bo - - - hu

Gos - po - da v zhi-vo - tê mo - yem, po - yu Bo - - hu

I will chant to my God

10

Soprano 1. solo

Soprano 2. solo, Alto solo

T.B.

mo - ye - mu. Tutti

mo - ye - mu, don - - - de-zhe yesm. 2. Ne na - děj - te - sya na

as long as I have being. 2. Do not trust in princes,

15

Soprano 1. solo

Soprano 2. solo, Alto solo

T.B.

knya - zi, na sy - ny che-lo - vê - ches-kí - ya, v nikh - zhe nêst spa -

in the sons of men in whom there is no salvation.

II. The Second Antiphon

20

Soprano 1. solo

Soprano 2. solo, Alto solo

Tutti

3. His spirit will go out of him and he will return to the earth; on that very day all his plans will perish

26

4. Blessed is the man whose helper is the God of Jacob,

32

whose hope is in the Lord his God,

37

5. Who has made heaven and earth, the sea, and all that is in it,

42

6. Who keeps truth unto eternity, who executes judgment for the wronged,

II. The Second Antiphon

3

48 Soprano 1. solo

S1

Soprano 2. solo, Alto solo Tutti

S.A.

mym da - yu - shcha - go pi - shchu al - chu - shchym. 7. Gos - pod rê - shyt ô - ko - van - ni - ya, Gos -

T.B.

who gives food to the hungry. 7. The Lord releases the fettered;

53

S.A.

pod ou - mu - drya - et slêp - tsy, Gos - pod voz - vo - dit niz - ver - zhen - ni -

T.B.

the Lord gives wisdom to the blind; the Lord sets up the broken-down;

58

S.A.

ya, Gos - pod lyu - bit - pra - ved - ni - ki. 8. Gos - pod khra - nit pri - shel - tsy,

T.B.

the Lord loves the righteous. 8. The Lord preserves the converts;

64

S.A.

si - ra i vsdo - vu pri - i - met, i put grê - shykh po - gu - bit. 9. Vô - tsa - rit - sya Gos - pod vo -

T.B.

the orphan and widow he will raise up, and the way of sinners he will destroy. 9. The Lord shall reign for ever,

69 Soprano 1. solo

S1

Bog tvoj, Sî - ô - ne, v rod i rod.

(tutti)

S.A.

vêk, Bog tvoj, Sî - ô - ne, v rod i rod.

T.B.

your God, O Zion, from generation to generation. VP 11 November 2008

III. The Hymn: Glory to the Father... Only-Begotten Son

Слава Отцу... Единородный Сыне [Sláva Ottsù... Yedínoródnĭy Sĭne]

1

$\text{♩} = 100$
Soprano 1. solo Vladimir Pleshakov (2008)

Soprano 1. solo
Sla - va Ot-tsu, i Sy - nu, i Svya - to - mu Du - khu, i ny - nê, i

Soprano 2. solo, alto solo
Sla - va Ot-tsu, i Sy - nu, i Svya - to - mu Du - khu, i ny - nê, i

Tenor, Bass
Glory to the Father, and to the Son, and to the Holy Spirit, now and ever, and unto ages of ages. Amen.

6
S1
pris - nô, i vo vè - ki vè - kov, a - min. E - di - no - rod - nyj

S.A.
pris - nô, i vo vè - ki vè - kov, a - min. E - di - no - rod - nyj

T.B.
Only-begotten Son and immortal Word of God,

11
S1
Sy - ne, i Slo - ve Bo - zhij,

S.A.
Sy - ne, i Slo - ve Bo - zhij, *Tutti* bez - smer - ten syj,

T.B.
i iz - vo - li - vyj spa - se - ni - ya na - she - go ra - di,
who for our salvation willed to be incarnate

21 Soprano 1. solo

S1 i pris - nó - de - vy

21 Soprano 2. solo, alto solo

S.A. ot Svya - ty - ya Bo - go - ro - di - tsy i pris - nó - de - vy

T.B. ot Svya - ty - ya
of the holy Theotokos and ever-Virgin Mary,

24 Tutti

S.A. Ma - - ri - i, ne - pre - lozh - no vo - che - lo - vè - chi - vyj - sya: rasp -

T.B. Ma - ri - i,
and without change of divinity became man,

27

S.A. nyj - sya zhe, Khri - ste Bo - - - zhe, smer - ti - yu

T.B. nyj - sya zhe, Khri - ste Bo - - - zhe, smer - ti - yu
who was crucified, O Christ our God, trampling down death by death,

31

S.A. smerť po - pra - vyj, e - din syj Svya - ty - ya Tro - i - tsy,

T.B. e - din syj Svya - ty - ya Tro - i - tsy,
one in the Holy Trinity,

35

S.A. spro - slav - lya - e - myj Ot - tsu i Svya - to - mu

T.B. spro - slav - lya - e - myj Ot - tsu i Svya - to - mu
equally glorified with the Father and the Holy Spirit,

III. Glory to the Father... Only-Begotten Son

3

39

S1 Soprano 1. solo
spa - - - si - nas,

39

S.A. Soprano 2, solo, alto solo
Du - - - khu, spa - - si - nas.

Tutti

T.B. save us, save us.

44 $\text{♩} = 76$

S.A. Go - spo-di, po - mi - luj. Go - spo-di, po - mi - luj. Te-be, Go - spo-di. A - min.

T.B.

IV. The Third Antiphon: In Thy Kindom

Во царствии Твоем [Vo tsárstvíi Tvoým]

1

Vladimir Pleshakov (2008)

Edited by Andrew Pittman

$\text{♩} = 100$

Soprano 1, 2
Soli
Alto

Soprano, Alto
Tutti

Tenor, Bass

Vo tsar - ství-yi tvo - yem po-myá - ni nas, Go-spo - di, yeg-da prí - i - de -

In your kingdom

6

S. A.
Tutti
T. B.

shi vo - tsar - ství - yi, vo tsar-ství - yi - tvo - yem. *Verse 1* Bla - zhe-ni ni-shchiy-i

Blessed are the poor in spirit

12

S. A.
Tutti
T. B.

du - - - khom, ya-kô têkh - yest tsar - stvo ne - bes - no - ye.

18 *Verse 2*

S1, S2
Soli
A.

Bla - zhe-ni pla - - - - chu-shchí-yi,

Blessed are they that mourn

18

S. A.
Tutti
T. B.

ya - ko ti - yi ou - tê-shat-sya.

24 *Verse 3*

S. A.

Tutti *Bla - zhe-ni_ krot - tsy - i, ya-ko ti - yi na - slé dyat zem - lyu.*

T. B.

Blessed are the meek

31 *Verse 4*

S. A.

Tutti *Bla-zhe-ni al - chu-shchī-yi i zha - zhdu-shchī - yi_ prav - - - dy, ya-ko*

T. B.

Blessed are they that hunger

37 *Verse 5*

S1, S2

Soli *Bla - zhe-ni mi - - - lo -*

A.

Blessed are the merciful

37

S. A.

Tutti *ti - yi, ti - yi na - sy - tyat - sya.*

T. B.

43

S1, S2

Soli *sti - vī - yi,*

A.

43

S. A.

Tutti *ya - ko ti yi po - mi - lo - va - ni bu - - - dut.*

T. B.

IV. The Third Antiphon

3

49 Verse 6

S1, S2
Soli
A.
Bla - zhe - ni chis - ti - yi serd - - - tsem,

49 Blessed are the pure in heart

S. A.
Tutti
ya - ko ti - yi bo - ha ouz - ryat.

T. B.

55 Verse 7

S. A.
Tutti
Bla - zhe - ni mi - ro - tvor - - - tsy, ya - ko ti - yi sy - no - ve bo - zhi - yi

T. B.
Blessed are the peacemakers

62 Verse 8

S. A.
Tutti
na - re - kut - sya. Bla - zhen - ni iz - gna - ni prav - dy ra

T. B.
Blessed are they that are persecuted

rit. ♩ = 80 a tempo ♩ = 100

69

S. A.
Tutti
di, ya - ko tékh yest tsar - stvo ne - bes - - no - ye.

T. B.

74 Verse 9

S. A.
Tutti
Bla - zhe - ni yes - te, yeg - da po no - syat vam, i iz - zhe - nut, i re - kut vsyak

T. B.
Blessed are you

tutti

IV. The Third Antiphon

4

80

S. A. zol gla - gol na vi - lzhu - shche me-ne, me-né ra - di.

Tutti

T. B. me - né ra - di.

87

S1, S2

Soprano 1 solo

87

S. A. ya-kô mzda

Tutti

T. B. Ra - duy-te - sya i - ve-se - li - te - sya, ya - kô mzda va - sha

Rejoice

93

S1, S2

93

S. A. va-sha mno - ga,

Tutti

T. B. mno - ga, ya-ko mzda va-sha mno - ga, va-sha mno - ga, mzda va-sha

98

S. A. mno - ga na - ne - be - sek.

Tutti

T. B. mno - ga

rit. ♩ = 80 rit. ♩ = 60

V. The Entrance Hymn: Come, Let Us Worship

Приходите, поклонимся [Přiidíte, pokloňimšia]

With energy $\text{♩} = 80$ Vladimir Pleshakov (2012)

S.A. Pri - i - di - te, po - klo - nim - sya i pri - pa - dem ko Khri - stu. Spa -

T.B.

6

S.A. si ny, Sy - ne Bo - zhij, vo - skre - syj iz smert - - - vykh, po - yu - shchy - ya

T.B.

12 *p cresc.* *f* *p*

S.A. ti: Al - li - lu - ia, al - li - lu - ia, al - li - lu - ia, al - li - lu - ia.

T.B.

VI. The Trisagion Hymn: Holy God

Святой Бог [Svīatŭj Bózhe]

Vladimir Pleshakov (2008)

2 *mf* ①

S.A. A - min. Svya-tyj Bo - zhe, Svya - tyj Krép - kyj, Svya - tyj Bez - smert -

T.B.

6 *p* ②

S.A. - nyj, po - mi - luj nas. Svya-tyj Bo - zhe, Svya - tyj Krép - kyj, Svya - tyj Bez -

T.B.

11 ③

S.A. smert-nyj, po - mi-luj nas. Svya-tyj Bo - zhe, Svya - tyj Krép - kyj, Svya - tyj Bez - smert -

T.B.

16 *p*

S.A. - nyj, po - mi - luj nas. Sla - va Ot - tsu i Sy - nu

T.B.

21

S.A. i Svya-to - mu Du - - - khu. I ny - né, i pris - nô, i vo vé - ki

T.B.

26

S.A. vé - kôv, A - min. Svya - tyj Bez - smert - nyj, po - mi - luj nas.

T.B.

31

Soprano solos Svya - tyj Bo - zhe, Svya - tyj Krêp - kyj, Svya - tyj Bez - smert - nyj, po -

S.A. Svya - tyj Bo - zhe, Svya - tyj Krêp - kyj, Svya - tyj Bez - smert - nyj, po -

T.B.

Soprano solos mi - luj nas.

S.A. mi - luj nas.

T.B.

VII. The Prokeimenon, Tone 3: Sing praises to our God

Псалтирь 47 [Psalm 47]

Vladimir Pleshakov (2009)

Edited by Andrew Pittman

Tenor solo $\text{♩} = 126$

8 Poj - te Bo - gu na - she - mu, poj - te, poj - te Tsa - re - - - vi
Sing praises to our God, sing praises. sing praises to our King, sing praises.

Ten. S. 8 na - she - mu poj - - - - te.

Choir $\text{♩} = 144$

S.A. 13 Poj - te Bo - gu na - she - mu, poj - - - te, poj - te, poj - te
poj - - te Tsa -

T.B. Sing praises to our God, sing praises, poj - - te Tsa -
sing praises to our King, sing praises.

S.A. 19 re - - - - vi na - she - mu, poj - - - te.

Ten. S. 19 Tsa - re - vi na - she - mu, poj - te, poj - te.

T.B. Poj - te, poj - te.
re - - - - vi na - she - mu, poj - te, poj - te.

Tenor Solo $\text{♩} = 126$

Ten. S. 23 Vsi - ya - zy - tsy vos - ple - shchi - te ru - ká - mi, vos - klik - ni - te
All you nations, clap your hands! Shout to God with loud songs of joy.

Ten. S. 30 Bó - gu gla - - - som ra - do - va - - - ní -

S₁, S₂, A Soli $\text{♩} = 144$

S.A. 35 Poj - te Bo - gu na - she - mu, poj - - - te,

Ten. S. 35 ya.

VII. Prokeimenon, tone 3

2

40 **Choir S, A**

S.A. Poj - te Tsa - re - - - vi na - she - mu, poj - te.

T₁, T₂ Poj - te, poj - te, poj - te, poj - te Tsa - re - vi na - she - mu, poj - - -

B₁, B₂ Poj - te Tsa - re - - - vi, Tsa - re - vi na - she - mu, poj - te, poj -

44 te. $\text{♩} = 126$

S.A.

Ten. S. Poj - te Bo - gu na - she - mu, poj - te,

T₁, T₂ te.

B₁, B₂ te.

49 $\text{♩} = 144$

S.A. Poj - te Tsa - re - - - vi na - she - mu, poj - - - te.

Ten. S. Poj - te, poj - te, poj - te Tsa - re - vi na - she - mu, poj - te, poj - te.

T.B. poj - te Tsa - re - - - vi, Tsa - re - vi na - she - mu, poj - te, poj - te.

B₁, B₂ Poj - te Tsa - re - - - vi, Tsa - re - vi na - she - mu, poj - - - te.

VIII. The Cherubic Hymn

SING TO THE LORD A NEW SONG!

THE CHORAL MUSIC OF VLADIMIR PLESHAKOV

Heruvimskaya pesn'

Izhe heruvimí táyno obrazúyushche,
i zhívotvoříšchey Tróitse
trísŕiátúyu pesn' připeváyushche,
fšíákoye níne zhíťeyskoye otlozhím pořechéniye.
Ańńi.
Yáko da Tsařń fšeh podńmem,
Angeľskimi něvídimó dořinošńma chíńńi.
Allilúya, allilúya, allilúya.

—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 - ví - mĩ, í - zhe he - ru -
И - же xe - py - vi - mь, и - же xe - py -

mp *più f*

í - zhe he - ru - ví - mĩ, í - zhe he - ru -
И - же xe - py - vi - mь, и - же xe - py -

mp *più f*

í - zhe he - ru - ví - mĩ, í - zhe he - ru -
И - же xe - py - vi - mь, и - же xe - py -

mp *più f*

í - zhe he - ru - ví - mĩ, í - zhe he - ru -
И - же xe - py - vi - mь, и - же xe - py -

Fluid, floating. Adagio.

mp *più f*

PI-HP

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5

vı - mı he - ru - vı - mı táy - no
 вı - мы, хе - ру - вı - мы тай - но

vı - mı he - ru - vı - mı táy - no
 вı - мы, хе - ру - вı - мы тай - но

vı - mı he - ru - vı - mı táy - no
 вı - мы, хе - ру - вı - мы тай - но

vı - mı he - ru - vı - mı táy - no
 вı - мы, хе - ру - вı - мы тай - но

9

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

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

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

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

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13 *a tempo*

mp *più f*

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

mp *più f*

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

mp *più f*

И жи - во - тво - ря - щей Трой - це
 и жи - во - тво - ря - щей Трой - це

13 *a tempo*

mp *più f*

17 *p*

tři - svĭã - tú - yu _____ řesň _____ rři - ře - vá - yu -
 три - свя - ту - ю _____ песнь _____ при - пе - ва - ю -

p

tři - svĭã - tú - yu řesň rři - ře - vá - yu -
 три - свя - ту - ю песнь при - пе - ва - ю -

p *mf*

tři - svĭã - tú - yu _____ řesň _____ rři - ře - vá - yu -
 три - свя - ту - ю _____ песнь _____ при - пе - ва - ю -

p *mf*

tři - svĭã - tú - yu řesň rři - ře - vá - yu -
 три - свя - ту - ю песнь при - пе - ва - ю -

17

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21 *più p* *rall.*

shche, tŕi - svĭa - tú - yu_ řesň_ řĭ - ře - vá - yu - shche,
 ще, три - свѧ - ту - ю_ песнь_ при - пе - ва - ю - ще,

mf *mp* *più p*

shche, tŕi - svĭa - tú - yu_ řesň_ řĭ - ře - vá - yu - shche,
 ще, три - свѧ - ту - ю_ песнь_ при - пе - ва - ю - ще,

mp *più p*

shche, tŕi - svĭa - tú - yu_ řesň_ řĭ - ře - vá - yu - shche,
 ще, три - свѧ - ту - ю_ песнь_ при - пе - ва - ю - ще,

mp *più p*

shche, tŕi - svĭa - tú - yu_ řesň_ řĭ - ře - vá - yu - shche,
 ще, три - свѧ - ту - ю_ песнь_ при - пе - ва - ю - ще,

21 *rall.*

25 *a tempo* *mp* *più f*

fšĭa - ko - ye ní - ñe_ zhĭ - ĭey - sko - ye
 вся - ко - е ны - не_ жи - теѧ - ско - е

mp *più f*

fšĭa - ko - ye ní - ñe_ zhĭ - ĭey - sko - ye
 вся - ко - е ны - не_ жи - теѧ - ско - е

mp *più f*

fšĭa - ko - ye ní - ñe_ zhĭ - ĭey - sko - ye
 вся - ко - е ны - не_ жи - теѧ - ско - е

mp *più f*

fšĭa - ko - ye ní - ñe_ zhĭ - ĭey - sko - ye
 вся - ко - е ны - не_ жи - теѧ - ско - е

25 *a tempo* *mp* *più f*

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29

p

ot - lo - zhím ro - ěe - ché - ěi - ye, ot - lo -
 от - ло - жим по - пе - че - ни - е, от - ло -

p

ot - lo - zhím ro - ěe - ché - ěi - ye, ot - lo -
 от - ло - жим по - пе - че - ни - е, от - ло -

p *mf*

ot - lo - zhím ro - ěe - ché - ěi - ye, ot - lo -
 от - ло - жим по - пе - че - ни - е, от - ло -

p *mf*

ot - lo - zhím ro - ěe - ché - ěi - ye, ot - lo -
 от - ло - жим по - пе - че - ни - е, от - ло -

29

33

p *più p* *rall.*

zhím ro - ěe - ché - ěi - ye, ro - ěe - ché - ěi - ye.
 жим по - пе - че - ни - е, по - пе - че - ни - е.

mf *mp* *più p*

zhím ro - ěe - ché - ěi - ye, ro - ěe - ché - ěi - ye.
 жим по - пе - че - ни - е, по - пе - че - ни - е.

mp *più p*

zhím ro - ěe - ché - ěi - ye, ro - ěe - ché - ěi - ye.
 жим по - пе - че - ни - е, по - пе - че - ни - е.

mp *più p*

zhím ro - ěe - ché - ěi - ye, ro - ěe - ché - ěi - ye.
 жим по - пе - че - ни - е, по - пе - че - ни - е.

mp *più p* *rall.*

33

più p

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Joyful, celebratory. Andante.

37 *tempo & dynamics ad libitum.*

A - mīñ. A - mīñ. Yá - ko da Tsa - řiā fšeñ po - dí - ěem, po - dí - ěem,
 А - минь. А - минь. Я - ко да Ца - ря всех по - ды - мем, по - ды - мем,

A - mīñ. A - mīñ. Yá - ko da Tsa - řiā fšeñ po - dí - ěem, po - dí - ěem,
 А - минь. А - минь. Я - ко да Ца - ря всех по - ды - мем, по - ды - мем,

A - mīñ. A - mīñ. Yá - ko da Tsa - řiā fšeñ po - dí - ěem, po - dí - ěem,
 А - минь. А - минь. Я - ко да Ца - ря всех по - ды - мем, по - ды - мем,

A - mīñ. A - mīñ. Yá - ko da Tsa - řiā fšeñ po - dí - ěem, po - dí - ěem,
 А - минь. А - минь. Я - ко да Ца - ря всех по - ды - мем, по - ды - мем,

37 *tempo & dynamics ad libitum.*

Joyful, celebratory. Andante.

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

42 *Soprano soli*

Ан - ге́й - ски - ми не - ви - ди - мо до - ри - но - си - ма чин - ми.
 Ан - гелъ - ски - ми не - ви - ди - мо до - ри - но - си - ма чин - ми.

42 *Alto solo*

Ан - ге́й - ски - ми не - ви - ди - мо до - ри - но - си - ма чин - ми.
 Ан - гелъ - ски - ми не - ви - ди - мо до - ри - но - си - ма чин - ми.

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Fluid, transparent. Adagio.
Soprano 1 solo *Luminous.*

46 *f*

Al - Īi - lú - i - ya, al - Īi - lú - i -
Ал - ли - лу - и - я, ал - ли - лу - и -

Seamlessly. *f*

Al - Īi - lú - i - ya, al - Īi - lú - i -
Ал - ли - лу - и - я, ал - ли - лу - и -

f

Al - Īi - lú - i - ya, al - Īi - lú - i -
Ал - ли - лу - и - я, ал - ли - лу - и -

46 **Fluid, transparent. Adagio.**

51 *meno f* *mf* *rall.* *pp*

ya, al - Īi - lú - i - ya.
ya, ал - ли - лу - и - я.

Alto solo Luminous.

meno f *pp*

ya, al - Īi - lú - i - ya.
ya, ал - ли - лу - и - я.

meno f *pp*

ya, al - Īi - lú - i - ya.
ya, ал - ли - лу - и - я.

meno f *pp*

ya, al - Īi - lú - i - ya.
ya, ал - ли - лу - и - я.

51 *rall.* *pp*

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IX. The Litany of Supplication

Длинный черед мольбы [Prošitel'naya ukteñiyá]

Vladimir Pleshakov (2008)

19

S.A. A - min. I z du - hom tvo - - - im.

T.B.

21 ① ② ③ 2007/2008

S.A. Ho - spo-dy, po - mi - luj. Ho - spo-dy, po - mi - luj. Ho - spo-dy, po - mi - luj.

T.B.

5 ④ ⑤

S.A. Ho - spo-dy, po - mi - luj. Ho - spo-dy, po - mi - luj.

T.B.

9 ① *p* ② *mf* *pp* *pp*

Desc. Po - daj, Ho - spo - dy. Po - daj, Ho - spo - dy.
To - bi, Ho - spo - dy. To - bi, Ho - spo - dy.

S.A. Po - daj, Ho - spo - dy. Po - daj, Ho - spo - dy.
To - bi, Ho - spo - dy. To - bi, Ho - spo - dy.

T.B.

X. The Eucharistic Canon (Anaphora)

Милость мира [Milost mira]

Vladimir Pleshakov (2008)

♩ = 100

Soprano,
Alto

Mi - lost mi - ra, zher - tva khva - le - - ni - ya.

Tenor,
Bass

A mercy of peace, a sacrifice of praise.

♩ = 88

7

S.A.

I - so - du - khom tvo - yim. I - ma - my - ko

T.B.

And with your spirit. We lift them up to the Lord.

♩ = 100

11

S.A.

Go - spo - du. Do - stoj - no i pra - ved - no est, po - kla -

T.B.

It is meet and right to worship

16

S.A.

nya - ti - sya Ot - tsu i Sy - nu i Svya -

T.B.

the Father, the Son, and the Holy Spirit,

♩ = 60

21

S.A.

to - - - mu Du - - - khu, Tro - i - tsê

T.B.

the Trinity, one in essence and undivided.

♩ = 52 *♩ = 40*

25

S.A.

ye - di - no - sushch - nêj i ne - raz - děl - - - nêj.

T.B.

X. The Eucharistic Canon

28 **Meno mosso** ♩ = 52

S.A. Svyat, Svyat, Svyat Go - spod Sa - va - of.

T.B.

30 Holy, Holy, Holy Lord Sabaoth
accel. ♩ = 72 **Tempo primo** ♩ = 100

S.A. Is poln ne - bo i zem-lya sla - vy tvo - ye - ya.

T.B.

34 heaven and earth are full of your glory
p Soli **f Tutti**

S.A. O - san - na v vysh - nikh! O - san - na v vysh - - - nikh!

T.B. Hosanna in the highest

39

S.A. Bla - go - slo - ven grya - dyj vo i - mya Go - spo -

T.B. Blessed is he who comes in the Name of the Lord

43

S.A. dne. O - san - na v vysh - nikh.

T.B. Hosanna in the highest

45

Solo O - san - na v vysh - nikh, o - san - na v vysh - nikh.

45

S.A. O - san - na v vysh - nikh, o - san - na v vysh - nikh.

T.B.

50

Solo. Bla - go - slo - ven grya - dyj vo i - mya Go -

S.A. S. Bla go-sloven grya - dyj vo i - - - mya Go-spo - dne, bla - go - slo - ven
A. Bla - go - sloven grya - dyj vo i - - - mya, bla - go - slo - ven grya - dyj vo -
T. Bla - go - slo - ven grya - dyj vo i - mya Go - spo - dne, bla - go - slo - ven

T.B. B. Bla - go - slo - ven grya - dyj vo i - mya Go - spo - dne, bla - go - slo - ven

55

Solo. spo - - - dne. O -

S.A. grya - dyj vo i - mya Go - - - spo - - - dne.
i - mya, i - mya Go - spo - dne, bla - go - slo - ven. O - san -
T.B. grya - dyj vo i - mya Go - - - spo - dne.
grya - dyj vo i - mya, i - mya Go - spo - dne.

60

Solo. san - na, o - san - na v vysh - nikh.

S.A. na v vysh - nikh, o - san - na v vysh - nikh.

T.B. na v vysh - nikh, o - san - na v vysh - nikh.

65

Solo. *p* A - - - min, *mf* a - - - min.

S.A. *p* A - - - min, *mf* a - - - min.

T.B. A - - - min, a - - - min.

Amens for the Canon

X. The Eucharistic Canon

4

Meno mosso ♩ = 66

70

S.A. Te - bê po - yem, te - bê bla - go - slo - vim, te -

T.B. po - yem, po - yem,

We praise you, we bless you, we give thanks to you, O Lord,

75

S.A. bê bla-go - da - rim, Go - spo - di, i mo - lim ti

T.B. and we pray to you, O our God.

80

S.A. sya, Bo - zhe nash, Bo - - zhe nash, i

T.B.

85

S.A. mo - - lim ti sya, Bo - - - zhe nash.

T.B.

♩ = 60 ♩ = 52 ♩ = 40

XI. The Hymn to the Mother of God: It is Truly Fitting
 Достойно есть [Dostóyno yest']

Vladimir Pleshakov (2007)

f $\text{♩} = 120$

Soprano, Alto
 Choir
 Tenor, Bass

Do - stoj - no yest, ya - kô vo - is - ti - nu, bla - zhi - ti tya, Bo - go -
 It is truly fitting to glorify you, O Theotokos,

6 *Soli p* *Tutti f*

S.A.
 T.B.

ro - di - tsu, pris - no - bla - zhen - nu - yu i pre - ne - po - roch - nu - yu, i Ma - ter Bo - ga
 ever-blessed and wholly immaculate, and the Mother of our God.

14 *Soli p* *Tutti*

S.A.
 T.B.

na - she - go ! Chest - nej - shu - yu he - ru - vim, i slav - nej - shu - yu bez srav - ne - ni -
 More honorable than the cherubim, and beyond compare more glorious than the seraphim,

22 *rall.* $\text{♩} = 96$ *a tempo f* *mf* *p*

S.A.
 T.B.

ya se - ra - fim, bez ist - le - ni - ya Bo - ga Slo - va rozhd - shu - yu, su - shchu - yu Bo - go -
 who without defilement gave birth to God the Word, true Birth-giver of God,

29 *rall.* $\text{♩} = 96$ *Soli piu lento pp* $\text{♩} = 88$ *Tutti a tempo mf*

S.A.
 T.B.

ro - di - tsu, tya ve - li - cha - yem, tya ve - li - cha - - - yem.
 we magnify you.

XII. The Lord's Prayer: Our Father

Молитва Господня [Mołitva Ghospódnĭa]

Vladimir Pleshakov (2009)

p **Andante** $\text{♩} = 72$

Soprano, Alto
Tenor, Bass

Ot - che nash, i - zhe ye - si na ne - be - sêkh, da svya-

Our Father, who art in heaven,

p

6 **a tempo** $\text{♩} = 72$
mf

S.A.
T.B.

ti - tsya im - ya tvo - ye, da - při - i - det tsar - stvi - e tvo - ye, da

hallowed be thy Name. Thy kingdom come,

mf

11 **meno mosso** $\text{♩} = 66$

S.A.
T.B.

bu - det vo - lya tvo - ya, ya - kô na ne - be - si, i na zem - li.

thy will be done, on earth, as it is in heaven.


15

S.A.
T.B.


Khlêb nash na - sushch - nyj dazhd nam dnes, i o - sta - vi

Give us this day our daily bread, and forgive us our trespasses,

18

S.A. 

nam ————— dol-gi na - - sha,
 nam, i os - ta - vi - nam ————— dol-gi na - - sha, dol - gi - na - sha,

T.B. 

na - - sha, dol - gi na - sha,

21

S.A. 

ya - kô zhe i — my — o - stav - lya - em dol - zhni - kom - na - -

T.B. 

as we forgive those who trespass against us.

25


S.A. 

shim, i ne vve - di nas vo is - ku - she - ni - e, no iz -


T.B. 

And lead us not into temptation,

29

S.A. 

ba - vi nas ôt lu - ka - - - - va - go.

T.B. 

but deliver us from the evil one. *octavist!*

XIII. The Communion Hymn: Psalm 150

Vladimir Pleshakov

Allegro ♩ = 120

p *mf* *f*

Soprano, Alto
Tenor, Bass

O praise the Lord, O praise the Lord, O praise the Lord from the

7 *p* *mf*

S.A.
T.B.

hea - vens, O praise him, O praise him, O praise him, O

12 *rall.* ♩ = 92 *pp* *p* *a tempo* ♩ = 120 *mf* *f*

S.A.
T.B.

praise him in the high est, al - le - lu - i - a, al - le - lu - ia, al - le - lu - i - a.

19 *mf* *f*

S.A.
T.B.

O praise the Lord, O praise the Lord! O praise him with the sound of the trum

26 *p* *f* *rall.* ♩ = 92

S.A.
T.B.

pet, O praise him with the sound of the trum-pet! O praise him with psal - tery and

31 *mf* *a tempo* ♩ = 120 *f*

S.A.
T.B.

harp! Al - le - lu - i - a, al - le - lu - ia, al - le - lu - i - a! O

37

S.A. *p* praise him with tim - brel, with tim - brel and

T.B.

41

S.A. *mf* dance. O praise him with strings and or - gan Al - le - lu - i -

T.B.

46

S.A. *f* a, al - le - lu - ia, al - le - lu - i - a. Let all things that live and

T.B.

52

S.A. *p* breathe sing prai - ses, sing prai - ses, prai - ses to the Lord.

T.B.

ff

APPENDIX F

PLESHAKOV'S *LITURGY OF ST. JOHN CHRYSOSTOM* (SELECTED MOVEMENTS
TRANSLATED INTO ENGLISH)

V. The Entrance Hymn

O Come, Let Us Worship

With energy $\text{♩} = 80$ Vladimir Pleshakov (2012)

Soprano, Alto
Tenor, Bass

O_ come, let us wor - ship and fall down be - fore Christ. Save

6
us, O Son of God who rose from the dead; we sing to

12 *p* *cresc.* *f* *p*
you, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

VI. The Trisagion Hymn: Holy God

Vladimir Pleshakov (2008)

1 *mf*

Soprano,
Alto
Tenor,
Bass

A - men. Ho - ly God, Ho - ly Migh - ty, Ho - ly Im - mor -

5 *p* 2

S.A.
T.B.

- tal, have mer-cy on us. Ho - ly God, Ho - ly Migh - ty, Ho - ly Im -

10 3 *mf*

S.A.
T.B.

mor - tal, have mer-cy on us. Ho - ly God, Ho - ly Migh - ty, Ho - ly Im - mor -

15 *p*

S.A.
T.B.

- tal, have mer-cy on us. Glo - ry to the Fa - ther, and to the Son,

20

S.A.
T.B.

and to the Ho - ly Spi - - - rit, now and e - ver, and un - to a - ges of

VI. The Trisagion Hymn

2

25

S.A. a - ges, A - men. Ho - ly Im - mor - tal, have mer - cy on us.

T.B.

30

Soprano solos *f* Ho - ly God, Ho - ly Migh - ty, Ho - ly Im - mor - tal, have *p*

S.A. *f* Ho - ly God, Ho - ly Migh - ty, Ho - ly Im - mor - tal, have *p*

T.B.

Soprano solos mer - cy on us.

S.A. mer - cy on us.

T.B.

IX. The Litany of Supplication

Vladimir Pleshakov (2008)

Soprano
Alto
Choir
Tenor
Bass

A - men. And with your spi - - - rit.

3 ① Lord, have mer - cy. ② Lord, have mer - cy. ③ Lord, have mer - cy. VP 2007/2008

9 ④ Lord, have mer - cy. ⑤ Lord, have mer - cy.

13 ① *p* Grant this, O Lord. *pp* ② *mf* Grant To you, O Lord. *pp*

S.A.
T.B.

S.A.
T.B.

Desc.
S.A.
T.B.

APPENDIX G

ADDITIONAL COMMUNION HYMNS BY PLESHAKOV

Communion (no. 4)
 Rejoice in the Lord, all you his righteous

Psalm 32 (33): 1

V. Pleshakov (June 23, 2012)

Andante $\text{♩} = 76$

Soprano, Alto
 Re - joice, O re - joice, all you his right-eous, in the Lord;
 in the Lord;

Tenor, Bass

4
 S. A. praise be - fits, praise be - fits the up - right Al - le - lu - ia,
 T. B. praise

7
 S. A. al - le - lu - ia, **rall.** $\text{♩} = 66$ al - le - lu - ia. $\text{♩} = 56$
 T. B. al - le - lu - ia.

new ending July 1, 2012

Andante $\text{♩} = 76$

S. A. Ra - duj - te - sya pra - ved - ni - i o Go - spo - de;

T. B.

13
 S. A. pra - vym, pra - vym po - do - ba - yet po - kla - va. Al - li - lu - ia,
 T. B.

16
 S. A. al - li - lu - ia, **rall.** $\text{♩} = 66$ al - li - lu - ia. $\text{♩} = 56$
 T. B. al - li - lu - ia.

new ending July 1, 2012

Communion Hymn (no. 5)

Psalm 115 (116):4

Slavonic

Vladimir Pleshakov

February 15, 2013

Andante $\text{♩} = 69$ **Più mosso** $\text{♩} = 84$

Soprano, Alto
Chá - shu spa - sé - ni - ya pri - - - i - mú, Chá - shu spa - sé - ni - ya pri - i - mú, i - - - I - mya

Tenor, Bass
Chá - shu, I will take the cup of salvation and call upon the Name of the Lord.

5
S. Go - spód - ne pri - zo - vú : Al - li - lu - ia, al - li - lu - - - ia,
A. Al - li - lu - i - a,
T. Al - li - lu - - - ia,
B. Al - li - lu - - - ia.

Alleluia, alleluia, alleluia.

10
S. al - - - li - lu - ia, al - li - lu - ia, al - li - lu - - - ia.
A. al - li - - lu - ia, al - - - li - lu - ia, al - li - lu - ia.
T. al - li - lu - - - ia, al - li - lu - - - ia.
B. al - li - lu - - - ia, al - li - lu - - - ia.

rall. $\text{♩} = 60$ $\text{♩} = 40$

Transfiguration Communion Hymn no. 6

Psalm 89:15, 16

Vladimir Pleshakov, Jan. 10, 2013

Tutti *Moderato* (♩=72)
mf *with mystery*

Soprano
Bla - zhé - ni lyú - di - ye bé - - - du - shchy - i vos - klik-no -

Alto
Bla - zhé - ni lyú - di - ye bé - - - du - shchy - i vos - klik-no -

Tenor
Bla - zhé - ni lyú - di - ye bé - - - du - shchy - i vos - klik-no -

Bass
Bla - zhé - ni lyú - di - ye bé - - - du - shchy - i vol - klik-no -

Blessed is the nation that knows the joyful cry;

Soli *Serenely* (♩=80)
p

S.
vé - di - ye: Gós - po - di, vo své - te li - tsà tvo - ye - gó

A.
vé - di - ye: Gós - po - di, vo své - te li - tsà tvo - ye - gó

T.
vé - di - ye: Gós - po - di, vo své - te li - tsà, li - tsà tvo - ye - gó

B.
vé - di - ye: Gós - po - di, vo své - te li - tsà, poj -

O Lord, in the light of your countenance they shall walk.

Tutti *Triumphantly (poco più vivo)* (♩=96)
f

S.
poj - dut', poj - dut': i' o' i - me - ni tvo - yém' voz -

A.
poj - - - - dut': i' o' i - me - ni tvo - yém' voz -

T.
poj - - - - dut': i' o' i - me - ni tvo - yém' voz -

B.
- - - - dut': i' o' i - me - ni tvo - yém' voz -

And in your name they shall rejoice all day long.

Transfiguration: Communion Hymn

16 *dim. e rit.* (♩ = 84) *pp* *Serenely (a tempo)* (♩ = 80) *mf*

S. rá - du - yut - sya ves' - den', i práv - do - yu - tvo - yé - yu
 A. rá - du - yut - sya ves', ves' - den', i práv - do - yu - tvo - yé - yu
 T. rá - du - yut - sya ves' - den', ves' den', i práv - do - yu - tvo - yé - yu
 B. rá - du - yut - sya ves' - den', ves' den', and in your truth they shall be exalted.

21

S. voz - - - ne - sút - sya, voz - ne - sút - sya, voz - ne -
 A. voz - - - ne - sút - sya, voz - ne - sút - sya, voz - ne -
 T. voz - - - ne - sút - sya, voz - ne - sút - sya, voz - ne -
 B. voz - - - ne - sút - sya, voz - ne - sút - sya, voz - ne -

26 *dim. e rit.* (♩ = 72) *ppp*

S. sút - sya. Al - li - lú - ia, al - li - lú - ia, al - li - lú - - - ia.
 A. sút - sya. Al - li - lú - ia, al - li - lú - ia, al - li - lú - - - ia.
 T. sút - sya. Al - li - lú - ia, al - li - lú - ia, al - li - lú - - - ia.
 B. sút - sya. Al - li - lú - ia, al - li - lú - ia, al - li - lú - - - ia.
 Alleluia, alleluia, alleluia. *** al - - - li - lú - ia.*

* (measure 28) Solo for alto or tenor.

** (measures 29-30) Bass solo.

Ascension
 Communion Hymn (no. 9)
 Psalm 46 (47):5

V. Pleshakov April 21, 2013

Soprano,
 Alto

Vzý - de Bog' v'vos - klik-no vé - nĩ - i, Gos - pód' vo glá-si

Tenor,
 Bass

God has gone up with a merry noise, the Lord with the sound of the trumpet.

7

S
 A

trúb - ni, glá-si trúb - ni. Al - li - lú - ĩa, al - li - lú - ĩa,

T
 B

Alleluia, alleluia, alleluia.

11

solo
 S

Al-li-lú - ĩa, al-li-lú - ĩa.

S
 A

al - li - lú - ĩa, al - li - lú - ĩa. Al - li - lú - ĩa, al - li - lú - ĩa,

solo
 T

Al-li-lú - ĩa,

T
 B

al - li - lú - ĩa, al - li - lú - ĩa. Al - li - lú - ĩa, al - li - lú - ĩa,

16

S
 A

al - li - lú - ĩa, al - li - lú - ĩa.

solo
 T

al - li - lú - ĩa, al - li - lú - ĩa.

T
 B

al - li - lú - ĩa, al - li - lú - ĩa.

Ascension
Communion Hymn (no. 9)
Psalm 46 (47):5

V. Pleshakov April 21, 2013

S
A

T
B

God has gone up

S
A

T
B

Lord with the sound of the trum - pet. Al - le - lu - ia, al - le - lu - ia,

11

solo
S

S
A

solo
T

T
B

al - le - lu - ia, al - le - lu - ia. Al - le - lu - ia, al - le - lu - ia,

16

S
A

solo
T

T
B

al - le - lu - ia, al - le - lu - ia.

Pentecost
Communon Hymn no. 21

Vladimir Pleshakov (2012)

S. *mf*
A. Dukh tvoj bla - gij na - sta - vit mya na - zem - lyu -
T. B.

7
S. *p* pra - vu. Al - li - lu - - ia. *ff* Dukh tvoj bla - gij *p* na - sta - vit mya *ff*
A. T. B.

13 *p* *cresc.* *mf*
S. na zem - lyu pra - - - vu. Al - li - lu - ia, al - li - lu - ia, al - li - lu -
A. T. B.

19 *f* *dim.* *pp*
S. ia, al - li - lu - - - ia! Al - li - lu - - - ia.
A. T. B.

Pentecost
Communion Hymn no. 21

Psalm 143: 10

Vladimir Pleshakov (July 8, 2012)

Soprano, Alto

mf

May your gra - cious Spi - rit lead me on a le - vel

Tenor, Bass

7

S. *p* path. Al - le - lu - ia. *ff* May your gra - cious Spi - rit *p* lead - me *ff*

A.

T. B.

13

S. *p* on a le - vel *cresc.* path. *mf* Al - le - lu - ia, al - le - lu - ia, al - le - lu -

A.

T. B.

19

S. *f* ia, al - le - lu - ia! *dim.* Al - le - lu - ia. *pp*

A.

T. B.