



ONDINE

GALINA GRIGORJEVA

Nature Morte

ESTONIAN PHILHARMONIC
CHAMBER CHOIR

Theatre of Voices

YXUS Quartet

Conrad Steinmann

PAUL HILLIER

GALINA GRIGORJEVA (b. 1962)

	Svjatki for mixed choir (1997/2004)	15:48
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2	II. Svjatyy Večer (<i>Holy Evening</i>)	1:25
3	III. Podblyudnaya (<i>Guessing Song</i>)	3:28
4	IV. Oy Kalyudka! (<i>O, Kalyudka!</i>)	3:11
5	V. Chto Nastanet Vesna (<i>Spring is Coming</i>)	3:02
6	VI. Khristu Rozdženomu (<i>To the Newborn Christ</i>)	2:53
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Theatre of Voices (7)

Else Torp, soprano / **Iris Oja**, alto

Christopher Watson, tenor / **Jakob Bloch Jespersen**, bass

YXUS Quartet (7)

Harry Traksmann, I violin / **Juta Õunapuu-Mocanita**, II violin

Karin Sarv, viola / **Leho Karin**, cello

Conrad Steinmann, recorder (10)

Estonian Philharmonic Chamber Choir

Soloists in *Svjatki*:

Iris Oja, alto / **Kaia Urb**, soprano

Else Torp, soprano / **Rainer Vilu**, bass

Soloists in *Diptych*:

Valter Soosalu, tenor / **Raul Mikson**, tenor

Paul Hillier, conductor

In the Rays of the Living Light

On the music of Galina Grigorjeva

Galina Grigorjeva's music is deeply felt and rich in subtle sonorities; it is refined and laden with tension, being at the same time both airily transparent and dramatic, with a sense of flowing and bright sound colours. She has an ability to create dramaturgically captivating, expansive and coherent forms, joining organically the horizontal and the vertical, i.e. an expressive melodic line and its equivalent in chords. Grigorjeva's work has close ties with Russian Orthodox music but is also related to older European polyphony. Her work embraces the essential values of the Russian high culture: spiritual profoundness, purity of the soul, compassion for all living beings, spiritual humbleness, empathy, goodness of heart. In Grigorjeva's music, the deep-rooted traditions of Russian culture are intertwined with a modernist discipline of thought.

In recent years, Grigorjeva has become one of Estonia's leading composers. Her music, reflecting an uncompromising quest for a living truth, has deep-reaching roots, evolving through different philosophical, religious and folkloric strata. As she admits herself: "I feel uneasy saying that I am a composer who writes religious music – it sounds too pretentious. But then, anything that has not been given from above, does not flow from above, has no sense at all. This is my firm conviction, and it does not concern only music, but everything else in the human life and the arts as well..."

Galina Grigorjeva's music is carried by a profound feeling, genuineness and honesty, and these features are especially perceptible in the pieces on the topic of facing death. While asking existential questions – those concerning the values that give meaning to our lives – Grigorjeva's creative mind is uncompromising, passionate and severe, but her music is able to transform the tough issues. There are few artists whose work so straightforwardly suggests that, when leaving this world, the only thing that matters is the state of our spirit and mind.

Grigorjeva's creative process seems to be led by a certain clarity of the mind, contributing to the formation of musical structures and energetic dynamics that have an empowering impact on the listener. In her structural thinking, Grigorjeva is a modernist composer, and the elaborate and detailed

tools of contemporary music support in the best possible way her musical searches on existential themes.

Texts have a particularly important role in Grigorjeva's vocal works. She has used ancient Russian and Latin sacred texts, and also old Russian folklore and Russian poetry from older and more recent times (Yelizaveta Kuzmina-Karavaeva, Marina Tsvetaeva, Joseph Brodsky, Innokenty Annensky, Velimir Khlebnikov, etc.).

The works on this CD vary in their musical material, ideas, and line-up, covering a period from Grigorjeva's student years (the choir suite *Svjatki*) up to recent pieces (*Salve Regina*). In the cycle ***Svjatki*** (1997/2004), the Christian heritage is interwoven with an older layer of pagan rituals and beliefs. Just as Christianity has integrated pre-Christian traditions into its practices and concepts, Grigorjeva moves in her works from the Orthodox sacred music towards the more ancient and deeper layers of Russian folklore, merging this musical and spiritual heritage into her suggestive personal style. The title *Svjatki* refers in the Russian folk calendar to the winter holidays, i.e. the time from Christmas to Epiphany. She has used folkloric texts linked to Christmas, the Christmas Night fortune-telling and other popular traditions. There are no quotations of folk music in the work, but in all movements of the cycle traditional music is referred to by varied repetitions, heterophony, bourdons, and the rhythm of the text that dominates the meter.

Salve Regina for vocal and string quartet (2013) was written to a commission from Eesti Kontsert for the Theatre of Voices and the YXUS Ensemble. "In my work, the antiphon, which in a direct translation from Greek would mean 'sounding against' or 'responding with sound', is the main forming principle. The string quartet does not have so much an accompanying function, rather it constitutes a complement to the vocal ensemble, with its extensive melodic lines reminiscent of what are known as the so-called *фитные распевы* [*fitnye raspevi*] songs. These melismatic songs were widely used in Byzantine and early Russian music, and they enjoyed a rich elaboration, the aim of which was to bring forth the most important words of the canonic evangelic texts and the stressed syllables of these words," the composer explains.

Many composers through the centuries have set the *Salve Regina* prayer, but Grigorjeva's work stands out in its serenity and in the way it outlines the message with an extraordinarily intense hopefulness.

The first part of ***Diptych***, a work for male choir (2011), is based on a text from the Gospel of St Luke, while the second part, titled *Ne Rydai Mene, Mati* (*Do not lament me, O Mother*) depicts the death of Christ, one of the central motives in the iconography of Russian Orthodoxy. The text of the song was written by Cosmas, Bishop of Jerusalem in the 8th century. The listener perceives a remarkable subtlety of intervals and intonations: based on them, the texture of the sound colours changes, producing in turn the movements in the sound space.

Lament, a piece for flute (2000), was commissioned by the International David Oistrakh Festival and was premiered at the festival by Conrad Steinmann (who also performs the piece in the present recording). *Lament* represented Estonian music at the International Rostrum of Composers in Paris in 2002.

Nature Morte, a dramatic triptych for mixed choir (2008), is based on poems by Joseph Brodsky, *Nature Morte* (movements I and III) and *The Butterfly* (movement II). The commissioner and first performer of the work was the Estonian Philharmonic Chamber Choir. Focusing on the theme of human solitude, the title piece of the present album is to date among the most expansive and momentous works of the composer.

In paradisum for mixed choir (2012) was commissioned by the international choir festival *Tallinn 2013*. It uses the text of the antiphon *In paradisum*, which is the final part of the canonic mass for the dead. In Grigorjeva's *In paradisum*, a majestic and increasingly solid feeling of eternal peace prevails along with the joy for returning to the spiritual home.

If we look for a common element in these diverse works, it may be found in the exceptionally suggestive original material and its concentrated and inventive elaboration, and in the coherence of the developmental logic of the music. And above all, the uniting element is the living light that glows through the music, however dark the lyrics may be. Beside the idea of a transcendental world, what

moves the listener in Grigorjeva's music is her deep empathy for the human being in the world full of suffering. It is as if the profoundness and beauty of Grigorjeva's music told us that the human existence in the labyrinths of life must have a secret meaning.

Grigorjeva has said about the function of art: "Art and music probably exist only because the world we live in is not harmonious or perfect. If the world were flawless, harmonious, and met all our spiritual needs, if goodness and justice ruled here, maybe we would need no art?"

Saale Kareda

English translation: Maarja Kangro

Galina Grigorjeva is an Estonian composer, born in Ukraine and living in Estonia since 1992. She studied at the Simferopol Music School and at the Odessa Conservatory; in 1991 she graduated from the composition class of Yuri Falik at the St Petersburg Conservatory and continued her studies at the Estonian Academy of Music with Lepo Sumera, an outstanding Estonian composer, from 1994 to 1998.

Grigorjeva has been a member of the Estonian Composers' Union since 1994 and is currently a freelancer. Her music has been performed in the USA, Ukraine, Russia and in several European countries. Choirs and orchestras that have performed her music include the Estonian Philharmonic Chamber Choir (conducted by Paul Hillier and Daniel Reuss), the BBC Singers (Kaspars Putniņš), the Estonian National Male Choir (Mikk Üleoja), Vox Clamantis (Jaan-Eik Tulve), the Orthodox Singers (Valeri Petrov), Hortus Musicus (Andres Mustonen), the Moscow Chamber Orchestra (Konstantin Orbelyan), Kremerata Baltica (Gidon Kremer), the Russian Patriarchate Choir of Moscow (Anatoly Grindenko), the Latvija mixed choir, and the Theatre of Voices. Besides festivals in Estonia, Grigorjeva's works have been performed at numerous festivals abroad in Russia, Ukraine, Finland, Austria, France, Scotland, Norway and Wales. Estonian Radio selected Grigorjeva's *Lahkumisele* to represent Estonia at the International Composers' Rostrum in Amsterdam in 2000, and her *Lament* to participate in the International Rostrum of Composers' in Paris in 2002. During the 2006–2007 season, Grigorjeva was the composer-in-resident of the NYND Ensemble. She was awarded the Heino Eller Music Prize in 2003 and has twice won the yearly music award of the Estonian Cultural Endowment (in 2004 and in 2013). In 2014, she received the Fourth Class Order of the White Star of the Estonian Republic.

Choral and ensemble pieces and music for solo instruments prevail in Grigorjeva's output. Her work for string orchestra, *Song on the Occasion of Czarina Yevdokia Taking the Veil*, has also won high acclaim. Her CD *In paradisum* (with the Estonian National Male Choir, conducted by Mikk Üleoja) was named the best choir music album in Estonia in 2014.

The **Estonian Philharmonic Chamber Choir** (EPCC) was founded in 1981 by Tõnu Kaljuste, who was the choir's artistic director and chief conductor for twenty years. From 2001–2007, Paul Hillier succeeded him, until Daniel Reuss took over in 2008. Since 2014 the chief conductor is Kaspars Putniņš.

Over the years, the choir has established its reputation as one of the world's leading choral ensembles. Its repertoire extends from Gregorian chant to late Baroque and twentieth-century music, with a special emphasis on Estonian composers (Arvo Pärt, Veljo Tormis, Erkki-Sven Tüür, Galina Grigorjeva, Tõnu Kõrvits, among others). The choir performs 60–70 concerts each season in Estonia and abroad.

The EPCC has worked with a number of acclaimed orchestras and conductors, including Claudio Abbado, Helmuth Rilling, Eric Ericson, Neeme Järvi, Paavo Järvi, Andrew Lawrence-King, Roland Böer, Frieder Bernius, Stephen Layton, Olari Elts, Marc Minkowski, Louis Langrée, Sir Colin Davis, Paul McCreesh and Andrés Orozco-Estrada. EPCC has performed at such music festivals and venues as the BBC Proms, Salzburg Mozartwoche and Festival Aix-en-Provence, International Cervantino Festival, Vale of Glamorgan, Sydney Opera House, Wiener Konzerthaus, Amsterdam Concertgebouw, Palau Musica in Barcelona, Esplanade in Singapore, Kennedy Centre in Washington, Lincoln Centre and Carnegie Hall in New York.

Another important aspect in the choir's life is recording music (for ECM, Virgin Classics, Carus, Harmonia Mundi, Ondine), resulting in award-winning recordings. EPCC recordings have won twice Grammy-Award for Best Choral Performance: in 2007 for the album *Arvo Pärt. Da Pacem* (Harmonia Mundi) with the conductor Paul Hillier and *Arvo Pärt. Adam's Lament* (ECM) with the conductor Tõnu Kaljuste. All in all, the choir has 14 Grammy nominations and they have also been awarded with the *Diapason d'or*, *Preis der Deutschen Schallplattenkritik*, *Danish Music Award*, *Choc de l'Année Classica* 2014.

www.epcc.ee

Theatre of Voices was founded by Paul Hillier in 1990, and now appears regularly at venues across Europe, such as the Edinburgh Festival, Bergen Festival, Barbican Centre, as well as in Australia, Mexico and USA. One of the major works in the repertoire of the vocal group remains Stockhausen's *Stimmung*, which was performed recently at the London Proms, at the mausoleum in Prague, and at Carnegie Hall. Another major success has been David Lang's *Little Match Girl Passion*, which was premiered at Carnegie Hall. This piece won Lang the Pulitzer Prize, and the recording of the work won a Grammy Award. The vocal group's underlying purpose is: singing stories and telling songs.

theatreofvoices.com

Paul Hillier was founding director of the Hilliard Ensemble and Theatre of Voices. Currently he is chief conductor of Ars Nova Copenhagen, the Chamber Choir Ireland, and the Coro Casa da Musica (Porto). In 2006 he was awarded an OBE for services to choral music. In 2007 he received the Order of the White Star of Estonia, and was awarded a Grammy for Best Choral Recording. In 2010 he was awarded his second Grammy - for best new music recording (with Theatre of Voices). In 2013 he was awarded the Order of Dannebrog (the Danish knighthood.) He has taught in the USA at the University of California campuses of Santa Cruz and Davis, and from 1996-2003 was Director of the Early Music Institute at Indiana University, Bloomington. His books about Arvo Pärt and Steve Reich are published by Oxford University Press.

theatreofvoices.com/paul-hillier

As the predecessor of **YXUS Ensemble** can be considered NYD Ensemble, which was formed in 1993 from performing at international contemporary music festival NYD '93. Under the name of YXUS Ensemble the group performed firstly in 2013. YXUS Ensemble has given concerts together with conductor Paul Hillier, vocal ensemble Theatre of Voices and the National Chamber Choir of Ireland. But the main field of activity for YXUS Ensemble is modern musical theatre. From 2013 to 2015 YXUS Ensemble organized a series of theatrical performances called "Stockhausen!". During the series three works by one of the most influential composers-visionaries of the 20th century Karlheinz Stockhausen – *Herbstmusik*, *Tierkreis* and *Mantra* were performed.

www.yxusenensemble.ee





YXUS Quartet

Conrad Steinmann pursued his recorder studies at the Schola Cantorum Basiliensis, where he has been a professor since 1982. He has given concerts, classes and lectures throughout Europe, Japan, Australia, South America and regularly in the Near East. He can be heard frequently with the recorder ensemble *diferencias*, ensemble 415, London Baroque and with his ensemble *Melpomen* which presents his unique research on the field of Ancient Greek music. Steinmann has also initiated cultural exchange programs, including *Jadal* with the Arab music world in Basel and Cairo in 2001. His recordings include: solo album *Echo* and Vivaldi recorder concertos *Giorno e Notte* (Divox), *Swiss Made* (*diferencias*) and *Melpomen* (Harmonia Mundi) – music for an Athenian symposium of 450 BC, which received a Diapason d'or and *Sappho and her time* (Sony) which includes music and lyrics from the 6th century BC.

www.melpomen.ch / www.diferencias.ch



Paul Hillier



Conrad Steinmann





Estonian Philharmonic Chamber Choir

Svjatki

1. I Slava!

Slava Bogu na nebe, slava!
Gosudaryu nashemu
na sey zemle, slava!
Chtoby nashemu Gosudaryu
ne starit'sya, slava!
Yego tsvetnomu plat'yu
ne iznashivat'sya, slava!
Yego dobrym konyam
ne iz"ezhivat'sya, slava!
Yego vernym slugam
ne izmenivat'sya, slava!
Chtoby pravda byla na zemle, slava!
Krashe solntsa svetla, slava!
Chtob tsarëva zolota kazna, slava!
Vek byla polnym polna, slava!
Chtoby bol'shimto rekam, slava!
Slava byla do morya, slava!
Malym to rechkam do do mel'nitsy.
A etu pesnyu my khlebu poyëm,
khlebu chest' vozdayëm,
starym lyudyam na utesheniye,
dobrym lyudyam na uslysheny'e!
Slava!

1. I Glory!

Glory to God in heaven, glory!
Glory to our Lord in the whole earth, glory!
May our Lord never grow old, glory!
May his brilliant robes never wear out, glory!
May his beloved steed never die, glory!
May his chief servants never betray him, glory!
May truth flourish in the whole world, glory!
May the sun shine over the world, glory!
May the royal treasury be ever full of gold, glory!
May the great rivers run graciously to the sea, glory!
And the little streams down to the mill.
We sing to honour the grain,
A comfort to the old,
and for good people to hear!
Glory!

2. II Svjatii Vecher

Vot doma sam Pan khozain.
Svjatii vecher, dobryy vecher.
Khot' zhe on doma, nam ne kazhetsya,
nam ne kazhetsya, pribirayetsya!
Svjatii vecher, dobryy vecher.
Vstavay, vstavay s posteli,
otkryvay dveri!
Oy budet k tebe troyechka gostey.
Svjatii vecher, dobryy vecher.
Pervyye gosti Zharkoye Solnyshko,
drugiye gosti Yasen Mesyachko,
tret'i gosti Droben Dozhdichek.
Svjatii vecher, dobryy vecher.
Oy, proydi, proydi,
troichna v nochi.
Oy smochi, smochi zhito,
pshenitsu, zhito,
vsyakuyu pshenitsu.
Svjatii vecher, dobryy vecher.
Oy, zhe bud' zdorov,
s Novym Godom!
Da, s Novym Godom,
da y so vsem rodom.
Svjatii vecher, dobryy vecher.

2. II Holy Evening

See, the Lord himself is at home.
He is indeed at home.
Make no mistake, it is clear!
Blessed evening, holy evening.
Get up from your bed and open the doors!
You can expect three guests:
First – the hot sun.
Second – a bright moon, and
Third – the kindly rain.
Blessed evening, holy evening.
But let them come during the night.
O, water our wheat.
Blessed evening, holy evening.
Be fit for the New Year!
For the New Year,
With all creation.
Blessed evening, holy evening.

3. III Podblyudnaya

Za dezhoj sizhu,
pyaterney vozhu.
Yeshchë posizhu,
yeshchë povozhu.
Komu zhe my speli,
tomu dobro!
Komu vynetsya, tomu sbudetsya.
Stoyat sani snaryazhënnyye
i polost'yu podernuty.
Tol'ko sest' v sani,
da poekhati.
Komu zhe my speli,
tomu dobro!
Komu vynetsya, tomu sbudetsya.
Sidela ya u okoshechka,
zhdala k sebe milogo,
ne mogla dozhdatysya,
spat' lozhilasya,
utrom vstala, spokhvatilasya,
glyazhu na sebya – vdova.
Komu my poëm,
tomu dobro budet!
sbudetsya, ne minuyetsya.
Idët Smert' po ulitse,
neset blin na blyudtse.
Komy zhe my speli, tomu dobro!
Komu kol'tso vynetsya,
tomu sbudetsya,
skoro sbudetsya, ne minuyetsya.

3. III Guessing Song

All alone I sit by the bowl
And mix the dough.
I'll sit a bit longer
And mix a bit longer.
If we have sung to you,
You'll have good luck!
If you endure, your wish will come true!
The sleigh stands all ready,
Covered with a cloth,
Just sit in the sleigh
And off you go!
If we have sung to you,
You'll have good luck!
If you endure, your wish will come true!
I sat by the window,
Waiting for my dear one to come.
I couldn't go on waiting.
I lay down to sleep.
I got up in the morning and suddenly remembered
I looked at myself:
I am a widow.
If we sing, you'll have good luck,
You'll have good luck,
Your wish will come true, without fail!
Death is walking down the street
Carrying a pancake in a little dish.
If we have sung to you, you'll have good luck!
If you get the ring, your wish will come true.
It will come true soon, without fail!

4. IV Oy Kalyudka!

Za rekoyu za bystroyu
okh, lesa tam dremuchye,
Oy, Kalyudka, Kalyudka!
V tekh lesakh ogni goryat,
ogni goryat velikiye.
Oy, Kalyudka, Kalyudka!
Vokrug ogney skam'i stoyat,
skam'i stoyat dubovyye.
Oy, Kalyudka, Kalyudka!
Na tekh skam'yakh dobry molodtsy.
Oy, Kalyudka, Kalyudka!
Za rekoy dobry molodtsy,
krasny devitsy
poyut pesn'i Kalyudushke!
Oy, Kalyudka, Kalyudka!
V sredine ikh starik sidit,
on tochiit svoynyy nozh,
kotel kipit goryuchiye,
voze kotla kozel stoit,
khotyat kozla zarezat!
Oy, Kalyudka, Kalyudka!
Oy, ty bratets Ivanushka!
Ty cyydi, vyprygni,
bratets Ivanushka!
Ya i radyy bylby vyprygnut',
goryuch kamen' k kotlu menya tyanet,
zheltyye peski serdtse vysosali!
Oy, Kalyudka, Kalyudka!

4. IV O, Kalyudka!

Over the swirling river
There you'll find a dreaming forest.
O, Kalyudka, Kalyudka!
Huge fires burn in that forest,
O, Kalyudka, Kalyudka!
Around those fires there are oak benches,
And on those benches, sit handsome young men.
O, Kalyudka, Kalyudka!
Beyond the river the fair youths
Sing songs to beautiful little Kalyudka!
O, Kalyudka, Kalyudka!
Among them there's an old man,
Sharpening his knife.
The pot's boiling,
And just nearby there's a goat.
They plan to slaughter it!
O, Kalyudka, Kalyudka!
O, little brother, Ivanushka,
Get out, jump out,
Little brother, Ivanushka!
"I'd love to jump out, but
The hot stones draw me to the pot,
And yellow sands have sucked out my heart."
O, Kalyudka, Kalyudka!

5. V Chto Nastanet Vesna

Chto nstanet vesna da krasnaya,
da proydët zima kholodnaya.
Rastayut snega belyye,
protekut, ruch'i tekuchiye.
Narastët trava muravaya.
Razov'yutsya kusty gustyye.
Pripespeyut sladki yagody.
Vy lyubeznyye moy podruzhen'ki,
By poydëte v les po yagody,
da posmotrite moyu devich'yu krasotu -
ne sidit li ona pod kustikom,
ne pletet li ona rub chistu kosu.
Narastët trava muravaya,
razov'yutya kusty gustye.
Oy, lyuli!
Vy lyubeznyye moy podruzhen'li,
by poydëte v les po yagody,
da posmotrite moyu devich'yu krasotu -
ne pletet li ona rubchistu kosu.

5. V Spring is Coming

Beautiful spring is on its way,
Cold winter ends.
All the white snows will melt,
Streams will flow again,
Grass will grow,
And dense bushes will appear.
Good years are on the way.
My dear girls,
You'll be going to the forest to pick berries.
Look out for my beautiful lady,
Is she perhaps sitting under a bush,
Braiding her flowing hair?
Grass will grow,
And dense bushes will appear.
Oy lyuli!
My dear girls,
You'll be going to the forest to pick berries,
Look out for my beautiful lady,
Is she perhaps sitting under a bush,
Braiding her flowing hair?

6. VI Khristu Rozdjënnomu

Stan', Davide s guslyami,
bryatsay pesni dnes' s nami.
Stan' Davide s guslyami.

Angel'skiye liki
sovmestno s cheloveki.
Khristu Rozdjënnomu igrayem
i veselo spevayem.

Dnes', vo rozhdestvo Yego.

O Tvortsa nashego
proslavlyayem.

Solntse, luna i zori svetyashi
s vyshney gory.

Khristu Rozdjënnomu igrayem
i veselo spevayem.

Dnes' vo rozhdestvo Yego.

Tvortsa nashego
proslavlyayem.

Knjazi lyudey slavnyye,
v trubakh, guslyakh, timpanakh, glasakh,
strunakh, organakh,
vsyakoye dykhan'ye,
izday vosklitsan'ye.

Dnes', vo Rozhdestvo Yego,
yako Tvortsa nashego
proslavlyayem.

Slava!

Yunoshi, startsy,
letni, devitsy mlado tsvetni,
v trubakh, guslyakh, timpanakh, glasakh,
strunakh, organakh.

Dnes' vo Rozhdestvo Yego.

Yako Tvortsa nashego
proslavlyayem.

Slava!

6. VI To the Newborn Christ

Come, join David with his harp,
Sing with us.

Come, join David with his harp,
Angels' voices,
Blending with our own.

We make music for baby Jesus,
And sing with joy,
For this is his birthday!

We bless his endeavours.

With the sun, the moon,
And beams from on high,
We play for Christ,
And sing with joy.

For this is his birthday,
We bless his endeavours.

O, lords and fine people,
Praise him with the sound of the trumpet,
Praise him with the harp and lyre,
Praise him with timbrel and dancing,
Praise him with the strings and pipe,
Praise him with the clash of cymbals,
Praise him with resounding cymbals.

Let everything that has breath, praise him,
For this is his birthday!

We bless his endeavour.

Glory!

Young men and old men,
Young girls and women,
Praise him with trumpets, harps,
Lyres, cymbals and organs,
For this is his birthday!
We bless his endeavours.
Glory!

Text: Russian folklore

English translation: Andrew Colin and Lydia Mazzotti

7. Salve Regina

Salve Regina,
mater misericordiae:
Vita, dulcedo, et spes nostra, salve.
Ad te clamamus, exsules filii Hevae.
Ad te suspiramus,
gementes et flentes
in hac lacrimarum valle.

Eia ergo, Advocata nostra,
illos tuos misericordes oculos
ad nos converte.
Et Iesum,
benedictum fructum ventris tui,
nobis post hoc exsiliium ostende.
O clemens: O pia:
O dulcis Virgo Maria.

Diptych

8. I Nyne otpushtshajeshi

Nyne otpushtshaeshi raba Tvoego, Vladiko, po glagolu
Tvoemu s mirom: yako videsta otchi moi spaseniye
Tvoë, ezhe yesi ugotoval pred litsem vseh ljudei, svet
vo otkrovenie yazikov, i slavu ljudei Tvoikh Izrailya.

7. Salve Regina

Hail Queen, mother of mercy;
our life, our sweetness and our hope, hail.
To thee do we cry, poor banished children of Eve.
To thee do we send up our signs,
mourning and weeping in this valley of tears.

Turn then, most gracious advocate,
thine eyes of mercy toward us.
After this our exile show unto us the blessed fruit
of thy womb, Jesus.
O clement, O loving, O sweet Virgin Mary.

Text: Liturgic text

8. I Lord, now let your servant depart

Lord, now let your servant depart in peace, according
to your word; for my eyes have seen your salvation,
which you have prepared in the presence of all
peoples, a light for revelation to the Gentiles, and for
glory to your people Israel.

Text: Holy Bible, Revised Standard Version

9. II Ne Rydai Mene Mati

Ne rydai Mene Mati, zrzashchi vo grobe, Egozhe vo
tchreve bez semene zatchala yesi Syna: vostanu bo i
proslavlyusya, i voznecu so slavoyu, neprectanno yako
Bog, veroyu i lyuboviyu Tya velichayuschchya.

9. II Do not lament me, O Mother

Do not lament me, O Mother, seeing me in the tomb,
the Son conceived in the womb without seed. For I
shall arise and be glorified with eternal glory as God.
I shall exalt all who magnify you in faith and in love.

Text: Orthodox Chant

Nature Morte

Texts: Joseph Brodsky (1940–1996)

11. I Nature Morte

People and things crowd in.
Eyes can be bruised and hurt
by people as well as things.
Better to live in the dark.

I sit on a wooden bench
watching the passers-by –
sometimes whole families.
I am fed up with the light.

This is a winter month.
First on the calendar.
I shall begin to speak
when I'm fed up with the dark.

(From Nature Morte, 1971)

12. II The Butterfly

Should I say that you're dead?
You touched so brief a fragment
of time. There's much that's sad in
the joke God played.
I scarcely comprehend
the words "you've lived"; the date of
your birth and when you faded
in my cupped hand
are one, and not two dates.
Thus calculated,
your term is, simply stated,
less than a day.
Who was the jeweler,
who from our world extracted
your miniature –
a world where madness brings
us low, and lower,
where we are things, while you are
the thought of things?

Should I say that, somehow,
you lack all being?
What, then, are my hands feeling
that's so like you?
Such colors can't be drown
from nonexistence.
Tell me, at whose insistence
were yours laid on?
There are, on your small wings,
black spots and splashes –
like eyes, birds, girls, eyelashes.
But of what things
are you the airy norm?
What bits of faces,

what broken times?
What places shine
through your form?
As for your nature mortes;

Yet you're akin
to nothingness –
like it, you're wholly empty.
And if, in your life's venture,
No-thing takes flesh,
that flesh will die.
Yet while you live you offer
a frail and shifting buffer,
dividing it from me.

(From The Butterfly, 1973)

13. III Who are you? *

Mary now speaks to Christ:

“Are you my son? – or God?

You are nailed to the cross.

Where lies my homeward road?

Can I pass through my gate

not having understood:

Are you dead? – or alive?

Are you my son? – or God?”

Christ speaks to her in turn:

“Whether dead or alive,
woman, it's all the same –
son or God, I am thine.”

(From *Nature Morte*, 1971)

* *The title of the movement by Galina Grigorjeva*

Excerpts from "Nature Morte" and "The Butterfly"
from *Collected Poems in English* by Joseph Brodsky.
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14. In paradisum

In Paradisum deducant Angeli
in tuo adventu suscipiant te Martyres
et perducant te in civitatem sanctam
Jerusalem.

Chorus Angelorum te suscipiant
et cum Lazaro quondam paupere
aeternam habeas requiem.

14. In paradisum

May the Angels lead you into paradise;
may the martyrs greet you at your arrival
and lead you into the holy City, Jerusalem.

May the choir of Angels greet you
and like Lazarus, who once was a poor man,
may you have eternal rest.

Text: Antiphon from the traditional Latin liturgy of the
Western Church Requiem Mass

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Galina Grigorjeva

