

TCHAIKOVSKY

Liturgy of St. John Chrysostom
Nine Sacred Choruses

Latvian Radio Choir
Sigvards Kļava



PYOTR ILYICH TCHAIKOVSKY (1840–1893)

Liturgy of St. John Chrysostom, Op. 41 (1878)

Liturgiya svyatogo Ioanna Zlatousto

- | | | |
|-----|---|------|
| 1. | After first Antiphon:
Glory to the Father <i>Posle pervovo antifona: Slava Otsu i Sinu</i> | 3:04 |
| 2 | After the Little Entrance:
Come, Let Us Worship <i>Posle malovo fhoda: Pridiite, poklonimsa</i> | 3:43 |
| 3. | Cherubic Hymn <i>Heruvimskaya pesn: Izhe Heruvim</i> | 6:02 |
| 4. | The Creed <i>Simvol veri</i> | 4:48 |
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| 6. | After the exclamation ‘Thine own of Thine...’:
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| 7. | After the words ‘Especially for our most holy...’:
Hymn to the Mother of God <i>Posle slov “Izriadno o presviatey...”: Dostoyno yest</i> | 3:26 |
| 8. | The Lord’s Prayer: Our Father <i>Molitva Gospodnya: Otche nash</i> | 3:25 |
| 9. | The Communion Hymn: Praise the Lord <i>Prichastniy stih: Hvalite Gospoda</i> | 2:32 |
| 10. | After the exclamation ‘In the fear of God...’:
We have seen the True Light! <i>Posle vozglasheniya ”So strahom Bozhim...”: Videhom svet istini</i> | 3:26 |

Nine Sacred Choruses (1884–85)

Devjati duhovno-muzykalnyh sotshinenij

- | | | |
|-----|--|-------------|
| 11. | Cherubic Hymn I <i>Heruvimskaya pesn I</i> | 6:05 |
| 12. | Cherubic Hymn II <i>Heruvimskaya pesn II</i> | 5:51 |
| 13. | Cherubic Hymn III <i>Heruvimskaya pesn III</i> | 6:01 |
| 14. | We Hymn to Thee <i>Tebe poem</i> | 3:20 |
| 15. | Hymn to the Mother of God <i>Dostoyno yest</i> | 3:03 |
| 16. | Our Father <i>Otche nash</i> | 3:16 |
| 17. | Blessed are They <i>Blazheni, yazhe ibrat</i> | 3:23 |
| 18. | Hear My Prayer <i>Da ispravitsya</i>
(Solo: Agnese Urka, soprano Agate Burkina, soprano
Dace Strautmane, alto) | 3:53 |
| 19. | Now the Powers of Heaven <i>Nine sili nebesniya</i> | 4:43 |

Kārlis Rūtentāls, tenor solo | Celebrant Priest (1, 5, 7, 8, 10)

Gundars Dziļums, bass solo | Deacon (1, 2, 4, 5)

Latvian Radio Choir

Sigvards Kļava, conductor

Peter Ilyich Tchaikovsky (Russian: Пётр Ильич Чайковский, 1840–1893) was a man of faith and described this connection with God as a source of great happiness. He attended worship services regularly and with enjoyment. “*I often go to the public worship; in my opinion, the liturgy of St John Chrysostom is one of the greatest works of art... oh, I love all that terribly, it is one of my greatest pleasures*” (in a letter to Nadezhda von Meck on 23 November 1877 [1]). Yet his sacred music seems to have been overshadowed by his other output for quite considerable periods of time. While it never fell completely into obscurity, it survived among select audiences: just as his symphonic music and opera each have their own, rather different audiences, his sacred music led a quiet existence in a more secluded environment. Indeed, Tchaikovsky’s sacred works were not only well known in the context of the Church – they were also performed in concert, albeit at a more modest and unpretentious scale. Today, the gap between the reception of his secular and sacred works has narrowed, because much of sacred music today consists of *a cappella* choral works (or works for choir and instruments), and the choral movement has become a global fellowship, but also because his sacred works were mostly written not for churchgoers in particular but were addressed with a profound, true sense of spirit to thousands and thousands of listeners (and singers) – humankind at large.

Tchaikovsky had no problems with God. He did, however, encounter problems with various institutions – the *Imperial Chapel*, the censorship authorities and certain conservative Church officials who were more comfortable with smaller-calibre composers, since they could be manipulated if necessary. But Tchaikovsky himself was always interested in sacred music – and especially in the music of the Orthodox Church. At a relatively early point in his career, in 1875, he issued *A short textbook of harmony, adapted to the reading of spiritual and musical compositions in Russia*, which in 1881 was approved as a textbook of church singing for theological seminaries and colleges.

A year before that (1874), he had joined the Old Slavonic Society for the Remediation of the Ancient Art and especially the Commission for Correction dealing with sacred sheet music and textbook publications. In this context, he also spoke more extensively about his situation and job prospects. Acknowledging a certain level of quality and achievement in the creative



Tchaikovsky in Cambridge, 1893

work of Dmitri Bortnyansky, Tchaikovsky agreed in 1881 to edit his works. This was despite the fact that much earlier, in 1874, he had publicly [2] commented on the “sweet style” of Bortnyansky’s church work, which was “*poorly consistent with the style of Byzantine architecture and iconology, as well as the entire spirit of the Orthodox church*”. In private correspondence, Tchaikovsky was even more direct and sharp:

“Bortnyansky’s technique is childish, routine, but nonetheless he is the only [of our] church music composers who at least had it. All these Wedels, Dekhterevs, etc., loved music in their own way, but they were quite ignorant, and with their works they caused so much evil to Russia that a hundred years will not be enough to undo that harm. From the capital to the village, Bortnyansky’s hackneyed, sugary, sweetish style is heard, and alas! the public likes it! We need a Messiah, who with one blow would destroy everything old, antiquated and find a new path, and the new path is to return to dim past, to ancient times and to attach to those ancient tunes an appropriate harmonization.” [3]

Viewed in this light, Tchaikovsky’s desire to make a contribution to improving this sorry state of affairs can be understood: taking the initiative to create a kind of specimen on the way to a new style, understanding and form of music for the Orthodox Church. This might serve as an incentive and a motivation to renew musical resources without destroying the foundations, by nurturing and cherishing the healthy shoots growing out of Orthodox traditions. It was in this context that Tchaikovsky wrote his *Liturgy of St John Chrysostom* Op. 41 (1878), based on how the Greek Catholic and Orthodox Churches understand and see the Divine Liturgy: as a conception transcending time and the world. All believers are seen as united in worshipping the Kingdom of God.

Tchaikovsky’s monumental work allows a twofold approach: it may be considered part of a worship service or objectively as a piece of traditional concert music. The present recording is of the second version – a purely musical, autonomous composition with only brief interjections by the Deacon and the Celebrant. Therefore, the number and layout of the movements are also different. The first movement (according to the content and essence, a type of *Kyrie eleison*) is ambitious, majestic, compact and solemn in the choir’s presentation, and unlike the others

it is in a major key. Gradually it becomes livelier, more moving, more active in rhythm, more dynamic. The second movement (mostly in a minor key) continues the line of praise and elation in content but has much inner contrast in pace and tone. The third movement is a pure, warm lyrical island with an unexpected resolution in a distant tonality (B major).

It is hard to express in words the mystery of why this music is so intimate, so human and so open. One can describe the sequential changes of duple and triple meters, silence and volume, and highlight culminating episodes, but such an account does little to convey the suggestive power of the simplest harmonic sequences. We should note that the composer has taken care to avoid uniformity, repetition and technical intricacy. What attracts the listener is the emotional openness of each movement and the whole, the directness of feeling in the familiar tropes of recitation and declamation sometimes verging on the ecstatic, underpinned by glorious consonant choral harmonies. The substantive core of the work may be found in the fourth movement, corresponding to the *Credo*, and the eighth, a concise and universal setting of *Our Father (The Lord's Prayer)* – utterances of the key spiritual values referred to above. While set many times by many composers, few have attained the emotional impression and purifying effect produced by Tchaikovsky. The only rational way to describe this impact is to refer to the composer's natural musical talent giving voice to values tried and tested over the centuries.

Soon after the *Liturgy*, between May 1881 and March 1882 to be precise, Tchaikovsky created another grand sacred composition, the *All-Night Vigil* (Всенощное бдение) op. 52, also known as the *Vesper Service*. Tchaikovsky described it as “*an essay in harmonisation of liturgical chants*”. This shows a clear and consistent effort towards the creation of a type of sacred music which at that time was new in Russia. This approach was reaffirmed in his *Nine Sacred Choruses* (1884–1885), which is not a cycle in the usual meaning of the word, but rather a collection, a compendium. The first three choruses are Cherubic Hymns. They are quite varied but are united not only by the harmonic tonus of the major scale, but also by the flowing, fluent motion where one can hear an echo of the melodic formulas of the ancient Church: entwining sounds resembling the jubilation technique (exclamations of joy in Baroque vocal music), small islands of imitation enlivening the texture. Particularly noteworthy is No. 6, *Lord's Prayer (Our*

Father): almost ascetic yet monumental, with spacious chords, choral recitation and solitary quasi-imitative passages. No. 7 (*Blessed Are They*), by contrast, is more dynamic and mobile. No. 8 (*Hear My Prayer*) is the only movement to use a verse-and-refrain structure. The verses are sung by a trio of female voices, supposedly standing in for the traditional use of boys' voices in church services. The refrain is scored for full choir, including bass octavists at the end. The final movement, No. 9 (*Now the Powers of Heaven*), is in a triple meter and evokes *panegyric kant* (the paraliturgical or secular ensemble song from the time of Peter the Great).

There is no doubt that Tchaikovsky's sacred music output, including works not performed on the present disc, set the scene for and encouraged a new flowering of Russian sacred music, from Sergey Taneyev to Pavel Chesnokov, Alexander Gretchaninov, Mikhail Ippolitov-Ivanov and Serge Rachmaninov.

Jānis Torgāns

[1] Tchaikovsky Research – Letter 659 in: *To My Best Friend. Correspondence between Tchaikovsky and Nadezhda von Meck*; Oxford, New York, 1993; *P.I. Tchaikovsky Polnoje sobranije sochinenij* (Complete works), *Lit. sochinenija i pisma* (Lit. works and letters), tom /vol. 6, Moscow, 1961, 251–257). http://en.tchaikovsky-research.net/pages/Letter_659

[2] Чайковский П. Четвёртая неделя концертов (The fourth week of concerts) *P.I. Tchaikovsky Polnoje sobranije sochinenij* (Complete works), *Lit. sochinenija i pisma* (Lit. works and letters), tom / 2, Moscow, 1953, 188.

[3] Tchaikovsky Research – Letter 3529a in: Koninsky, Konstantin Чайковский о русской церковной музыке (Tchaikovsky on Russian Sacred Music), published in the January 1899 issue of the Русская музыкальная газета (*Russian Musical Gazette*). The full text of Tchaikovsky's original letter has not yet come to light – note based on information provided by Poznansky, Alexander in his article Письма Чайковского в Йельском университете (США) (Tchaikovsky's letters in Yale University Library USA), in: Чайковский. Новые документы и материалы. Сборник статей, Saint Petersburg, 2003, 81–82 (abridged). http://en.tchaikovsky-research.net/pages/Letter_3529a

“A great musical power.”
– Washington Post

“This chorus’s expertise in music pushes voices to extremes, from ethereal high tones to uncannily sustained bass drones.”
– The New York Times

“One of the world’s greatest choirs.”
– The Advertiser

The **Latvian Radio Choir** is a unique, award-winning ensemble of professional singers that offers its audiences an extraordinary variety of repertoire ranging from early music to the most sophisticated scores of contemporary compositions.

The choir has recorded the Grammy Award-winning album *Adam’s Lament* (ECM) composed by Arvo Pärt and conducted by Tõnu Kaljuste. It is a repeat winner of the Great Music Award of Latvia (the highest national award for professional achievement in music) and has received the Latvian Cabinet of Ministers Award. The choir’s recording of Sergei Rachmaninov’s *All-Night Vigil* was praised by Gramophone as the best recording of February 2013 and ranked among the 25 best albums of the year by the American radio station NPR.

The Latvian Radio Choir has performed at many of the world’s most renowned concert halls: Concertgebouw and Muziekgebouw (the Netherlands), Elbphilharmonie (Germany), Théâtre des Champs-Élysées and Cité de la Musique-Philharmonie de Paris (France), Lincoln Center, Kennedy Center, Duke University Chapel and the Walt Disney Concert Hall (USA), Konzerthaus Berlin (Germany), the Library of Congress (USA), Queen Elizabeth Hall (UK) and the Dresden Frauenkirche (Germany).

It is also a regular performer at leading musical events, such as BBC Proms (UK), the Salzburg (Austria) and Lucerne (Switzerland) festivals, the Festival of Radio France Occitanie Montpellier (France), the Baltic Sea Festival (Sweden), Printemps des arts de Monte-Carlo (Monaco), Klangspuren Festival (Austria), the White Light Festival (USA), Klangvokal Dortmund (Germany), Musikfest Erzgebirge (Germany), OzAsia Festival (Australia) and Soundstreams (Canada).

Often serving as a creative lab, the choir encourages composers to write new music that challenges the capabilities of the human voice. During the past 20 years, the ensemble has evolved into an unprecedented form of a choir where every singer has an individual mission and provides their unique contribution to the group's unique, defining blend of timbral qualities.

The choir regularly releases new recordings with Ondine, Hyperion Records, Deutsche Grammophon, ECM, BIS and Naïve, collaborating with outstanding guest conductors like Heinz Holliger, Riccardo Muti, Riccardo Chailly, Gustavo Dudamel, Lars Ulrik Mortensen, Esa-Pekka Salonen and Peter Phillips. It has also partnered with the Lucerne Festival Orchestra, Ensemble Intercontemporain, the Los Angeles Philharmonic, Camerata Salzburg and Concerto Copenhagen.

The Latvian Radio Choir was founded in 1940 by the legendary Latvian conductor Teodors Kalniņš, who led the ensemble until his passing in 1962. Following the artistic direction by Edgars Račevskis (1963–86) and Juris Kļaviņš (1987–92), the choir has had two conductors ever since 1992 - artistic director and principal conductor Sigvards Kļava and conductor Kaspars Putniņš.

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Sigvards Kļava is one of the most outstanding Latvian conductors, also a professor of conducting and producer, music director of the Latvian Radio Choir since 1992. As a result of Sigvards Kļava's steady efforts, the Latvian Radio Choir has become an internationally recognized, vocally distinctive collective, where each singer possesses a creative individuality. Under Sigvards' guidance, the choir has recorded a number of choral works by little known or completely forgotten composers of the past, as well as formed a friendly collaboration with a number of notable Latvian composers. Sigvards Kļava is a professor at the Jāzeps Vītols Latvian Academy of Music. Kļava is a multiple winner of the Latvian Grand Music Award. He has performed at the Concertgebouw and Muziekgebouw of Amsterdam, Berliner Konzerthaus and Philharmonie, Théâtre des ChampsÉlysées in Paris, Berwaldhallen in Stockholm, Dresdner Frauenkirche as well as in the New York Lincoln Centre.



SUNG TEXTS

Liturgy of St John Chrysostom, Op. 41

1

Posle pervovo antifona: Slava Otsu i Sīnu

DIAKON: Blagoslovi, Vladiko.

*IEREY: Blagosloveno Tsarstvo Otsa i Sina i
Svatago Duha, nīne i prisno i vo veki vekof.*

Amin.

Slava Otsu i Sīnu i Svatomu Duhu,
i nīne i prisno i vo veki vekof. Amin.
Yedinorodnī Sine i Slove Bozhī,
bezsmerten sī,
i izvolivī spasenia nashego radi
voplotitisa ot svatīa Bogoroditsī i Prisodevī Marii,
neprelozhno voche lovechivīsa,
raspnīsa zhe Hriste Bozhe,
smertiu smert popravnī,
yedin sī Svatīa Troitsī,
sproslaviaemī Otsu, i Svatomu Duhu,
spasi nas.

After first Antiphon: Glory to the Father

DEACON: Bless, master.

*CELEBRANT: Blessed is the Kingdom of the
Father, and of the Son, and of the Holy Spirit, now
and ever, and unto ages of ages.*

Amen.

Glory to the Father, and to the Son, and to the
Holy Spirit,
both now and ever, and unto ages of ages. Amen.
Only begotten Son, and Word of God,
Who art immortal,
and didst will for our salvation
to be incarnate of the Holy Theotokos and Ever-
Virgin Mary,
Who without change didst become man,
and wast crucified, O Christ God,
trampling down death by death,
Who art one of the Holy Trinity,
glorified with the father and the Holy Spirit,
save us.

2

Posle malovo fhoda: Pridiite, poklonimsa

DIAKON: Premudrost, prosti.

Priidite, poklonimsa i pripadem ko Hristu.
Spasi nas, Sine Bozhĭ,
voskresĭ iz mertvih,
poyushia Ti: Alliluya.

*DIAKON: Gospodi, spasi blagochestivĭa, i uslishĭ
nĭ.*

Gospodi, spasi blagochestivĭa, i uslishĭ nĭ.

DIAKON: I vo veki vekof.

Amin.

Svatĭ Bozhe, Svatĭ Krepki, Svatĭ Bezsmertnĭ,
pomiluy nas.

Slava Otsu i Sĭnu i Svatomu Duhu,
i nĭne i prisno, i vo veki vekof. Amin.
Svatĭ Bezsmertnĭ, pomiluy nas.
Svatĭ Bozhe, Svatĭ Krepki, Svatĭ Bezsmertni,
pomiluy nas.

3

Heruvimskaya pesn: Izhe Heruvim

Izhe Heruvimĭ tayno obrazuyushe,
i zhĭivotvorashey Troytse
trisvatuyu pesn pripevayushe,
fsakoe nĭne zhĭteyskoe otiozhĭm popechenie,
Amin.

After the Little Entrance: Come, Let Us Worship

DEACON: Wisdom, let us be attentive!

Come, let us worship, and fall down before Christ!
O Son of God,
who art risen from the dead,
save us, who sing to Thee: Alleluia

DEACON: O Lord, save the pious and hear us!
O Lord, save the pious and hear us!

DEACON: ...and unto ages of ages.

Amen.

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

Glory to the Father, and to the Son, and to the
Holy Spirit,
both now and ever, and unto ages of ages, Amen.
Holy Immortal, have mercy on us!
Holy God! Holy Mighty! Holy Immortal, have
mercy on us!

Cherubic Hymn

Let us who mystically represent the Cherubim,
and who sing the thrice-holy hymn
to the life-creating Trinity,
now lay aside all cares of this life,
Amen.

Yako da Tsara fseh podimem,
angelskimi nevidimo dorinosima chinmi.
Alliluya.

4

Simvol veri

DIAKON: Dveri, dveri, premudrostiu vonmem.

Veruyu vo yedinago Boga Otsa, Fsederzhitela,
tvortsa nebu i zemli, vidimim zhe fsem i nevidimim.

I vo yedinago Gospoda lisusa Hrista, Sina Bozhia,
yedinorodnago, izhe ot Otsa rozhdenago prezhde
fseh vek: sveta ot sveta, Boga istina ot Boga istina,
rozhdena, nesotvorena, yedinosushna Otsu, imzhe
fsa bisha. Nas radi chelovek i nashego radi spasenia
sshedshago s nebes, i voplotivshagosa ot Duha
Svata, i Marii Devi, i vochelovechshasa. Raspyatago
zhe za ni pri Pontistem Pilate, i stradavsha, i
pogrebena. I voskresshago f treti den, po Pisaniem.
I vozshedshago na nebesa, i sedasha odesnuyu
Otsa. I paki gradushago so slavoyu, suditi zhivim i
mertvim, yegozhe tsarstviu ne budet kontsa.

I v Duha Svatago, Gospoda, Zhivotvorashago,
izhe ot Otsa ishodyashago, izhe so Otsem i Sinom
spoklanyaema i slavima, glagolavshago Proroki.
Vo yedinu Svatuyu, Sobornuyu, i Apostolskuyu
Tserkov. Ispoveduyu yedino Kreshenie vo ostavlenie
grehov. Chayu voskresenia mertvih, i zhizni
budushago veka. Amin.

that we may receive the King of All,
who comes invisibly upborne by the angelic host.
Alleluia.

The Creed

*DEACON: The doors! The doors! In wisdom, let us
attend!*

I believe in one God, the Father, the Almighty,
Maker of heaven and earth, and of all things visible
and invisible.

And in one Lord Jesus Christ, the Son of God,
the only-begotten, begotten of the Father before
all ages. Light of Light; true God of true God;
begotten, not made; of one essence with the Father,
by whom all things were made; who for us men and
for our salvation came down from heaven, and was
incarnate of the Holy Spirit and the Virgin Mary,
and became man. And He was crucified for us
under Pontius Pilate, and suffered, and was buried.
And the third day He rose again, according to the
Scriptures, and ascended into heaven, and sits at the
right hand of the Father; and He shall come again
with glory to judge the living and the dead; whose
Kingdom shall have no end.

And in the Holy Spirit, the Lord, the Giver of Life,
who proceeds from the Father; who with the Father
and the Son together is worshipped and glorified;
who spoke by the prophets. In one Holy, Catholic,
and Apostolic Church. I acknowledge one baptism
for the remission of sins. I look for the resurrection of
the dead, and the life of the world to come. Amen.

5

Posle Simvola veri: Milost mira

*DIAKON: Stanem dobre, stanem so strahom,
vonmem, svatoe voznochenie f mire prinositi.*

Milost mira, zhertvu hvalenia.

*IEREY: Blagodat Gospoda nashogo Jisusa Hrista, i
lyubi Boga i Otsa, i prichastie Svatago Duha,
budi so fsemi vami.*

I so duhom tvoim.

IEREY: Gore imeim serdtsa.

Imamī ko Gospodu.

IEREY: Blagodarim Gospoda.

Dostoyno i pravedno yest poklanyatisa Otsu i
Sīnu i Svatomu Duhu, Troitse yedinosushney i
nerazdelney.

*IEREY: Pobednuyu pesn poyushe, vopiushe,
vživayushe i glagolyushe:*

Svat, svat, svat, Gospod savaof, ispoln nebo i zemla
slavī tvoea: osana v vīshnih, blagosloven gradī vo
imya Gospodne, osana v vīshnih.

6

Posle vozglasheniya “Tvoya ot Tvoih...”:

Tebe poem

Tebe poem,
tebe blagoslovim,
tebe blagodarim, Gospodi,
i molim ti sya, Bozhe nash.

After the Creed: A Mercy of Peace

*DEACON: Let us stand aright! Let us stand with fear!
Let us attend, that we may offer the Holy Oblation in
peace.*

A mercy of peace! A sacrifice of praise!

*CELEBRANT: The grace of our Lord Jesus Christ,
the love of God the Father, and the communion of the
Holy Spirit be with all of you.*

And with your spirit.

CELEBRANT: Let us lift up our hearts.

We lift them up unto the Lord.

CELEBRANT: Let us give thanks unto the Lord.

It is fitting and right to bow down to the Father,
and the Son, and the Holy Spirit:

*CELEBRANT: ...Singing the triumphant hymn,
shouting, proclaiming, and saying:*

Holy! Holy! Holy! Lord of Sabaoth! Heaven and
Earth are full of Thy glory! Hosanna in the highest!
Blessed is He who comes in the name of the Lord!
Hosanna in the highest!

After the exclamation “Thine own of Thine...”:

We Hymn to Thee

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

7

Posle slov “Izriadno o presviatey...”:

Dostoyno yest

*IEREY: Izriadno o presvatey, prechistey,
preblagosloveney, slavney Vladichitse nashey
Bogoroditse i Prisnodeve Marii.*

Dostoyno yest yako voistinu blazhiti ty
Bogoroditsu, prsinoblazhenuyu i preneporochnuyu,
i Mater Boga nashego.

Chestneyshuyu Heruvim i slavneshuyu bez
sравnenia Serafim, bez islenia Boga Slova
rozhdshuyu, sushuyu Bogoroditsu ty velichaem.

8

Molitva Gospodnya: Otche nash

*IEREY: I spodobì nas, Vladiko, so derzhovaniem
neosuzhdeno smeti prizivati Tebe, nebesnago Boga
Otsa, i glagolati:*

Otche nash, izhe yesi na nebeseh,
da svatitsa imya tvoe,
da priidet tsarstvie tvoe,
da budet volya Tvoya,
yako na nebesi, i na zemli.
Hleb nash nasushni dazhd nam dnes:

i ostavi nam dolgi nasha,
yakozhe i mi ostavlaem dolzhnikom nashim:
i ne vedi nas vo iskushenie,
no izbavi nas ot lukavago.

*IEREY: Yako tvoe yest tsarstvo, i sila, i slava, Otsa, i
Sina, i Svatago Duha, nine i priso, i vo vekì vekof.
Amin.*

After the words “Especially for our most holy...”:

Hymn to the Mother of God

*CELEBRANT: Especially for our most holy, most pure,
most blessed and glorious Lady Theotokos and Ever-
Virgin Mary.*

It is truly fitting to bless you, O Theotokos, ever-
blessed and most pure and the Mother of our
God. More honorable than the Cherubim, and
more glorious beyond compare than the Seraphim:
without defilement you gave birth to God the
Word: true Theotokos, we magnify you.

The Lord's Prayer: Our Father

*CELEBRANT: And count us worthy, Master, that
with confidence and without condemnation we may
dare to call Thee, the God of Heaven, “Father” and
say:*

Our Father, who art in heaven,
hallowed be Thy name.
Thy Kingdom come.
Thy will be done
on earth as it is in heaven.

Give us this day our daily bread;
and forgive us our debts,
as we forgive our debtors;
and lead us not into temptation,
but deliver us from the Evil One.

*CELEBRANT: For Thine are the Kingdom, and the
power, and the glory, of the Father, and of the Son, and
of the Holy Spirit, now and ever, and unto ages of ages.
Amen.*

9

Prichastniy stih: Hvalite Gospoda

Hvalite Gospoda s nebes, hvalite yego v vishnih.
Alliluya.

10

**Posle vozglasheniya "So strahom Bozhii...":
Videhom svet istini**

*IEREY: Spasi, Bozhe, lyudi Tvoja i blagoslovi
dostoyanie Tvoe.*

Videhom svet istini,
priahom Duha nebesnago,
obretohom veru istinuyu,
nerazdelney Troitse poklanyaemsa:
tya bo nas spasla yest.

*IEREY: Fsegda, nune i prisno i vo veki vekof
Amin.*

Da ispolnyatsa usta nasha hvalenia tvoego,
Gospodi, yako da poem slavu tvoyu,
yako spodobil yesi nas prichastitisa svatim
tvoim, bozhestvenim, bezsmertnim
i zhivotvorashim Taynam.

Soblyudi nas, vo tvoey svatini,
ves den pouchatisa pravde tvoey.
Alliluya.

Budi imya Gospodne blagosloveno ot nune i do
veka.

The Communion Hymn: Praise the Lord

Praise the Lord from the heavens! Praise Him in the
highest! Alleluia!

**After the exclamation "In the fear of God...":
We have seen the True Light!**

*CELEBRANT: O God, save Thy people and bless
Thine inheritance!*

We have seen the true Light!
We have received the heavenly Spirit!
We have found the true faith,
worshipping the undivided Trinity,
who has saved us.

*CELEBRANT: Always, now and ever, and unto ages
of ages.
Amen.*

Let our mouths be filled with Thy praise, O Lord,
that we may sing of Thy glory;
for Thou hast made us worthy to partake of
Thy holy, divine, immortal, and life-creating
Mysteries.

Keep us in Thy holiness,
that all the day we may meditate upon Thy
righteousness.
Alleluia!

Blessed be the name of the Lord, henceforth and
forevermore.

Svateyshiā patriarhi pravoslavniā,
preosvasheniā mitropolitī, arhiepiskopī
i yepiskopī,
stranu siu, vlasti, voinstvo i narod yeya,
i fsia pravoslavniā hristiani,
Gospodi, sohrani ih na mnogaya leta.

The most holy Orthodox Patriarchs,
the most reverend Metropolitans, Archbishops,
and Bishops,
this country, its civil authorities, armed forces,
and its people,
and all Orthodox Christians,
O Lord, preserve them for many years!

Nine Sacred Choruses

11–13

Heruvimskaya pesn I–III

Izhe Heruvimī tayno obrazuyushe,
i zhivotvorashey Troytse
trisvatuyu pesn pripevayushe,
fsakoe nīne zhīteyskoe otiozhīm popechenie,
Amin.

Yako da Tsara fseh podīmem,
angelskimi nevidimo dorinosima chinmi.
Alliluya.

14

Tebe poem

Tebe poem,
tebe blagoslovim,
tebe blagodarim, Gospodi,
i molim ti sya, Bozhe nash.

Cherubic Hymn

Let us who mystically represent the Cherubim,
and who sing the thrice-holy hymn
to the life-creating Trinity,
now lay aside all cares of this life,
Amen.

that we may receive the King of All,
who comes invisibly upborne by the angelic host.
Alleluia.

We Hymn to Thee

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

15

Dostoyno yest

Dostoyno yest yako voistinu blazhiti ty
Bogoroditsu, prsinoblazhenuyu i preneporochnuyu,
i Mater Boga nashego.

Chestneyshuyu Heruvim i slavneyshuyu bez
sravnenia Serafim, bez islenia Boga Slova
rozhdshuyu, sushuyu Bogoroditsu ty velichaem.

16

Otche nash

Otche nash, izhe yesi na nebeseh,
da svatitsa imya tvoe,
da priidet tsarstvie tvoe,
da budet volya Tvoya,
yako na nebesi, i na zemli.
Hleb nash nasushni dazhd nam dnes:
i ostavi nam dolgi nasha,
yakozhe i mi ostavlaem dolzchnikom nashim:
i ne vedi nas vo iskushenie,
no izbavi nas ot lukavago.
Amin.

17

Blazheni, yazhe ibral

Blazheni, yazhe ibral i priyal yesi,
Gospodi, i pamyat ih v rod i rod.
Alliluya.

Hymn to the Mother of God

It is truly fitting to bless you, O Theotokos, ever-
blessed and most pure and the Mother of our God.

More honorable than the Cherubim, and more
glorious beyond compare than the Seraphim:
without defilement you gave birth to God the
Word: true Theotokos, we magnify you.

Our Father

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

Blessed are they

Blessed are they whom you have chosen and
received, O Lord;
they are remembered from generation to generation.
Alleluia!

18

Da ispravitsya

Da ispravitsya molitva moya, yako kadilo pred
Toboyu,
Vozdeyaniye ruku moyeyu, zhertva vechernyaya.

Ne ukloni serdtse moyo v slovesa lukavstviya,
Nepshchevati, nepshchevati vini o gresekh.

19

Nine sili nebesniya

Nine sili nebesniya s nami nevidimo sluzhat;
Se bo fhodit Tsar Slavi.
Se, Zhertva taynaya sovershena dorinositsia.
Veroyu i liuboviyu pristupim,
da prichastnitsi zhizni vechniya budem.
Alliluya.

Hear My Prayer

Let my prayer be answered, as a censer before Thee,
Held up by my hand as the evening sacrifice.

Guard my heart from evil words
That seek to excuse my sins.

Now the Powers of Heaven

Now the powers of heaven do serve invisibly us;
Behold, the King of Glory enters.
Behold, the mystical sacrifice, all accomplished is
ushered in.
Let us draw near in faith and love
and become partakers of life everlasting.
Alleluia.

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PYOTR ILYICH TCHAIKOVSKY

(1840–1893)

- | | | |
|-------|--|-------|
| 1–10 | Liturgy of St. John Chrysostom,
Op. 41 (1878) | 37:32 |
| 11–19 | Nine Sacred Choruses (1884–85) | 39:35 |

LATVIAN RADIO CHOIR
SIGVARDS KĻAVA, conductor

