

Photo: The New York Times/James Estrin



Clarion wishes to express heartfelt gratitude to Barbara Mouk and her father, Igor Buketoff (1915-2001), for being the custodians of this lost masterpiece.

Thank you also to the Clarion Music Society Board of Directors, Christine Stonbely, president, and to Louisa Sarofim, for making this recording possible.

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NAXOS

# Maximilian STEINBERG Passion Week



The Clarion Choir  
Steven Fox

Maximilian  
**STEINBERG**  
(1883-1946)

**Страстная седмица • Passion Week**

1	<b>Аллилуйя (Alleluia)</b>	1:58
	Philip Cutlip, Bass	
2	<b>Се Жених грядет (Behold, the Bridegroom Comes)</b>	3:36
3	<b>Чертог Твой - Киевского распева (Thy Bridal Chamber – Kievan Chant)</b>	1:47
4	<b>Чертог Твой (Thy Bridal Chamber)</b>	2:52
	Timothy Krol, Baritone	
5	<b>Егда славнии ученицы (When the Glorious Disciples)</b>	4:58
	Kate Maroney, Mezzo-soprano	
6	<b>Странствия Владычня - Знаменного распева (The Master's Hospitality – Znamenny chant)</b>	2:00
7	<b>Странствия Владычня (The Master's Hospitality)</b>	3:17
	Estelí Gomez, Soprano	
8	<b>Вечери Твоя тайныя - Знаменного распева (Of Thy Mystical Supper – Znamenny chant)</b>	2:44
9	<b>Вечери Твоя тайныя (Of Thy Mystical Supper)</b>	3:58
10	<b>Благодарный Иосиф (The Noble Joseph)</b>	4:44
11	<b>Разбойника благоразумнаго (The Wise Thief)</b>	2:32
	Molly Netter and Sarah Brailey, Sopranos • Luthien Brackett, Mezzo-soprano Michael Steinberger, Tenor	
12	<b>Не рыдай Мене, Мати - Знаменного распева (Do Not Lament Me, O Mother – Znamenny chant)</b>	2:16
13	<b>Не рыдай Мене, Мати (Do Not Lament Me, O Mother)</b>	2:47
	Michael Steinberger, Tenor	
14	<b>Воскресни, Боже - Знаменного распева (Arise, O God – Znamenny chant)</b>	0:56
15	<b>Воскресни, Боже (Arise, O God)</b>	6:36
	Molly Netter, Soprano • Timothy Krol, Baritone	
16	<b>Да молчит всякая плоть (Let All Mortal Flesh Keep Silence)</b>	7:51
	Kate Maroney, Mezzo-soprano	

**Steven Fox**

Steven Fox is Artistic Director of The Clarion Orchestra and The Clarion Choir and Founder of Musica Antiqua St Petersburg, which he established as Russia's first period-instrument orchestra at the age of 21. Recognised as a leading conductor of his generation, he has recently appeared as a guest conductor with San Francisco's Philharmonia Baroque Orchestra, Boston's Handel and Haydn Society, Juilliard415 at Lincoln Center, the Charleston Symphony Orchestra, L'Orchestre Symphonique de Québec, L'Opéra de Québec and Chicago's Music of the Baroque. From 2008 to 2013 he was an Associate Conductor at New York City Opera, and he has served as an Assistant Conductor for the Metropolitan Opera Lindemann Young Artists Program and Juilliard Opera. Steven Fox is a graduate of Dartmouth College and the Royal Academy of Music, London, where he was named an Associate in 2010. He has led master-classes and clinics at Dartmouth, Juilliard and Yale, where he served as preparatory conductor of the Yale Schola Cantorum.

## The Clarion Choir

Established in 2006 to complement The Clarion Orchestra, The Clarion Choir has become one of the leading professional vocal ensembles in the United States. With members equally at home on the solo stage and in ensemble singing, The Clarion Choir has performed in many of the great halls and festivals of North America, including the Lincoln Center White Light Festival, The Tully Scope Festival, Weill Recital Hall at Carnegie Hall, The Metropolitan Museum of Art, The Frick Collection, Miller Theatre at Columbia University, the Quebec International Festival of Sacred Music, The Twelfth Night Festival, and Bargemusic with The Knights chamber orchestra. The Clarion Choir premiered *Passion Week* in a critically-acclaimed performance in October 2014, shortly before this recording was made.

### Soprano

Sarah Brailey  
Megan Chartrand  
Lianne Coble  
Estelí Gomez  
Linda Jones  
Molly Netter  
Sherezade Panthaki  
Jessica Petrus  
Melanie Russell

### Alto

Luthien Brackett  
BJ Fredericks  
Marguerite Krull  
Kate Maroney  
Timothy Parsons  
Heather Petrie  
Kirsten Sollek  
Virginia Warnken

### Tenor

Marc Day  
Andrew Fuchs  
Brian Giebler  
Lawrence Jones  
Oliver Mercer  
Riley Kyle Soter  
Michael Steinberger

### Bass

Kelvin Chan  
Joseph Chappel  
Philip Cutlip  
Scott Dispensa  
Timothy Krol  
Scott Lefurgy  
Glenn Miller  
Joshua South  
Charles Perry Sprawls

## Maximilian Steinberg (1883-1946)

### Passion Week

The achievements of the 'new Russian choral school' in the late nineteenth and early twentieth centuries have been widely recognised in the musical world. In the course of this veritable renaissance of new compositions and arrangements for unaccompanied choral voices, a pleiad of composers, spearheaded by Pyotr Tchaikovsky, and followed by Alexander Kastalsky, Pavel Chesnokov, Alexander Gretchaninov, Viktor Kalinnikov, Alexander Nikolsky, and Sergey Rachmaninov, to name just a few, explored the sonorous and expressive capabilities of the choral instrument to an unprecedented degree. They sought out new ways of evoking the splendour of the 'Kingdom of God on earth,' joining the spiritual depth of ancient Christian liturgical texts and chants with transcendently beautiful choral polyphony.

Generally speaking, this school is associated with the city of Moscow, and in particular with the Moscow Synodal School of Church Singing and Moscow Synodal Choir. Indeed, many of the composers – Kastalsky, Kalinnikov, Nikolsky, and Chesnokov – were affiliated with the Synodal School, and important premières such as Rachmaninov's *All-Night Vigil* and Gretchaninov's *Passion Week*, took place in Moscow. Less known is the role played in this movement by composers whose primary sphere of activity was in St Petersburg, regarded as a more Western-looking bastion of modernity and the avant-garde.

Nonetheless, St Petersburg was not altogether unaffected by the general movement in the liturgical arts towards the recovery of a more traditional, nationally Russian and Eastern Orthodox style. In the realm of church architecture, this was reflected by the construction of such edifices as the Dormition Cathedral, the Church of the Saviour on the Blood, and the Naval Cathedral of St Nicholas in Kronstadt, all completed in the early twentieth century. In the realm of Russian Orthodox sacred choral music, the most important figure was Nikolay Rimsky-Korsakov (1844-1908), and a number of composers who were in one way or another connected with him: Anatol Liadov (1855-1914), Sergey Liapunov (1859-1924), Nikolay

Tcherepnin (1873-1945), and Alexander Chesnokov (1880-1941), whose contributions to sacred choral music have yet to be thoroughly explored. Even less known is the remarkable work featured on the present recording – *Passion Week*, composed by Rimsky-Korsakov's favourite student and son-in-law, Maximilian Steinberg (1883-1946).

Rimsky-Korsakov's involvement with the choral church music of the Russian Orthodox Church dates from his tenure at the Imperial Court Chapel from 1883 to 1894, as assistant to Mily Balakirev. While there, he was involved with producing polyphonic arrangements of traditional unison chants, and also wrote a number of compositions in a deliberately simple yet original style, in accordance with the emerging national character of Russian church music. Although after leaving the Chapel, Rimsky-Korsakov wrote no more choral music for the church, he evidently transmitted his exploration of early chants, as well as some degree of familiarity with the sources of ecclesiastical melodies, to his students. Some fifteen years after his death, this knowledge manifested itself most wondrously in Maximilian Steinberg's *Passion Week*.

Maximilian Oseyevich Steinberg (pronounced Shteynberg in Russian) was born into a Jewish family in Vilnius, Lithuania, and moved to Russia to study at St Petersburg Conservatory with such esteemed composers as Liadov in harmony, Glazunov in orchestration, and Rimsky-Korsakov in composition. Rimsky took the young Steinberg and his classmate Igor Stravinsky under his wing, treating them both as extended family, but it was Steinberg who accompanied him to Paris for Diaghilev's *Saison Russe*; and it was Steinberg who, on June 4, 1908, four days before Rimsky's death, married the latter's daughter, Nadezhda Nikolaevna, a sacrament that required him to be baptized into the Russian Orthodox Church.

Steinberg would also prove to be Rimsky-Korsakov's heir apparent academically and professionally, recommended by him to teach the orchestration class at the Conservatory, and entrusted with editing several of his compositions and textbooks after his death. Joining

the Conservatory faculty in 1908, he became, in 1915, Professor of Composition and Orchestration, a post held by his father-in-law, and eventually was appointed the vice-rector of the Conservatory. One of his most illustrious students was Dmitry Shostakovich.

Although Steinberg's early works were closely connected with the intellectual currents of Russia's 'Silver Age,' he largely rejected the modernist direction of his fellow-student Stravinsky, and became recognised, in the words of Boris Asafiev, as 'the overall perpetuator of Rimsky-Korsakov's compositional school, [who also] was close in his way of thinking to his other teacher, Alexander Glazunov'.<sup>1</sup> He wrote mostly programmatic symphonic music, with close ties to literary and artistic themes, as well as music exploring some of the Soviet Union's ethnic cultures, such as those of Uzbekistan and Armenia.

At first glance, Steinberg's *Passion Week*, Op. 13, composed over a three-year period between 1920 and 1923, may appear as somewhat of an enigma. Bearing the subtitle 'Based on early church chants,' it is his only known sacred choral work, with ten of its eleven movements based on thematic material drawn from the standard chant books (*Obikhod*) of the Russian Orthodox Church. It was composed in St Petersburg during the turbulent years of the Bolshevik Revolution and Russian Civil War, in an environment where repression against the Church was already being felt, and arrests of nobility, clergy, artists, intellectuals, as well as ordinary believers, were commonplace: Steinberg's own brother-in-law, Vladimir Rimsky-Korsakov, a professional violinist, was arrested. Shortly after the work was completed, the performance of all sacred music was banned by the Bolshevik cultural commissars. On December 12, 1923, Steinberg made the following entry in his diary: 'Today I learned from Klimov<sup>2</sup> that all sacred music has been banned, with exception of two classic works. That means there is no hope of hearing *Passion Week*... new values have not yet been created, while the old are humiliated.' The question arises: why, in the midst of a successful academic and musical career, did the composer produce a work that was clearly at odds with the prevailing political climate and could have seriously jeopardized his standing with the authorities?

On closer examination, *Passion Week* can be seen as a logical extension of the composer's interest in the sacred and the mystical, as evidenced by some of his works composed in the 1910s – his settings of Maeterlinck (incidental music for *Princess Maleine*, Op. 11, 1916), Byron (the 'opera-mystery' *Heaven and Earth*, Op. 12, 1916) – and those immediately following *Passion Week* – Rabindranath Tagore (the song cycles Opp. 14 and 15, 1925), and Omar Khayyam and Rumi (the song cycle *From Persian Poetry*, Op. 17, 1926). It was only after the persecution of the Russian Orthodox Church intensified in 1928 that Steinberg shifted the focus of his compositional activities to safer, non-spiritual subjects closely aligned with the tenets of 'socialist realism'. But in the early 1920s, Steinberg's turning to traditional Russian ecclesiastical chants and to the theme of Christ's Passion can be regarded as the artist's response to an anguished search for identity and meaning in a nation and society that had lost their compass.

Even so, Steinberg was not willing to see his *Passion Week* languish in oblivion. Once it became obvious that performances of the work in the Soviet Union would be impossible, he took advantage of his privileged status as conservatory professor, which allowed him to travel to France, Holland, and Germany in 1925 and 1927, as well as his contacts with the publishing firm of W. Bessel and Company, which had relocated from Russia to Paris in 1918. Through Bessel he published *Passion Week* in 1927, with a text in Church Slavonic, Latin, and English, hoping thereby to stimulate performances of the work in the West. The first complete performances, however, would not take place until April 2014, in an open reading by The Clarion Choir in New York City, and the concert première in Portland, Oregon, by Cappella Romana.

In the realm of choral cycles written on sacred Orthodox texts, Steinberg's *Passion Week* follows upon the precedent of Alexander Gretchaninov's *Passion Week*, Op. 58, which premiered in 1912. In that work, Gretchaninov chose thirteen hymns from different services of Orthodox Holy Week and assembled them into a single cycle, composing large-scale, extended settings that were clearly intended for performance in the context of a sacred concert, rather than a church service.

#### 14/15 Arise, O God

Arise, O God, and judge the earth,  
for Thou shalt inherit all the nations.

Christ is the new Passover, a living sacrifice,  
the Lamb of God, who takes away the sins of the world.

Refrain: Arise, O God...

The women hastened to tell the Apostles:  
'Be of good courage and cry out joyfully,  
for the Lord is risen!'

Refrain: Arise, O God...

The angel cried to the Lady Full of Grace:  
'Rejoice, O pure Virgin, and again I say  
"Rejoice", for Thy Son is risen  
on the third day from the tomb.'

Refrain: Arise, O God...

#### 16 Let All Mortal Flesh Keep Silence

Let all mortal flesh keep silence  
and stand with fear and trembling,  
and lift itself above all earthly thought.  
For the King of kings and Lord of lords,  
Christ our God,  
cometh forth to be our oblation,  
and to be given for food to the faithful.  
Before Him come the choirs of angels  
with every principality and power;  
the Cherubim with many eyes,  
and winged Seraphim,  
who veil their faces  
as they shout exultingly the hymn:  
Alleluia! Alleluia! Alleluia!

— Habakkuk 2:20

**14/15 Воскресни, Боже**

Воскресни, Боже, суди земли,  
яко Ты наследилши во всех языцех.

Христос новая пасха, живожертвенная  
жертва, Агнец Божий, вземляй грехи мира.

Припев: Воскресни, Боже ...

Течаху жены возвестити Апостолом:  
'Держайте убо и возопийте,  
яко воскресе Господь.'

Припев: Воскресни, Боже ...

Ангел вопияше Благодатней:  
'Чистая Дево, радуйся, и паки реку,  
"радуйся", Твой бо Сын воскресе  
тридневен от гроба.'

Припев: Воскресни, Боже ...

**16 Да молчит всякая плоть**

Да молчит всякая плоть человека,  
и да стоит со страхом и трепетом,  
и ничтоже земное в себе да помышляет.  
Царь бо царствующих  
и Господь господствующих  
приходит заклатися и датися в снедь верным.

Предходят же Сему лица ангельстии  
со всяким началом и властью,  
многоочитии херувими  
и шестокрылатии серафими,  
лица закрывающе  
и вопиюще песнь:  
Аллилуйя, Аллилуйя, Аллилуйя.

— Аввакум 2:20

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**14/15 Voskresni, Bozhe**

Voskresni, Bozhe, sudi zemli,  
yako Ti nasledilshi vo vseh yazitseh.

Hristos novaya pas'ha, zhivozhertvennaya  
zhertva, Agnets Bozhiiy, vzemliay grehi mira.

Privep: Voskresni, Bozhe ...

Techahu zheni' vozvestiti Apostolom:  
'Derzayte ubo i vozopyite,  
yako voskreshe Ghospod.'

Privep: Voskresni, Bozhe ...

Angel vopiyashe Blagodatney:  
'Chistaya Devo, raduyisia, i paki reku,  
"raduyisia", Tvooy bo Sin voskreshe  
tridneven ot groba.'

Privep: Voskresni, Bozhe ...

**16 Da molchit fsiakaya plot**

Da molchit fsiakaya plot chelovecha,  
i da stoit so strahom i trepetom,  
i nitchtozhe zemnoye v sebe da pomishliayet.  
Tsar bo tsarstvuyushchih  
i Ghospod ghospodstvuyushchih  
prihodit zaklatisia i datisia f sned vernim.

Predhodiat zhe Semu litsi' angelstii  
so fsiakim nachalom i vlastiyu,  
mnogoochitii heruvimi  
i shestokr'latii serafimi,  
litsa zakrivayushche  
i vopiyushche pesn':  
Alliuiya, Alliluiya, Alliluiya.

— Habakkuk 2:20

12

Although Gretchaninov's *Passion Week* was certainly the precedent that Steinberg had in mind when creating his own cycle some ten years later, he did not replicate Gretchaninov's choice of titles exactly. He omitted four selections and added two, resulting in a total of eleven movements.

The liturgical Church Slavonic texts are all drawn from the Orthodox services of Holy Monday, Tuesday, and Wednesday (Nos. 1, 2, and 3), Holy Thursday (Nos. 4, 5, and 6), Holy Friday (Nos. 7 and 8), and Holy Saturday (Nos. 9, 10, and 11). Each of the hymns and prayers brings to mind in the consciousness of the listener the particular scriptural event or liturgical occasion with which they are connected: Jesus Christ's eschatological preaching in the Temple during the days following his triumphal entry into Jerusalem; the Mystical Supper and Judas' treachery; the Crucifixion and the promise of salvation to the thief on his right hand; the deposition from the cross and Jesus' burial; his foretelling to his mother of his resurrection on the third day; and his resting on the Sabbath, while 'all mortal flesh keeps silence'.

While Gretchaninov's work was almost entirely freely composed, using pre-existing chant melodies in only three movements, Steinberg's use of pre-existing chants in ten out of eleven movements is, in many respects, the defining characteristic of this work: it is a true tour de force in its systematic and extensive use of ancient chants, several of which are performed on this disc preceding Steinberg's settings of those melodies. Yet Steinberg wasn't simply arranging chants polyphonically for use in a worship service; he was writing sacred music for concert performance, fashioning eleven musical movements, each with distinctive and powerful expressive content, using medieval unison chants that are in their raw, original form.

Another important precedent to Steinberg's work was Sergey Rachmaninov's *All-Night Vigil*, Op. 37, also conceived for and premièred in concert, in which the composer makes extensive use of pre-existing chant melodies and employs various techniques of weaving them into polyphonic choral textures. Steinberg undoubtedly knew both works, as Gretchaninov's cycle had been performed in St Petersburg in 1913, and

Rachmaninov's *All-Night Vigil* became a repertoire standard of the Kapella before the ban on sacred music.

Steinberg's *Passion Week* shares with these works the rich and colourful use of choral textures, employing *divisi* in as many as twelve parts. But in some respects, Steinberg builds upon and supersedes the achievements of his predecessors: for one thing, he uses more Great Znamenny chants, which are more complex and richer in terms of melodic content than the recitative-like Kievan and Lesser Znamenny chants favoured by Rachmaninov; he is freer and more creative in his approach to and utilisation of contrapuntal and imitative textures; and although he never departs entirely from conventional tonality, Steinberg's harmonic palette is more diverse and daring in some instances.

Following its publication in 1927, Steinberg's *Passion Week* did not see the public exposure the composer had hoped for. A copy of the score likely was given to the Russian-American conductor Igor Buketoff (1915-2001) in the course of a meeting, in 1957, with Dmitry Shostakovich, who visited the United States as part of a cultural exchange and passed on the score of his one-time mentor, Maximilian Steinberg. From that point on, Buketoff sought to find a chorus that would be able to do justice to the music, but he died before such a performance could be arranged. The quest passed on to his daughter, Barbara Mouk, and his niece, Tamara Skvir, who brought the work to the attention, respectively, of Steven Fox, conductor of The Clarion Society, and Alexander Lingas, conductor of Cappella Romana. A new edition of the work was prepared and published by Musica Russica of San Diego, California.

Vladimir Morosan  
www.musicarussica.com

<sup>1</sup> Cited in Gnesin, M. "Maksimilian Steynberg," *Sovetskaya muzyka*, 1946, No. 12.

<sup>2</sup> Mikhail Klimov (1881-1937) was the conductor of the St Petersburg State Kapella, formerly the Imperial Court Chapel, the leading choral ensemble in St Petersburg (known at the time as Petrograd, and later renamed Leningrad).

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5

**1 Аллилуйя**

Аллилуйя, аллилуйя, аллилуйя.

Стих 1: От ночи утренюет дух мой к Тебе,  
Боже, зане свет повеления Твоя на земли.

Припев: Аллилуйя, аллилуйя, аллилуйя.

Стих 2: Правде научитесь, живущии на земли.

Припев: Аллилуйя, аллилуйя, аллилуйя.

Стих 3: Зависть примет люди ненаказанныя.

Припев: Аллилуйя, аллилуйя, аллилуйя.

Стих 4: Приложи им зла, Господи,  
приложи зла славным земли.

Припев: Аллилуйя, аллилуйя, аллилуйя.

— *Исайя 26:9, 11, 15*

**2 Се Жених грядет**

Се Жених грядет в полунощи,  
и блажен раб, егоже обрящет бдяща;  
недостойн же паки,  
егоже обрящет унывающая.  
Блюди убо, душе моя,  
не сном отяготися,  
да не смерти предана будеши,  
и Царствия вне затворишися;  
но воспрями зовущи:  
'Свят, Свят, Свят еси, Боже,  
Богородицею помилуй нас!'

**1 Alliluiya**

Alliluiya, alliluiya, alliluiya.

Stih 1: Ot noshchi utrenniuyet duh moy k Tebe, Bozhe,  
zane svet poveleniya Tvoya na zemli.

Priпев: Alliluiya, alliluiya, alliluiya.

Stih 2: Pravde nauchitesia zhivushchii na zemli.

Priпев: Alliluiya, alliluiya, alliluiya.

Stih 3: Zavist priimet liudi nenakazanniya.

Priпев: Alliluiya, alliluiya, alliluiya.

Stih 4: Prilozhi im zla, Ghospodi,  
prilozhi zla slavnim zemli.

Priпев: Alliluiya, alliluiya, alliluiya.

— *Isaiah 26:9, 11, 15*

**2 Se Zhenih griadet**

Se Zhenih griadet f polunoshchi,  
i blazhen rab, yegozhe obriashchet bdiashcha;  
nedostoin zhe paki,  
yegozhe obriashchet univayushcha.  
Bliudi ubo, dushe moja,  
ne snom otiagotisia,  
da ne smerti predana budeshi,  
i Tsarstviya vne zatvorishisia;  
no vospriani zovushchi:  
'Sviat, Sviat, Sviat yesi, Bozhe,  
Bogoritseyu pomiluy nas!'

**8/9 Of Thy Mystical Supper**

Of Thy Mystical Supper, O Son of God,  
accept me today as a communicant!  
For I will not speak of Thy Mystery to Thine enemies,  
neither like Judas will I give Thee a kiss,  
but like the thief will I confess Thee:  
'Remember me, O Lord, in Thy Kingdom!'

**10 The Noble Joseph**

The noble Joseph,  
when he had taken down Thy most pure body  
from the tree, wrapped it in a clean linen shroud, and,  
having anointed it with spices, placed it in a new tomb.

**11 The Wise Thief**

The wise thief  
in a single moment  
didst Thou make worthy of paradise, O Lord.  
By the wood of Thy cross illumine me as well,  
and save me.

**12/13 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;  
and, as God, I shall unceasingly exalt with glory  
all who magnify Thee in faith and in love.

**8/9 Вечери Твоея тайныя**

Вечери Твоея тайныя днесь, Сыне Божий,  
 причастника мя приими:  
 не бо врагом Твоим тайну повем,  
 ни лобзания Ти дам яко Иуда,  
 но яко разбойник исповедаю Тя:  
 'помяни мя, Господи, во царствии Твоем.'

**10 Благообразный Иосиф**

Благообразный Иосиф,  
 с древа снем пречистое тело Твое,  
 плащаницею чистою обвив,  
 и вонями во гробе нове покрыв, положи.

**11 Разбойника благоразумнаго**

Разбойника благоразумнаго  
 во едином часе  
 раеви сподобил еси, Господи;  
 и мене дровом крестным просвети  
 и спаси мя.

**12/13 Не рыдай Мене, Мати**

Не рыдай Мене, Мати,  
 зрящи во гробе,  
 Егоже во чреве без семене  
 зачала еси Сына; восстану бо и прославлюся,  
 и вознесу со славою непрестанно яко Бог,  
 верою и любовию Тя величающия.

**8/9 Vecheri Tvoeyaya tayniya**

Vecheri Tvoeyaya tayniya dnes, Sine Bozhiiy,  
 prichastnika mia priimi;  
 ne bo vragom Tvoim taynu povem,  
 ni lobzaniya Ti dam yako Iuda,  
 no yako razboynik ispovedayu Tia:  
 'pomiani mia, Ghospodi, vo tsarstvii Tvoem.'

**10 Blagoobrazniy Iosif**

Blagoobrazniy Iosif,  
 s dreva snem prechistoye telo Tvoeye,  
 plashchanitseyu chistoyu obviv,  
 i voniami vo grobe nove pokriv, polozhi.

**11 Razboynika blagorazumnago**

Razboynika blagorazumnago  
 vo yedinom chase  
 rayevi spodobil yesi, Ghospodi;  
 i mene drevom krestnim prosveti  
 i spasi mia.

**12/13 Ne riday Mene, Mati**

Ne riday Mene, Mati,  
 zriashchi vo grobe,  
 Yegozhe vo chreve bez semene  
 zachala yesi Sina; vosstanu bo i proslaviusia,  
 i voznesu so slavoyu neprestanno yako Bog,  
 veroyu i liuboviyu Tia velichayushchiya.

**1 Alleluia**

Alleluia, alleluia, alleluia.

Verse 1: From nightfall my spirit is awake for Thee, O God,  
 for Thy commands are a light upon the earth.

Refrain: Alleluia, alleluia, alleluia.

Verse 2: Learn justice, ye inhabitants of the earth.

Refrain: Alleluia, alleluia, alleluia.

Verse 3: Jealousy shall seize an untaught people.

Refrain: Alleluia, alleluia, alleluia.

Verse 4: Bring evils upon them, O Lord,  
 bring evils upon the glorious ones of the earth.

Refrain: Alleluia, alleluia, alleluia.

— *Isaiah 26:9, 11, 15*

**2 Behold, the Bridegroom Comes**

Behold, the Bridegroom comes at midnight,  
 and blessed is the servant whom He shall find vigilant;  
 and, again, unworthy is the servant  
 whom He shall find heedless.  
 Keep watch, therefore, O my soul,  
 do not be weighed down with sleep,  
 lest you be given over to death,  
 and lest you be shut out of the Kingdom;  
 but rouse yourself, crying:  
 'Holy, holy, holy, art Thou, O God!  
 Through the Theotokos have mercy on us!'

**3/4 Чертог Твой**

Чертог Твой вижду, Спасе мой, украшенный,  
и одежды не имам, да вниду в оны.  
Просвети одяние души моея,  
Светодавче, и спаси мя.

**5 Егда славнии ученицы**

Егда славнии ученицы  
на умовении Вечери просвещахуся,  
тогда Иуда злочестивый  
сребролюбием недуговав омрачашеся,  
и беззаконным судиям  
Тебе праведнаго Судию предает.  
Виждь имений рачителю,  
сих ради удувление употребивша!  
Бежи несытия души,  
Учителю таковая дерзнувшия:  
Иже о всех благий, Господи,  
слава Тебе.

**6/7 Странствия Владычня**

Странствия Владычня  
и безсмертная Трапезы  
на горнем месте высокими умы,  
вернии, приидите, насладимся,  
возшедша слова, от Слова научившися,  
Егоже величаем.

**3/4 Chertog Tvoy**

Chertog Tvoy vizhdu, Spase moy, ukrashenniy,  
i odezhdi ne imam, da vnidu v on.  
Prosveti odeyaniye dushi moyeya,  
Svetodavche, i spasi mia.

**5 Yegda slavnii uchenitsi**

Yegda slavnii uchenitsi  
na umovenii Vecheri prosveshchahusia,  
togda Iuda zlochestiviy  
srebrolubiyem nedugovav omrachashesia,  
i bezzakonnim sudiyam  
Tebe pravednago Sudiyu predayet.  
Vizhd imeniy rachiteliu,  
sikh radi udavleniye upotrebivsha!  
Bezhi nesitiya dushi,  
uchiteliu takovaya derznvshiya;  
Izhe o vseh blagiy, Ghospodi,  
slava Tebe.

**6/7 Stranstviya Vladichnia**

Stranstviya Vladichnia  
I bezsmertniya Trapezi  
na gornem meste visokimi umi,  
vernii, priidite, nasladimsia,  
vozshedsha slova, ot Slova nauchivshesia,  
Yegozhe velichayem.

**3/4 Thy Bridal Chamber**

Thy bridal chamber I see adorned, O my Saviour,  
and I have no wedding garment that I may enter it.  
Enlighten the raiment of my soul,  
O Giver of Light, and save me.

**5 When the Glorious Disciples**

When the glorious disciples were enlightened  
at the washing of their feet before the supper,  
then the impious Judas  
was darkened, ailing with avarice,  
and to the lawless judges  
he betrayed Thee, Righteous Judge.  
Behold, O lover of possessions,  
this man who because of money hanged himself.  
Flee from the greedy soul  
that dared such things against the Teacher.  
O Lord, Who art good towards all men,  
glory to Thee.

**6/7 The Master's Hospitality**

The Master's hospitality  
and the Banquet of Immortality  
in the upper chamber with uplifted minds,  
come, O faithful, let us enjoy.  
Having learned transcendent words from the Word,  
let us magnify Him.