

A portrait of Metropolitan Hilarion Alfeyev, a bearded man in clerical attire, looking thoughtfully to the side. The image is framed by a dark blue background with a subtle geometric pattern of thin white lines.

Metropolitan
HILARION ALFEYEV

DE
PROFUNDIS

Compositions for
orchestra and choir

Russian National Orchestra
Moscow Synodal Choir

PENTATONE

Metropolitan Hilarion Alfeyev (1966)
DE PROFUNDIS
Compositions for orchestra and choir

Stabat Mater

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2	Virgo virginum	5. 35
3	Sancta Mater	5. 24
4	Paradisi gloria	5. 27

Concerto grosso

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6	Adagio	4. 37
7	Finale	2. 47

Fugue on the B-A-C-H Motif

8	Adagio molto	6. 17
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Canciones de la muerte

9	Candil	2. 05
10	Canción de la muerte pequeña	2. 12
11	Falseta	1. 51
12	Gasela de la muerte oscura	2. 54

De profundis

13	De profundis (Psalmus 129/130)	5. 11
14	Levavi oculos meos in montes (Psalmus 120/121)	5. 26
15	Super Flumina Babylonis (Psalmus 136/137)	3. 52
16	Laudate nomen Domini (Psalmus 134/135)	4. 28
17	Alleluia (Psalmus 148-150)	5. 07

Total playing time: 74. 05

Svetlana Kasyan (soprano) tracks 3, 9, 10, 11 and 12
Artyom Dervoed (guitar) tracks 9, 10, 11 and 12
Moscow Synodal choir tracks 1, 2, 4, 13, 14, 15, 16 and 17
Tatiana Porshneva (violin), Maxim Khokholkov (violin), Sergei Dubov (viola) and Alexander Gotgelf (cello) tracks 5, 6 and 7

Moscow Synodal Choir
Concertmaster: **Alexei Puzakov**

Russian National Orchestra
Conducted by **Metropolitan Hilarion Alfeyev**

Organ: Norbert Gembaczka

DE PROFUNDIS
COMPOSITIONS FOR
ORCHESTRA AND CHOIR

Whoever desires to listen to serious music, and whoever has not lost the capacity to distinguish the genuine from the false, will surely be very interested in this recording. Metropolitan Hilarion (Alfeyev) is a world famous theologian and historian, writer and composer. His music is a special type of “spiritual creativity”, a semantic field that is both cerebral and vivid.

On the whole, his works can be classified into two categories: liturgical and non-liturgical. Among the former are choral works intended for performance in church services (*All Night Vigil*, 2006; *Divine Liturgy*, 2006). Among the latter are compositions meant for concert performance (for

example, *St Matthew Passion*, 2008). On this new album, Metropolitan Hilarion’s works, on the one hand, offer originality in each category, and, on the other hand, are characterised by a certain stylistic communality, an individual, authorial discourse. If the semantic side is characterised by complexity and depth, on the musical constructive side there is a simplicity and perceptive accessibility.

Stabat Mater (2008-2011), a cantata for soprano, choir and orchestra, is yet another facet of Metropolitan Hilarion’s musical conceptual thinking. Working in large orchestral choral forms, the composer focuses on the poetics of a genre that, historically, has developed and changed considerably over time. Thus, Russian cantatas (by Tchaikovsky, Rimsky Korsakov, Rachmaninov, Prokofiev) were mainly written on non spiritual themes.

Yet modern cantatas are a thriving realm for sacral themes. Metropolitan Hilarion’s *Stabat Mater* has a four part structure. The libretto is based on a thirteenth century text, *Stabat Mater dolorosa*, by the Franciscan Jacapone de Todi. The poetics of this cycle’s expression is an organic combination of the traditional and the innovative, of musical motifs from the baroque era and artistic methods of the modern era. The first movement of the cantata, “Stabat Mater”, is associated with, on the one hand, the passacaglia, and on the other hand it has characteristics typical of the modern art of minimalism. The second movement, “Vigra virginum”, continues in the polyphonic style, albeit submerged in the context of polytonality. The third movement, “Sancta Mater”, is distinguished by a differentiation of timbre (use of vocal and instrumental solos) through commencement

of dynamic articulation in the orchestral accompaniment. The fourth movement, “Paradiso Gloria”, tells of the grief of a mother, “seeing Jesus, given up to torture”, and of the compassion that the crucified saviour and his sorrowful mother expressed for all humankind. The composer constructs an individualist-sonorant finale, thereby referring to tonal-harmonic “simplicity”. The polyphony of layers this is the dynamic, orchestral choral medium that successfully summarises this artistic discourse.

Concerto Grosso (2012) is a work that is best defined as aesthetic expressing the beauty, sublimity and wonder of Christian culture. The artistic form is the result of the interaction of three movements. Together they create an association with the so called concerto da chiesa, in which slow and fast tempos alternate.

The cyclic form, the three part “grand concert”, the contrast of tempos and the overall melodic rhythmic style, creates the image of baroque music (Corelli, Vivaldi, as well as Handel and J.S. Bach). On the other hand, the music also sounds entirely modern. Metropolitan Hilarion’s orchestral music, as well as his orchestral choral music, not only illustrates the diversity of genres in his musical creativity, but also demonstrates his “authorial style” as a phenomenon of modern music its essential sacral aesthetic core.

Fugue on the B-A-C-H Motif (2012) is a work that not only is a tribute to a well known tradition, but also a personal interpretation of a symbol. For many famous composers of the past and present, including J.S. Bach himself, the BACH cryptogram has become a universal symbol, and the sense of the infinite contained in these

four notes continues to excite modern listeners. Here it is worth recalling the words of Metropolitan Hilarion himself: “In Bach’s music there is something universal, general, all encompassing. As the poet Joseph Brodsky wrote, ‘In all music there is Bach, in all of us there is God.’ Bach is a phenomenon on an all Christian scale.” The fugue, in the definition of its internal structure, presents a monolithic musical formation with an ascending drama it is a sort of “spiritual ladder”, an aural movement of woe.

Songs of Death is a reconstruction, presented in the score as a four part composition: “Candil”, “Cancionen de la muerte pequena”, “Falseta”, and “Casela de la muerte oscura”. These songs, which differ stylistically from the composer’s later vocal instrumental works, are presented in a version for voice and orchestra. The music reflects

the mood of the tragic poet Federico Garcia Lorca, speaking in the language of chromatic tonality, polyrhythms in combination with Spanish intonations (in the melodies), and bolstered by the timbre of a guitar.

De Profundis, (2008) is a special genre, based on the psalms of David. The libretto for this original five part symphony contains both each part’s local form (the content and mood of the selected psalm), as well as a general architecture for the entire cycle: “ascent from the depths of despair to the heights of prayerful jubilation and exalted praise for God.” Each part has its musical form: passacaglia, fugue, couplet, antiphons, and ceremonial finale to three psalms with a reprise coda. Yet the presence of a general drama creates a unified, multi layered composition. In St. Augustine’s famous formula, “[t]he New Testament lies

hidden in the Old and the Old is unveiled in the New”. Is this not the ideal for the design of Metropolitan Hilarion’s *De Profundis*?



© Russian National Orchestra

STABAT MATER

1. Stabat Mater

Stabat Mater dolorosa
juxta crucem lacrimosa,
dum pendebat Filius.

Cuius animam gementem,
contristatam et dolentem
pertransivit gladius.

O quam tristis et afflicta
fuit illa benedicta
Mater Unigeniti!

Quae moerebat et dolebat
pia Mater dum videbat
Nati poenas inclyti.

THE MOTHER STOOD

1. The Mother Stood

The Mother stood sorrowing
by the cross, weeping
while her Son hung there;

Whose soul, lamenting,
sorrowing and grieving,
has been pierced by the sword.

O how sad and afflicted
was that blessed
Mother of her only-begotten Son.

Who wept and grieved
and trembled to behold
the torment of her glorious child.

2. Virgo virginum

Virgo virginum praeclara,
mihi iam non sis amara,
fac me tecum plangere.

Fac, ut portem Christi mortem,
passionis fac consortem
et plagas recolare.

Fac me plagis vulnerari,
Cruce hac inebriari
Ob amorem Filii.

3. Sancta Mater

Sancta Mater, istud agas,
crucifixi fige plagas
cordi meo valide.

Tui Nati vulnerati,
tam dignati pro me pati,
poenas mecum divide.

2. Virgin of Virgins

Virgin of virgins, resplendent,
do not now be harsh towards me,
let me weep with you.

Let me carry Christ’s death,
the destiny of his passion,
and meditate upon his wounds.

Let me suffer the wounds
of that cross, steeped
in love of your Son.

3. Holy Mother

Holy Mother, bring this to pass,
transfix the wounds of Him who is
crucified
firmly onto my heart.

Of your wounded Son,
who deigns to suffer for my sake,
let me share the pains.

Fac me vere tecum flere,
crucifixo condolere,
donec ego vixero.

4. Paradisi gloria

Quis est homo qui non fleret,
Christi matrem si videret
in tanto supplicio?

Quis non posset contristari
Christi Matrem contemplari
dolentem cum Filio?

Pro peccatis suae gentis
vidit lesum in tormentis,
et flagellis subditum.

Vidit suum dulcem Natum
moriendo desolatum,
dum emisit spiritum.

Eia, Mater, fons amoris
me sentire vim doloris

Make me truly weep with you,
grieving with Him who is crucified
so that I may live.

4. The Glory of Paradise

What man would not weep
if he saw the Mother of Christ
in such torment?

Who could not be sorrowful
to behold the pious mother
grieving with her Son?

For the sins of His people
she saw Jesus in torment
and subjected to the whip.

She saw her sweet Son
dying, forsaken,
as He gave up the spirit.

Ah Mother, fount of love,
let me feel the force of grief,

fac, ut tecum lugeam.
Fac, ut ardeat cor meum
in amando Christum Deum
ut sibi complaceam.

luxta Crucem tecum stare,
Te libenter sociare
in planctu desidero.

In flammatus et accensus,
Per Te, Virgo, sim defensus
in die iudicii.

Fac me cruce custodiri,
Morte Christi praemuniri
Confoveri gratia.

Quando corpus morietur,
fac, ut animae donetur
paradisi gloria.

that I may grieve with you.
Make my heart burn
with the love of Christ, the God,
that I may be pleasing to Him.

To stand by the cross with you,
to be freely joined with you
in lamentation, I desire.

Fired and excited
by you, O Virgin, let me be defended
on the day of judgement.

Let me be shielded by the cross,
protected by Christ’s death,
cherished by grace.

When my body dies,
let my soul be given
the glory of paradise.

CANCIONES DE LA MUERTE

Basadas en poemas de Federico García Lorca.

1. Candil

¡Oh, qué grave medita
la llama del candil!

Como un faquir indio
mira su entraña de oro
y se eclipsa soñando
atmósferas sin viento.

Cigüeña incandescente
pica desde su nido
a las sombras macizas,
y se asoma temblando
a los ojos redondos
del gitaniillo muerto.

SONGS OF DEATH

Based on poems by Federico Garcia Lorca.

1. Oil Lamp

Oh, how gravely the flame
of the oil lamp meditates!

Like an Indian fakir
it stares at its golden navel
and then is eclipsed, dreaming
of windless atmospheres.

An incandescent stork
pecks at the plump shadows
from inside its nest
and, trembling, peeks
into the round eyes
of a dead little Gypsy.

2. Canción de la muerte pequeña

Luz de ayer y mañana.
Cielo mortal de hierba.
Luz y noche de arena.

Me encontré con la muerte.
Prado mortal de tierra.
Una muerte pequeña.

Una muerte y yo un hombre.
Un hombre solo, y ella
una muerte pequeña.

Prado mortal de lunas
y sangre bajo tierra.
Prado de sangre vieja.

Un hombre, ¿y qué? Lo dicho.
Un hombre solo y ella.
Prado, amor, luz y arena.

2. Song of a Little Death

Past and future light.
Mortal sky of grass.
Light and night of sand.

I came face to face with death.
Mortal field of land.
A little death.

A death and the man I am.
A man alone with her,
a little death.

Mortal field of moons
and subterranean blood.
Field of ancient blood.

A man. So what? That’s all.
A man alone with her.
Field, love, light, and sand.

3. Falseta

¡Ay, petenera gitana!
¡Yayay petenera!
Tu entierro no tuvo niñas
buenas.
Niñas que le dan a Cristo muerto
sus guedejas.
Tu entierro fue de gente
siniestra.
Gente con el corazón
en la cabeza,
que te siguió llorando.
¡Ay, petenera gitana!
¡Yayay petenera!

4. Gacela de la muerte oscura

Quiero dormir el sueño de las manzanas
alejarme del tumulto de los
cementérios.
Quiero dormir el sueño de aquel niño
que quería cortarse el corazón en alta
mar.

3. Guitar Flourish

Oh gypsy petenera!
Oh petenera!
There were no good little girls
at your burial.
Little girls who give locks of hair
to a dead Christ.
Frightening people were
at your burial.
People with their hearts
in their heads,
who followed after you, weeping.
Oh gypsy petenera!
Oh petenera!

4. Gacela of the Dark Death

I want to sleep the dream of the apples,
to withdraw from the tumult of
cemeteries.
I want to sleep the dream of that child
who wanted to cut his heart on the
high seas.

Quiero dormir un rato,
un rato, un minuto, un siglo;
pero que todos sepan que no he
muerto...

Cúbreme por la aurora con un velo,
porque me arrojará puñados de
hormigas,
y moja con agua dura mis zapatos
para que resbale la pinza de su alacrán.

Porque quiero dormir el sueño de las
manzanas
para aprender un llanto que me limpie
de tierra;
porque quiero vivir con aquel niño
oscuro
que quería cortarse el corazón en alta
mar.

I want to sleep awhile,
awhile, a minute, a century;
but all must know that I have not
died...

Cover me at dawn with a veil,
because dawn will throw fistfuls of ants
at me,
and wet with hard water my shoes
so that the pincers of the scorpion slide.

For I want to sleep the dream of the
apples,
to learn a lament that will cleanse me
to earth;
for I want to live with that dark child
who wanted to cut his heart on the
high seas.

DE PROFUNDIS

1. De profundis
Psalmus 129/130

De profundis clamavi ad te Domine.
Domine exaudi vocem meam.

2. Levavi oculos meos in montes
Psalmus 120/121

Levavi oculos meos in montes unde
veniet auxilium mihi.
Auxilium meum a Domino qui fecit
caelum et terram.
Dominus custodit te ab omni malo
custodiat animam tuam Dominus.
Dominus custodiat introitum tuum et
exitum tuum in saeculum.

OUT OF THE DEPTHS

1. Out of the Depths
Psalm 130

Out of the depths have I cried unto
thee, O Lord.
Lord, hear my voice.

2. I Will Lift Mine Eyes Unto the Hills
Psalm 121

I will lift up mine eyes unto the hills,
from whence cometh my help.
My help cometh from the Lord, which
made heaven and earth.
The Lord shall preserve thee from all
evil: he shall preserve thy soul.
The Lord shall preserve thy going out
and thy coming in from this time forth,
and even for evermore.

3. Super flumina Babylonis
Psalmus 136/137

Super flumina Babylonis illic sedimus et
flevimus cum recordaremur Sion.
In salicibus in medio eius suspendimus
citharas nostras.
Quia illic rogaverunt nos qui captivos
duxerunt nos verba cantionum
et qui abduxerunt nos hymnum:
Cantate nobis de canticis Sion.
Quomodo cantabimus canticum
Domini in terra aliena.
Si oblitus fuero tui Hierusalem oblivioni
detur dextera mea.
Adhereat lingua mea faucibus meis si
non meminero tui.

3. By the Rivers of Babylon
Psalm 137

By the rivers of Babylon, there we
sat down, yea, we wept, when we
remembered Zion.
We hanged our harps upon the willows
in the midst thereof.
For there they that carried us away
captive required of us a song;
And they that wasted us required of us
a hymn:
Sing us one of the songs of Zion.
How shall we sing the Lord’s song in a
strange land?
If I forget thee, O Jerusalem, let my
right hand forget her cunning.
If I do not remember thee, let my
tongue cleave to the roof of my mouth.

4. Laudate nomen Domini
Psalmus 134/135

Laudate nomen Domini laudate servi
Dominum. Alleluia.
Qui statis in domo Domini in atriis
domus Dei nostri. Alleluia.
Psallite nomini eius. Alleluia.
Ego cognovi quod magnus est Dominus
et Deus noster prae omnibus diis.
Alleluia.
Omnia quae voluit Dominus fecit in
caelo et in terra. Alleluia.

5. Alleluia
Psalmi 148-150

Laudate Dominum de caelis, laudate
eum in excelsis.
Laudate eum omnes angeli eius,
laudate eum omnes virtutes eius.
Laudate eum sol et luna, laudate eum
omnes stellae et lumen.
Laudate eum caeli caelorum et aqua

4. Praise ye the name of the Lord
Psalm 135

Praise ye the name of the Lord; praise
him, O ye servants of the Lord. Alleluia.
Ye that stand in the house of the Lord,
in the courts of the house of our God.
Alleluia.
Sing praises unto his name. Alleluia.
For I know that the Lord is great, and
that our Lord is above all gods. Alleluia.
Whatsoever the Lord pleased, that did
he in heaven, and in earth. Alleluia.

5. Alleluia
Psalms 148-150

Praise ye the Lord. Praise ye the Lord
from the heavens: praise him in the
heights.
Praise ye him, all his angels: praise ye
him, all his hosts.
Praise ye him, sun and moon: praise
him, all ye stars of light.

quae super caelum est.
Laudate Dominum de terra dracones et
omnes abyssi.
Ignis, grando, nix, fumus, spiritus
procellarum qui facit verbum eius.
Montes et omnes colles, ligna fructifera
et omnes cedri.
Bestiae et universa pecora, serpentes et
volucres pinnatae.
Reges terrae et omnes populi,
luvenes et virgines, senes cum iunioribus
Cantate Domino canticum novum.
Laudent eum in tympano, in psalterio
psallant ei.
Laudate Dominum in sanctis eius,
laudate eum in firmamento virtutis eius.
Laudate eum in virtutibus eius,
laudate eum secundum multitudinem
magnitudinis eius.
Laudate eum in sono tubae, laudate
eum in psalterio et cithara.
Laudate eum in tympano et choro,
laudate eum in chordis et organo.
Laudate eum in cymbalis bene

Praise him, ye heavens of heavens, and
ye waters that be above the heavens.
Praise the Lord from the earth, ye
dragons, and all deeps:
Fire, and hail; snow, and vapour; stormy
wind fulfilling his word:
Mountains, and all hills; fruitful trees,
and all cedars:
Beasts, and all cattle; creeping things,
and flying fowl:
Kings of the earth, and all people:
Both young men, and maidens; old
men, and children:
Sing unto the Lord a new song.
Let them praise his name in the dance:
let them sing praises unto him with the
timbrel and harp.
Praise God in his sanctuary: praise him
in the firmament of his power.
Praise him for his mighty acts:
praise him according to his excellent
greatness.
Praise him with the sound of the
trumpet: praise him with the psaltery

sonantibus, laudate eum in cymbalis
iubilationis.
Omnis spiritus laudet Dominum.
Alleluia.

and harp.
Praise him with the timbrel and dance:
praise him with stringed instruments
and organs.
Praise him upon the loud cymbals:
praise him upon the high sounding
cymbals.
Let every thing that hath breath praise
the Lord. Alleluia.

English translation: King James Version



Metropolitan Hilarion Alfeyev conducting
© Vladimir Orlov

**METROPOLITAN
HILARION ALFEYEV**

Metropolitan Hilarion Alfeyev is one of the most widely performed of all living Russian composers. Each of his new compositions constitutes a milestone in contemporary musical history. His ability to imbue his music with profound religious content, to unite diverse cultures and styles, to invent new ways of musical expression while remaining faithful to the centuries-old classical tradition, and to utter most profound themes using a simple and comprehensible musical language, singles him out among present-day composers.

Hilarion Alfeyev was born on 24 July 1966. After graduating from Moscow’s Gnessins School of Music where he studied violin and composition, he enrolled at the Moscow State

Conservatory. In 1987 he was ordained as a priest, and since 2002 he has been a bishop of the Russian Orthodox Church. He has chaired the Department for External Church Relations of the Moscow Patriarchate since 2009, when he was elevated to the rank of Archbishop, and in 2010 he became a Metropolitan. He is the author of more than a thousand publications on theology, history and musicology, including thirty books which have been translated into more than twenty languages. His musical compositions include pieces for a cappella chorus, chamber works and monumental oratorios for soloists, choir and symphony orchestra.

His most widely performed work, the *St Matthew Passion* (2006), has received worldwide recognition. Following its premiere in the Grand Hall of the Moscow Conservatory in March 2007,

it has been performed more than seventy times in different countries by the most distinguished soloists, choirs and orchestras. Invariably it receives standing ovations from audiences at each concert. Equally well-received have been Metropolitan Hilarion’s subsequent works: a *Christmas Oratorio* for two choirs and symphony orchestra (2007), the symphony *Song of Ascent* and the more recently completed *Stabat Mater*.

**RUSSIAN NATIONAL
ORCHESTRA**

The Russian National Orchestra was founded in 1990 and today is recognized as one of the world’s top orchestras. Of its debut at the BBC Proms in London, the *Evening Standard* wrote, “They played with such captivating beauty that the audience gave an involuntary sigh of pleasure.”

The Russian National Orchestra’s towering artistic achievement is grounded in a passionate commitment to excellence and innovation evident in all that it does.

The RNO is a frequent guest in the music capitals of Europe, Asia and the Americas. The founding orchestra of Napa Valley Festival del Sole, the RNO also performs at prominent venues such as the Edinburgh, Shanghai and Chopin festivals, and the BBC Proms.

The RNO has made many recordings for PENTATONE, including one of Prokofiev’s *Peter and the Wolf* and Beintus’s *Wolf Tracks*. Conducted by Kent Nagano and narrated by Sophia Loren and Bill Clinton, the disc received a 2004 Grammy, making the RNO the first Russian orchestra to win the recording industry’s highest honor. The RNO’s Shostakovich cycle on

Artists

PENTATONE is widely acclaimed as “the most exciting cycle of the Shostakovich symphonies to be put down on disc, and easily the best recorded.” (SACD.net)

The orchestra maintains a full Moscow season and has established the annual Grand Festival, which opens the Russian capital’s cultural season each September. Unique among the principal Russian ensembles, the RNO is a private institution funded with the support of individuals, corporations and foundations throughout the world. In recognition of its artistry and path-breaking structure, the RNO was the first non-governmental orchestra to receive grant support from the Russian Federation.

For more information, visit www.rno.ru

THE MOSCOW SYNODAL CHOIR

The Synodal Choir, one of the oldest professional choirs in Russia, was founded in Moscow in 1721. The choir dissolved during Easter 1918, but it was revived in the spring of 2009 with help from Metropolitan Hilarion of Volokolamsk. The renewed Synodal Choir is based on the choir of the famous church located in Bolshaya Ordynka, which recorded and propagated Russian sacred music on gramophone records. The choir works with the best Russian orchestras and participates in important international church projects. Honored Artist of Russia, Alexey Puzakov, is artistic director of the choir.

SVETLANA KASYAN SOPRANO

Graduate of the Moscow State Conservatory (2011) and Member of the Bolshoi Young Singers Academy since 2009. She made her debut at the Bolshoi Theatre as Kupava in Rimsky Korsakov’s *The Snow Maiden*.

Highlights include her company debuts as Elisabetta in *Don Carlos* at the Teatro Regio di Torino, Cio Cio San in *Madama Butterfly* at Teatro la Fenice and a concert with the Berliner Symphoniker. She has performed at the Latvian National Opera, Teatro Pertuzelli (Bari, Italy), Ningbo Concert Hall (China), Bolshoi Theatre, Tchaikovsky Concert Hall, Yekaterinburg State Academic Opera, Krasnoyarsk State Opera, Moscow Conservatory, the Sion Festival in Switzerland and the international Opera Festival in Hungary.

ARTYOM DERVOED GUITAR

Artyom Dervoeed is one of Russia’s most celebrated guitarists and whose guitar can be heard in some of the world’s best concert halls. French media have named him the “Tsar of the guitar” (*Universe Guitare* 2005, no. 1), and established maestros have called him an “artist of the highest caliber” (Norbert Kraft, Canada).

Artyom was awarded the “Golden Guitar” prize at the International Guitar Convention in Alessandria, Italy, for the best up and coming guitarist and he has won 37 awards in a series of important international competitions.

Artyom’s repertoire includes music from the Renaissance to works written for him by contemporary composers.

TATIANA PORSHNEVA VIOLIN

Violinist Tatiana Porshneva captivates audiences around the world. In 2003 Ms. Porshneva joined the Russian National Orchestra and soon thereafter was appointed Assistant Concertmaster. In this position she has worked with such eminent conductors and soloists as Mikhail Pletnev, Mstislav Rostropovich, Gidon Kremer, Vladimir Jurowski, Alexander Lazarev, Michel Plasson, Nikolaj Znaider and Joshua Bell.

Since 2008 she has been an instructor at the Moscow State Conservatory.

Her desire to perform new works led Tatiana to establish the RNO chamber ensemble Four Strings in 2006, and she has since been the group’s Artistic Director.

MAXIM KHOKHOLKOV VIOLIN

Maxim Khokholkov was born in Leningrad in 1980 to a family of musicians. He started playing violin from the age of five. Maxim went on to graduate from the Moscow State Conservatory (class of Professor Eduard Grach) and was subsequently awarded a postgraduate degree. Since 1992, Maxim has attended masterclasses by Yehudi Menuhin, Miroslav Rusin, Shlomo Mintz and Ida Haendel.

Maxim worked in the Moskovia chamber orchestra under the direction of Eduard Grach. For several years he was a soloist for the concert department of the Moscow State Academic Philharmonia and in 2003 he joined the Russian National Orchestra.

Maxim Khokholkov is a winner and laureate of national and international competitions.

In 2013, Maxim accepted the position of first deputy concertmaster of the first violin section of the Russian National Orchestra.

SERGEI DUBOV VIOLA

Sergei Dubov was born in 1963. He graduated with honours from the Moscow State Tchaikovsky Conservatory in 1989 and one year later began playing with the Russian National Orchestra. He is currently principal violist.

Sergei frequently plays in a variety of chamber ensembles, performing with Mikhail Pletnev, Yuri Bashmet, A. Rudin, V. Feigin, Rustem Gabdullin, V. Popov,

Vanessa May and many others. He has taken part in a number of music festivals, including the Festival of Soviet Music (Boston, 1988), the Festival of Chamber Music (Rheinland Pfaltz, Germany), the Tokyo Summer Festival, International Gaudeamus Music Week (Amsterdam) and others. Sergei has released many records on CD featuring chamber works.

ALEXANDER GOTGELF CELLO

Born in 1948, Alexander Gotgelf has won all Russian, all Soviet and international competitions, including the Fifth International Tchaikovsky Competition (Moscow, 1974).

Alexander has participated in numerous solo and chamber concerts. Over the years, he has performed with Igor Oistrakh, Mikhail Pletnev, Natalia

Shakhovskaya, the Borodin Quartet and others.

In 2002, the British firm Cello Classics released a disk entitled *Great Moments in Cello Playing*. On the liner notes for this recording, Keith Harvey wrote of Gotgelf: “A cellist in Olympic mode, here is a demonstration, pure and simple, of fantastic Russian training. The co-ordination between Gotgelf’s fingers and bow is utterly extraordinary...”



Metropolitan Hilarion Alfeyev conducting
© Vladimir Orlov



Svetlana Kasyan, Metropolitan Hilarion Alfeyev and Alexei Puzakov
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The organ has been recorded separately at the St. Ludwig-Kirche,
Berlin-Wilmersdorf, Germany.



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