

PROGRAM NOTES

The dearest reminiscences of my childhood are the four notes of the Novgorod Saint Sofia Cathedral bells, which I often heard when *babushka* (grandmother) took me to town on feast days. We also spent hours standing in the beautiful St. Petersburg churches. Being only a young greenhorn, I took less interest in God and religious worship than in the singing, which was of unrivalled beauty, especially in the cathedrals where one frequently heard the best choirs of Saint Petersburg. I usually took pains to find room underneath the gallery and never missed a single note. Thanks to my good memory, I also remembered most of what I heard. This I turned into capital – literally – by sitting down at the piano when I came home, and playing all I heard. For this performance my grandmother never failed to reward me with twenty-five *kopecks*.

– *Sergei Rachmaninoff*

Composer, virtuoso, and human being, Sergei Rachmaninoff (1873-1943) was a man of melody. He wrote “melodies of great courage and humanity,” in the words of one critic; endless arcs that recalled the chants of the early Church and timeless folk songs of his native land. In an early essay, he described melody as “the main foundation of all music, because a perfect melody presupposes and brings to life all harmonic structure. Melodic inventiveness in the highest meaning of this world is the main life goal of a composer.”

A friend wrote that, even into adulthood, Rachmaninoff “loved church singing very much and quite often, even in winter, would get up at seven o’clock in the morning and hail a cab in the darkness, mostly to drive to Taganka, to the Andronikov Monastery where he stood in the half-darkness of the enormous church through the whole liturgy, listening to the austere ancient chants sung by the monks in parallel fifths.” Heard in the twilight of Tsarist Russia, these chants became part of Rachmaninoff’s musical capital as well, inspiring, even haunting, all of his compositions.

Rachmaninoff grew to maturity at a time when composers throughout Eastern Europe sought to free their national styles from the “Europeanism” of the 18th and early 19th centuries. Discarding German and Italian models, they turned to the musical vocabulary of native folk song and liturgical chant, exploring its melodic and harmonic possibilities in a return to origins. Tchaikovsky sparked this effort in Russia, and became an important and beloved mentor to Rachmaninoff. In sacred music, the composers Alexandr Kastalsky and Stepan Smolensky, based at the Moscow Synodal School of Church Singing, led a revival in the scholarship and practice of early church music. Smolensky, to whom the *All-Night Vigil* is dedicated, was able to translate Rachmaninoff’s childhood wonderment into a deeper engagement with this rich musical legacy.

Rachmaninoff composed the *All-Night Vigil* in just two weeks, in February 1915, for the Moscow Synodal Choir. The language of the work is Old Church Slavonic, an ancestor of modern Russian, Ukrainian and Bulgarian, to which it is closest. Church Slavonic, and the Cyrillic alphabet through which it was transmitted, date from the time of conversion of the Kyivan Rus’ to Christianity in the 10th century. The chant melodies that form the backbone of the work come from several sources: *znamenny* chant, dating from the 10th and 11th centuries (named for the *znamyona*, or neumes, in which it was written); Kyiv

chant, from 17th century Ukraine and southern Russia (the most widely used today); and Russian “Greek” chant, also from the 17th century (called Greek in an attempt to claim descent from Byzantium). To these ancient tunes, Rachmaninoff added several chants of his own devising – “conscious counterfeits,” as he called them.

Rachmaninoff imagined the *All-Night Vigil* as a dramatic narrative designed for concert performance. It is interpretive rather than literal; a free and personal response to the sacred tradition, its primal, emotional stimulus, rather than a rigorous facsimile of divine worship. The editor and musicologist Vladimir Morosan describes the composer’s approach to the task:

In choosing which hymns from the Vigil service to set, Rachmaninoff’s foremost concern was the large-scale artistic unity and balance of the overall cycle, rather than the more narrow scope of liturgical requirements. . . . His lack of intimacy with arcane constructions of Old Church Slavonic and liturgical minutiae of the services actually had a positive effect; as a sensitive artist, he gave thoughtful consideration to every text, using a subjective, personal approach.

The texts Rachmaninoff drew from, and his artful musical treatment of them, are preoccupied with the concept of light in darkness: the only light that can drive out darkness.

One of the boy altos in the original performance of the *All-Night Vigil*, at a war relief concert in Moscow on March 10, 1915, recalled the “sense of joy” among the singers who were first to experience this lustrous work. It was instantly popular: “Despite the rule that prohibited applause at performances of sacred music, following the final chord of the Vigil the audience burst into tumultuous applause, after which only Rachmaninoff went out onto the empty stage, returning backstage with a twig of white lilac.” A contemporary reviewer wrote that “perhaps never before has Rachmaninoff approached so close to the people, to their style, to their soul, as in this work. And, perhaps, this work in particular bespeaks a broadening of his creative flight, a conquest of new dimensions of the spirit, and, hence, a genuine evolution of his powerful talent.”

Just two years later, Rachmaninoff was to join the first wave of a century of refugees, the millions hounded by war and revolution – a wave that ebbs and flows even today. Eventually settling in New York City, he threw himself into a punishing career of piano performance, composing very little after he left Russia. As the lamps went out all over Europe, the *All-Night Vigil* lay in obscurity for more than fifty years, until it was rescued and recorded by a Soviet choir under the auspices of scholarly study. Always close to the composer’s heart, it has remained a staple of the choral repertoire in the West ever since – and a testament to the power of light in darkness.

— John Maclay

TEXTS AND TRANSLATIONS

The All-Night Vigil service of the Orthodox church is a compendium of hymns and psalms from the Vespers, Matins and Prime (or First Hour) sections of the daily liturgical office. Celebrated with high ceremony on the Saturday evening preceding major feast days, the Vigil was designed as a temporal and spiritual journey, leading its participants from last light to first light, sunset to sunrise, darkness to resurrection.

VESTCHERNYA

VESPERS

1. Come, let us worship

Rachmaninoff opens the All-Night Vigil with a call to worship, ushering us into the spiritual domain with a chant melody of his own composition – one of several “conscious counterfeits” he weaves throughout the work. The shape of the phrase suggests genuflection, and hushed, accented gestures on the text “Christ, our King” convey a sense of awe and mystery. Rachmaninoff frames the work between two pillars in the home key of C major, using the opening and closing movements to create structural unity.

Text: Based on Psalm 94:6
Chant melody by the composer

Priidite, poklonimsia Tsarevi nashemu Bogu. Priidite,
poklonimsia i pripadem
Hristu Tsarevi nashemu Bogu.
Priidite, poklonimsia i pripadem
samomu Hristu Tsarevi i Bogu nashemu.
Priidite, poklonimsia i pripadem Yemu.

Come, let us worship God, our King.
Come, let us worship and fall down
before Christ, our King and our God.
Come, let us worship and fall down
and kneel before the Very Christ, our King and our God.
Come, let us worship and fall down before Him.

2. Bless the Lord, O my soul

Rachmaninoff had a strong affinity for the free-form, endless melodies of the early Church, heard in the time of his youth. The second movement is an extended meditation on the Psalm text, set to a Russian “Greek” chant. Earthly and heavenly textures are conveyed by the low and high voices of the choir, with subtle word-painting in the inner voices.

Text: Psalm 103 (excerpt)
Melody: Russian “Greek” chant

Blagoslovi, dushe moya, Ghospoda, blagosloven yesi,
Ghospodi.
Ghospodi Bozhe moy, vozvelichilsia yesi zelo.
Blagosloven yesi, Ghospodi.
Vo ispovedaniye i v velepotu obleklsia yesi.
Blagosloven yesi, Ghospodi.
Na gorah stanut vodi:
Divna dela Tvoya, Ghospodi.
Posrede gor proydut vodi.
Divna dela Tvoya, Ghospodi.
Fsia premudrostiyu sotvoril yesi.
Slava Ti, Ghospodi, sotvorivshemu fsia.

Bless the Lord, O my soul,
blessed art thou, O Lord.
O Lord my God, Thou art very great.
Blessed art thou, O Lord.
Thou art clothed with honor and majesty.
Blessed art thou, O Lord.
The waters stand upon the mountains.
Marvelous are Thy works, O Lord.
The waters flow between the hills.
Marvelous are Thy works, O Lord.
In wisdom hast Thou made all things.
Glory to Thee, O Lord, who hast created all!

3. Blessed is the man who walks not in the counsel of the wicked

For the next Psalm setting, Rachmaninoff chooses his own chant melody – almost indistinguishable in style and affect from the authentic *znamenny* chants heard elsewhere in the work. The sacred text is rendered in a call-and-response fashion, as it would have been in a congregational setting. The Alleluia responses are marked “each time more sonorous, more buoyant,” rising in key and intensity toward a carefully calibrated climax, and skillful denouement.

Text: Psalm 1 (excerpt)

Chant melody by the composer

Blazhen muzh, izhe ne ide na sovet nechestivih.
Alliluiya, alliluiya, alliluiya.
Yako vest Ghospod put pravednih,
i put nechestivih pogibnet. Alliluiya ...
Rabotayte Ghospodevi so strahom,
i raduytesia Yemu s trepetom. Alliluiya ...
Blazheni fsi nadeyushchiisya nan. Alliluiya ...
Voskresni, Ghospodi, spasi mia, Bozhe moy. Alliluiya
...
Ghospodne yest spaseniye,
i na liudeh Tvoih blagosloveniye Tvoye. Alliluiya...
Slava Ottsu, i Sinu, i Sviatomu Duhu,
i nine i prisno i vo veki vekov. Amin.
Alliluiya, alliluiya, alliluiya, slava Tebe, Bozhe.

*Blessed is the man, who walks not in the counsel of the wicked.
Alleluia, alleluia, alleluia.
For the Lord knows the way of the righteous,
but the way of the wicked will perish. Alleluia...
Serve the Lord with fear
and rejoice in Him with trembling. Alleluia...
Blessed are all who take refuge in Him.
Arise, O Lord! Save me, O my God!
Alleluia...
Salvation is of the Lord,
and Thy blessing is upon Thy people.
Alleluia...
Glory be to the Father, and to the Son, and to the Holy Spirit,
both now and ever and unto ages of ages. Amen.
Alleluia, alleluia, alleluia, glory to Thee, O God!*

4. Gladsome light of the holy glory

This is the Phos hilaron, one of the most ancient hymns of the Church, possibly dating back to the third century AD. At this point in the All-Night Vigil, coinciding with the sunset, the clergy would enter the sanctuary in procession, and all the lamps in the church would be lit. Rachmaninoff arrays the simple, four-note chant with music of quiet splendor, briefly raising the key for an exalted moment for solo tenor.

Text: Phos hilaron

Melody: Kyiv chant

Svete tihiy sviatiya slavi Bessmertnago,
Ottsa Nebesnago, Sviatago, Blazhennago,
Iisuse Hriste.
Prishedshe na zapad solntsa,
videvshe svet vecherniy,
poyem Ottsa, Sina, i Sviatago Duha, Boga, Dostoin
yesi vo fsia vremena
pet biti glasi prepodobnimi,
Sine Bozhiy, zhivot dayay,
temzhe mir Tia slavit.

*Gladsome light of the holy glory of the Immortal One – the
Heavenly Father, holy and blessed –
O Jesus Christ!
Now that we have come to the setting of the sun,
and behold the light of evening,
we praise the Father, Son and Holy Spirit – God.
Thou art worthy at every moment
to be praised in hymns by reverent voices.
O Son of God, Thou art the Giver of Life;
therefore all the world glorifies Thee.*

5. Lord, now lettest Thou Thy servant depart in peace

The Cantic of Simeon, or Nunc Dimittis, is the classic Evensong prayer. Rachmaninoff so loved his own setting that he asked for it to be sung at his funeral. The movement begins tenderly, evoking the sacred text, and gathers force as Simeon grasps the significance of the infant he cradles, culminating on a stark setting of the word *svet* (light) in the soprano section – a last shaft of twilight piercing the haze inside the church. In the famous closing passage, the basses of the choir descend to a low B-flat. (Rachmaninoff assured the worried conductor of the first performance of the Vigil that he knew perfectly what his Russian basses were capable of!)

Text: Luke 2:29-32 (Cantic of Simeon)

Melody: Kyiv chant

Nine opushchayeshi raba Tvoyego Vladiko,
po glagolu Tvoyemu s mirom,
yako videsta ochi moi spaseniye Tvoye,
yezhe yesi ugotoval pred litsem vseh liudey,
svet vo otkroveniye yazikov,
i slavu liudey Tvoih Izrailia.

*Lord, now lettest Thou Thy servant
depart in peace, according to Thy word,
for mine eyes have seen Thy salvation,
which Thou hast prepared before the face of all people: a
light to enlighten the Gentiles,
and the Glory of Thy people Israel.*

6. Troparion: Hymn to the Virgin

The Vespers section of the All-Night Vigil closes with the Ave Maria prayer, honoring the Mother of God. Rachmaninoff uses his own melody to fashion a simple, hymn-like setting, dramatized by a powerful alto and bass unison on the text, “for Thou hast borne the Savior of our souls” – one of many universalizing moments in the work. As the music finishes, the lights in the church are dimmed, and the doors to the tabernacle are closed, signifying nightfall.

Text: Luke 1:28, 42

Chant melody by the composer

Bogoroditse Devo, raduysia,
Blagodatnaya Mariye, Ghospod s Toboyu.
Blagoslovenna Ti v zhenah,
i blagosloven Plod chreva Tvoyego,
yako Spasa rodila yesi dush nashih.

*Rejoice, O Virgin Mother of God,
Mary full of grace, the Lord is with Thee.
Blessed art Thou among women,
and Blessed is the Fruit of Thy womb,
for Thou hast borne the Savior of our souls.*

UTRENYA

MATINS

7. Hexapsalmos: Glory to God in the Highest

The Matins section of the All-Night Vigil begins, in darkness, with the reading of the Six Psalms (Psalms 3, 37, 62, 87, 102 and 142), preceded by two verses that were traditionally spoken rather than sung. Rachmaninoff's solution to the lack of a liturgical melody is to appropriate a fragment of the *znamenny* chant heard in full at the Great Doxology later in the cycle, contributing to the dramatic arc of the work. The word *slava* (glory) is repeated in a great pile-up of voices, the choral texture simulating the peals of church bells that enraptured the composer as a child.

Text: Luke 2:14, Psalm 50:17

Melody: Znamenny chant (fragment)

Slava v vyshnih Bogu,
i na zemli mir,
v chelovetseh blagovoleniye.
Ghospodi, ustne moi otverzeshi,
i usta moya vozvestiat hvalu Tvoyu.

*Glory to God in the highest,
and on earth peace,
good will among men.
O Lord, open Thou my lips,
And my mouth shall proclaim Thy praise.*

8. Polyeleion: Praise the name of the Lord

At this point in the All-Night Vigil, all the lamps are re-lit, the doors to the Holy of Holies flung open, and the clergy process into the center of the congregation, remaining there for the Resurrectional service. Polyeleion means both “many mercies” and “much oil,” referring to the oil used to illuminate the church. With no instruments (apart from bells) permitted in Orthodox worship, composers of Russian sacred music were free to massively expand the sonic potential of the chorus. Here, Rachmaninoff sets the moment ablaze, scoring the chant melody almost orchestrally, in octaves; the higher voices add luscious decoration, and occasionally get swept up in the whirlwind.

Text: Psalm 135 (excerpt)

Melody: Znamenny chant

Hvalite imia Ghospodne. Alliluiya.
Hvalite, rabi Ghospoda. Alliluiya, alliluiya.
Blagosloven Ghospod ot Siona,
zhiviy vo Iyerusalime. Alliluiya.
Ispovedaytesia Ghospodevi, yako blag.
Alliluiya, alliluiya.
Yako v vek milost Yego, Alliluiya.
Ispovedaytesia Bogu nebesnomu,
Alliluiya, alliluiya.
Yako v vek milost Yego. Alliluiya.

*Praise the name of the Lord. Alleluia.
Praise the Lord, O you His servants. Alleluia, alleluia.
Blessed be the Lord from Zion,
He who dwells in Jerusalem. Alleluia.
O give thanks unto the Lord, for He is good.
Alleluia, alleluia.
For His mercy endures forever. Alleluia.
O give thanks unto the God of Heaven.
Alleluia, alleluia.
For His mercy endures forever. Alleluia.*

9. Evlogitaria of the Resurrection

The chorus then relates the story of the myrrh-bearers, the women who came to anoint Jesus’s body, only to discover an angel and an empty tomb. Rachmaninoff sets the drama as a dialogue between heavenly and earthly elements, colliding around this astonishing event. The repeated phrase, “Blessed art Thou, O Lord, teach me Thy statutes” functions initially as a sort of hushed commentary from the congregation; ultimately, this “murmuring” motif builds into a rousing climax, culminating in a three-fold Alleluia to conclude the tale. Rachmaninoff featured this very same music near the end of the 1940 *Symphonic Dances* (Opus 45) – his final work, and one of the only works he composed after he fled Russia in 1917. For him, it expressed the triumph of light and life over death and darkness.

Text: Troparia of the Resurrection (various)

Melody: Znamenny chant

Blagosloven yesi, Ghospodi,
nauchi mia opravdaniyem Tvoim.
Angelskiy sobor udivisia,
zria Tebe v mertvih vmenivshasia,
smertnuyu zhe, Spase, krepost razorivsha,
i s Soboyu Adama vozdvigsha,
i ot ada fsia svobozhdsha.
Blagosloven yesi, Ghospodi,
nauchi mia opravdaniyem Tvoim.
“Pochto mira s milostivnimi slezami,
o uchenitsi, rastvoraiyete?”
Blistayaysia vo grobe Angel, mironositsam
veshchashe:
“Vidite vi grob, i urazumeyte:
Spas bo voskrese ot groba.”
Blagosloven yesi, Ghospodi,
nauchi mia opravdaniyem Tvoim.

*Blessed art Thou, O Lord,
teach me Thy statutes.
The angelic host was filled with awe,
When it saw Thee among the dead.
By destroying the power of death, O Savior,
Thou didst raise Adam,
and save all men from hell!
Blessed art Thou, O Lord,
teach me Thy statutes.
“Why do you mingle myrrh with your tears of compassion,
O ye women disciples?”
cried the radiant angel in the tomb to the myrrh-bearers.

“Behold the tomb and understand:
the Savior is risen from the dead!”
Blessed art Thou, O Lord,
teach me Thy statutes.*

Zelo rano mironositsi techahu
ko grobu Tvojemu ridayushchiya,
no predsta k nim Angel i reche:
“Ridaniya vremia presta, ne plachite, voskreseniye
zhe apostolom rtsite.”

Blagosloven yesi, Ghospodi,
nauchi mia opravdaniyem Tvoim.
Mironositsi zheni s miri prishedshiya
ko grobu Tvojemu, Spase, ridahu,
Angel zhe k nim reche, glagolia:
“Chto s mertvimi zhivago pomishliayete? Yako
Bog bo voskrese ot groba!”

Slava Ottsu, i Sinu, i Sviatomu Duhu.
Poklonimsia Ottsu, i Yego Sinovi, i Sviatomu Duhu,
Sviatey Troitse vo yedinom sushchestve,
s Serafimi zovushche:
“Sviat, Syiat, Syiat, yesi Ghospodi!”
I nine, i prisno, i vo veki vekov, Amin.

Zhiznodavtsa rozhdshi,
greha, Devo, Adama, izbavila yesi,
Radost zhe Yeve v pechali mesto podala yesi:
padshiya zhe ot zhizni, k sey napravi,
iz Tebe voplotivysia Bog i chelovek.

Alliluiya, alliluiya, alliluiya, slava Tebe, Bozhe!

*Very early in the morning
the myrrh-bearers ran with sorrow to Thy tomb,
but an Angel came to them and said:
“The time for sorrow has come to an end!
Do not weep, but announce the resurrection to the
apostles!”*

*Blessed art Thou, O Lord,
teach me Thy statutes.
The myrrh-bearers were sorrowful
as they neared Thy tomb,
but the Angel said to them:
“Why do you number the living among the dead? Since
He is God, He is risen from the tomb!”*

*Glory to the Father and to the Son and to the Holy Spirit.
We worship the Father, and His Son, and the Holy Spirit:
the Holy Trinity, one in essence!
We cry with the Seraphim:
“Holy, Holy, Holy art Thou, O Lord!”
Both now and ever, and unto ages of ages. Amen.*

*Since Thou didst give birth to the Giver of Life, O Virgin,
Thou didst deliver Adam from his sin!
Thou gavest joy to Eve instead of sadness!
The God-man who was born of Thee
Has restored to life those who had fallen from it!*

Alleluia, alleluia, alleluia! Glory to Thee, O God!

10. Having beheld the Resurrection

The Resurrection service continues, as the Gospel is brought forward and read out by the priest. Rachmaninoff provides a choral response of maximum solemnity – a sonorous chant for the male voices of the choir, echoed with equal intensity by the sopranos and altos, evoking the polychoral practices of the early Church.

*Text: Resurrection hymn
Chant melody by the composer*

Voskreseniye Hristovo videvshe,
poklonimsia Sviatomu Ghospodu Iisusu, yedinomu
bezgreshnomu.
Krestu Tvojemu pokloniyemsia, Hriste,
i sviatoye voskreseniye Tvoye poyem i slavim:
Ti bo yesi Bog nash, razve Tebe inogo ne znayem,
imia Tvoye imenuyem.
Priidite fsi vernii,
poklonimsia sviatomu Hristovu voskreseniyu:
se bo pride krestom
radost fsemu miru,
fsegda blagosloviashche Ghospoda,
poyem voskreseniye Yego:
raspiatiye bo preterpev,
smertiyu smert razrushii.

*Having beheld the resurrection of Christ,
let us worship the holy Lord Jesus,
the only Sinless One.
We venerate Thy Cross, O Christ,
and we hymn and glorify Thy holy resurrection,
for Thou art our God, and we know no other than Thee;
we call on Thy name.
Come, all you faithful,
let us venerate Christ's holy resurrection.
For, behold, through the cross
joy has come into all the world.
Ever blessing the Lord,
let us praise His resurrection,
for by enduring the cross for us,
He has destroyed death by death.*

11. My soul magnifies the Lord

Rachmaninoff sets the Magnificat canticle as an “epic, prophetic utterance” emanating from the depths of the choir, as though from the primeval soil of Mother Russia. Mary’s words are voiced by the bass section – an astonishing departure from the typical celebratory treatment of this text. This is the blessed Theotokos as earth-mother. A lighthearted refrain adds balance to the composition, dispelling any tendency towards mournfulness or lamentation.

Text: Luke 1:46-55

Chant melody by the composer

Velichit dusha Moya Ghospoda,
i vozradovasia duh Moy o Boze Spase Moyem.

Pripev: Chestneyshuyu Heruvim
i slavneyshuyu bez sravneniya Serafim,

bez istleniya Boga Slova rozhdshuyu,

sushchuyu Bogoroditsu Tia velichayem.

Yako prizre na smireniye rabi Svoeyea.
se bo otnine ublazhat Mia fsi rodi.

Yako sotvori Mne velichiye Silniy,
i sviato imia Yego,
i milost Yego v rodi rodov boyashchimsia Yego.

Nizlozhi silniya so prestol,
i voznese smirenniya,
alchushchiya ispolni blag,
i bogatiashchiyasia otpusti tschi.

Vospriyat Izrailia, otroka Svoeyego,
pomianuti milosti,
yakozhe glagola ko ottsem nashim,
Avraamu i semini yego dazhe do veka.

*My soul magnifies the Lord,
and my spirit rejoices in God my savior.*

*Refrain: More honorable than the Cherubim
and more glorious beyond compare than the
Seraphim,
without defilement Thou gavest birth to God the
Word,
true Mother of God, we magnify Thee.*

*For He has regarded the low estate of His handmaiden. For
behold, henceforth all generations will call me blessed.*

*For He who is mighty has done great things for me,
and holy is His name,
and His mercy is on those who fear Him from generation to
generation.*

*He has put down the mighty from their thrones,
and has exalted those of low degree;
He has filled the hungry with
good things, and the rich He has sent empty away.*

*He has helped His servant Israel,
in remembrance of His mercy,
as He spoke to our fathers,
to Abraham and to his posterity forever.*

12. The Great Doxology

The Great Doxology gathers together one of the earliest Christian hymns (dating from the third or fourth century AD – surviving in the Western rite as the Gloria section of the Mass Ordinary), fragments of the Te Deum prayer and various Psalm texts. Designed to coincide with the sunrise, this would have been the culmination of the Matins service, expressing all the attitudes of worship, and prefaced by the phrase, “Glory to Thee who has shown us the light!” Rachmaninoff reserves the most effusive and richly intense material in the entire All-Night Vigil for this climactic moment. All of the devices we have heard to this point – the bold and insistent chant melody, shimmering harmonic halos and bell-ringing effects, propulsive word-accent, divided choral writing – are layered into a dramatic narrative that extends the meaning of the sacred texts. Musical events pile up with orchestral complexity, and we take flight into another realm.

Text: Early Christian hymns, Psalm fragments

Melody: Znamenny Chant

Slava v vishnih Bogu, i na zemli mir,
v chelovetseh blagovoleniye.
Hvalim Tia, blagoslovim Tia,
klaniayem Ti sia, slavoslovim Tia,
blagodarim Tia, velikiya radi slavi Tvoyeya.
Ghospod, Tsariu Nebesniy, Bozhe Otche Fsederzhiteliu.
Ghospod, Sine Yedinorodniy, Iisuse Hriste,
i Sviatiy Dushe.
Ghospod Bozhe, Agnche Bozhiy, Sine Otech,
vzemliay greh mira, pomiluy nas;
vzemliay grehi mira,
priimi molitvu nashu.
Sediay odesnuyu Ottsa,
pomiluy nas.
Yako Ti yesi yedin sviat,
Ti yesi yedin Ghospod, Iisus Hristos,
v slavu Boga Ottsa. Amin.

Na fsiak den blagoslovliu Tia
i vos hvaliu imia Tvoye vo vek i v vek veka.
Spodobi, Ghospodi, v den sey bez greha sohranitsia nam.
Blagosloven yesi, Ghospodi, Bozhe otets nashih.
i hvalno i proslavleno imia Tvoye vo vek. Amin.

Budi, Ghospodi, milost Tvoya na nas, yakozhe
upovahom na Tia. Blagosloven yesi, Ghospodi, nauchi
mia opravdaniyem Tvoim (x3)
Ghospod, pribezhishche bil yesi nam v rod i rod.

Az reh: Ghospodi, pomiluy mia,
istseli dushi moyu, yako sogreshih Tebe.
Ghospod, k Tebe pribegoh.
nauchi mia tvoriti voliu Tvoyu, yako Ti yesi Bog moy,
yako u Tebe istochnik zhivota;
vo svete Tvoyem uzrim svet.
Probavi milost Tvoyu vedushcim Tia.

Sviatiy Bozhe, Sviatiy Krepkii, Sviatiy Bessmertniy,
pomiluy nas. Slava Ottsu i Sinu i Sviatomu Duhu,
i nine i prisno, i vo vek i vekov. Amin.

*Glory to God in the highest, and on earth peace, Good will
toward men.
We praise Thee, we bless Thee,
we worship Thee, we glorify Thee,
we give thanks to Thee for Thy great glory.
O Lord, Heavenly King, God the Father almighty.
O Lord, the only begotten Son, Jesus Christ
and the Holy Spirit.
O Lord God, Lamb of God, Son of the Father,
who takes away the sin of the world have mercy on us. Thou
who takest away the sin of the world,
receive our prayer.
Thou who sittest at the right hand of the Father,
have mercy on us.
For Thou alone art holy,
Thou alone art the Lord, Jesus Christ,
to the glory of God the Father, Amen.*

*Every day I will bless Thee
and praise Thy name forever and ever.
Vouchsafe, O Lord, to keep us this day without sin.
Blessed art Thou, O Lord, God of our fathers,
and praised and glorified is Thy name forever. Amen.*

*Let Thy mercy, O Lord, be upon us, as we have set our hope
on Thee. Blessed art Thou, O Lord, teach me Thy statutes.
Lord, Thou hast been our refuge from generation to
generation.*

*I said: Lord, have mercy on me,
heal my soul, for I have sinned against Thee.
Lord, I fly to Thee,
teach me to do Thy will, for Thou art my God;
for with Thee is the fountain of life,
and in Thy light we shall see light.
Continue Thy mercy on those who know Thee.*

*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.*

13. Today salvation has come into the world

At this point in the All-Night Vigil, one of two Resurrection hymns is typically sung. Rachmaninoff offers brilliant settings of both, providing not only musical balance, but a moment to reflect on the weighty mysteries that have been recounted earlier. The first hymn, *Dnes spaseniye*, is simple and straightforward, almost improvisatory. In the second, *Voskres iz groba*, we hear Rachmaninoff at his most personal – his characteristic, poignant sound bringing tidings of mercy and peace. “What I try to do when writing music,” he wrote, “is to say simply and directly that which is in my heart.”

Text: Resurrection Troparion

Melody: Znamenny chant

Dnes spaseniye miru bist,
poyem Voskresshemu iz groba
i Nachalniku zhizni nasheya;
razrushiv bo smertiyu smert,
pobedu dade nam i veliyu milost.

*Today salvation has come to the world,
let us sing to Him who rose from the dead,
the Author of our life.
Having destroyed death by death,
He has given us the victory and great mercy.*

14. Thou didst rise from the tomb

Text: Resurrection Troparion

Melody: Znamenny chant

Voskres iz groba i uzi rasterzal yesi ada,
razrushil yesi osuzhdeniye smerti, Ghospodi, fsia ot
setey vraga izbaviviy,
yaviviy zhe Sebe apostolom Tvoim,
poslal yesi ya na propoved,
i temi mir Tvoy podal yesi fselenney,
yedine Mnogomilostive.

*Thou didst rise from the tomb and burst the bonds of Hell!
Thou didst destroy the condemnation of death, O Lord,
releasing all mankind from the snares of the enemy!
Thou didst show Thyself to Thine apostles,
and didst send them forth to proclaim Thee;
and through them Thou hast granted Thy peace to the world,
O Thou who art plenteous in mercy!*

15. To Thee, the victorious Leader

The All-Night Vigil would have drawn to a close with a reading of the Prime or First Hour sentences, followed by a triumphal Kontakion or response extolling the Mother of God. All rise to hear the Akathist hymn (*akathistos* means, roughly, “everyone standing”), bolstering the spiritual victory. Rachmaninoff furnishes a lively and intricate musical acclamation, the most extended use of counterpoint in the whole work, adorned with church-bell motifs and finishing with a joyous outburst of choral energy.

Text: Kontakion to the Mother of God

Melody: Russian “Greek” chant

Vzbrannoy voyevode pobeditelnaya,
yako izbavlshesia ot zlih,
blagodarstvennaya vospisuyem Ti rabi Tvoi,
Bogoroditse:
no yako imushchaya derzhavu nepobedimuyu,
ot fsiakih nas bed svobody
da zovem Ti:
raduysia, Nevesto Nenevestnaya.

*To Thee, the victorious Leader of triumphant hosts,
we Thy servants, delivered from evil,
offer hymns of thanksgiving,
O Mother of God!
Since Thou dost possess invincible might,
set us free from all calamities,
so that we may cry to Thee:
“Rejoice, O unwedded Bride!”*