



SHOSTAKOVICH



Songs for the Front

Arrangements of 27 songs
by Beethoven, Bizet, Blanter,
Dargomyzhky, Dunaevsky,
Gurilyov, Ippolitov-Ivanov,
Leoncavallo, Musorgsky,
Pokrass, Rimsky-Korsakov,
Rossini and others

**Soloists of the Russkaya
Conservatoria Chamber
Capella**

FIRST RECORDINGS

SHOSTAKOVICH'S SONGS FOR THE FRONT

by Larisa Miller, Florentina Panchenko, Tamara Skvirskaya and Elvira Fatykhova

The Manuscripts Department of the Academic Music Library of the St Petersburg Conservatoire contains 27 original manuscripts by Shostakovich: 66 pages of transcriptions of music by various composers arranged for voice, violin and cello in July 1941 for military concert-parties drawn from what was then the Leningrad Conservatoire. In the early days of the Great Patriotic War,¹ the higher-educational establishments of the city dealing with one or other branch of the arts, along with theatres and other performing organisations, began forming parties or units² of artists whose purpose was to take performances into call-up centres, the front line, into hospitals, and so on. Preserved in the archive of the St Petersburg/Leningrad Conservatoire are several documents relating to its activities: 'Orders published by the Rector of the Leningrad Conservatoire on 30 June and 21 July 1940 call for "services to be provided to units of the Workers' and Peasants' Red Army (WPRA) and the Red Flag Baltic Fleet".'³ On 29 June 1941 the wide-circulation Conservatoire newspaper *Musical Cadres* wrote:

Since 23 June our Order of Lenin State Conservatoire has been actively engaged in providing concerts of music to mobilised recruits and active-service units of the WPRA. Professors and students have made up concert parties. [...] Over the past three days about 30 such groups have been giving performances in call-up centres throughout the city, some of them not once but several times a day.⁴

The make-up of the concert parties varied: they might consist of singers with instrumental accompaniment (violin and cello), or a string quartet, or a different ensemble.

There was obviously an urgent demand for repertoire, and in the Leningrad Conservatoire the job of coming up with the material was assigned to Shostakovich and other musicians. The Manuscript Department houses autographs of 60 arrangements produced by M. O. Shteinberg, L. V. Nikolaev, B. A. Arapov, Kh. S. Kushnaryov, G. M. Rimsky-Korsakov, N. Z. Heifetz, V. V. Voloshinov,

¹ War was declared within hours of the pre-dawn invasion of Soviet territory by Nazi Germany on 22 June 1941. Depending on the nation involved, the Second World War has different names: Germany commonly referred to the 'Eastern Front' or 'Eastern Campaign' and in the Soviet Union it was always the 'Great Patriotic War' ('Velikaya Otechestvennaya Voina').

² No doubt as a legacy from the years of the Civil War and War Communism, and reflecting the military ethos naturally prevalent in Soviet society in the face of invasion by an enemy, such groups were known as *konsertnye brigady* - 'concert brigades'. European and American forces seem to have preferred the more civilian 'concert party', as in the countless touring shows put on by E.N.S.A.

³ St Petersburg State Conservatoire Archive, List 306: Order No. 153, 21 July 1941.

⁴ 'Concerts in Call-up Centres', *Musical Cadres*, No. 26, 29 June 1941.

O. A. Yevlakhov, R. I. Mervolf, and V. I. Sher.⁵ Some of the manuscripts are dated between June and December 1941. The arrangements are for a variety of ensembles, among them string quartet and voice and string quartet, but the majority are, as with those by Shostakovich, for voice, violin and cello.

According to Sofia Khentova, work on making the arrangements was accomplished directly in the Conservatoire building: 'Classroom 8 on the second floor'⁶ was turned into the headquarters for forming the military concert parties. [...] Perched behind a small table in front of the mirror in a room normally serving as a vocal studio, sat Shostakovich feverishly scoring unpretentious song tunes [...].⁷

Attempts to identify the members of the concert party (or parties) that performed Shostakovich's arrangements have proved unsuccessful. Khentova mentions the singer A. A. Yefimov, the violinist M. M. Belyakov and the cellist G. S. Mikhalyov, but some names are clearly missing as some arrangements call for two voices and there are also some for male voices (tenor and bass).

Khentova also states⁸ that the Shostakovich manuscripts in the St Petersburg Conservatoire bear three different dates: 12, 13 and 14 July 1941. In fact, a specific date is given on only two of them: 12 July 1941, written by an unknown hand. What is certain is that all the arrangements were indeed completed in the space of a few days that July.

Within this short period Shostakovich wrote out 111 pages of score. The material consists of versions of songs, popular at the time, by Soviet composers (Isaak Dunayevsky, the Pokrass brothers Daniil and Dmitry, Matvei Blanter, David Pritzker, Yuri Milyutin), and songs and operatic arias by Beethoven, Bizet, Dargomyzhsky, Musorgsky, Rimsky-Korsakov and others – the programmes of the concert parties were extremely varied. The choice of material was, in all probability, influenced as much by the predilections of particular performers as by the demands of the war-dominated time. A leading article in *Musical Cadres* of 29 June declares:

⁵ Maximilian Shtenberg (1883–1946), composer; Leonid Nikolayev (1878–1948), pianist and composer and Shostakovich's piano teacher; Boris Arapov (1905–92), composer; Khrystofor Kushnaryov (1890–1960), composer; Georgy Rimsky-Korsakov (1901–65), composer and musicologist, grandson of the composer; Nikolay Heifetz (1888–1942), composer and trombonist, who in 1940 was one of the organisers of the new Navy Faculty of the Leningrad Conservatoire; during the War he organised military concert-parties, making transcriptions and appearing in them himself as a performer; he weakened during the Leningrad blockade and died in Tashkent soon after his evacuation; Viktor Voloshinov (1905–60), composer; Orest Yevlakhov (1912–73), composer; Rudolf Mervolf (1887–1942) composer, died of starvation in the Leningrad blockade; Venyamin Sher (1900–62), violinist and composer. All these musicians also taught at the St Petersburg/Petrograd/Leningrad Conservatoire.

⁶ In Russian, since the ground floor is referred to as the first floor, the next floor up is known as the second floor.

⁷ S. M. Khentova, *Shostakovich: Life and Creativity*, Sovetsky Kompozitor, Leningrad, 1986, Vol. 2, pp. 11–12.

⁸ S. M. Khentova, D. D. *Shostakovich v gody Velikoy Otechestvennoy Voiny*, Muzyka, Leningrad, 1979, p. 19

We musicians are faced with a great and responsible task. Performers must reshape their repertoires; they must sing songs of battle, glorifying courage and an unshakable belief in victory, and hatred of the foe. Seek out music that will inspire steadfastness and patriotism. Choose the best of Soviet musical culture, make use of the brightest and best material of our heritage, appropriate to our times.

It is reasonable to assume that the works Shostakovich selected for arrangement reflect his personal tastes: Beethoven, Dargomyzhsky and Musorgsky were among his favourite composers. He also valued highly songs by some of his contemporaries among Soviet composers, especially Dunaevsky.

Shostakovich's song-arrangements, produced to order and in a short space of time, bear witness to his high standards of professionalism and flexibility, allied to an imaginative and creative approach to what must have seemed an entirely mundane task. Leaving the vocal part for the most part untouched, he transforms the texture, usually in the direction of simplicity, sometimes the rhythm and, in the Soviet songs particularly, the harmony. Dynamic markings are frequently altered; generally speaking they are employed more sparingly than in the originals, presumably because of the speed with which the work had to be done. Five of the numbers are in a different key from the originals, evidently to suite the convenience of the performer.

Most of the transcriptions were written straight into fair copy, with no prior drafting. Crossings-out and corrections are rare; there are a few slips of the pen, some of which the composer himself has corrected. Shostakovich wrote in pen using violet ink, occasionally adding marginal notes in pencil.

The first post-War performance of a selection of the arrangements took place on 22 June 2004 in Moscow, by students of the Galina Vishnevskaya School of Opera Singing.

[1] Gioacchino Rossini (1792–1868)

'La Pastorella dell'Alpi'; Tyrolean ländler

Words by Count Carlo Pepoli, 1835; Russian version by Mikhail Ulitsky

'The Alpine Shepherdess' is the sixth in Rossini's collection from the 1830s entitled *Serate Musicali (Soirées Musicales)*. The first page of the score of Shostakovich's arrangement bears a title written in a sweeping hand 'G. Rossini: Alpine Shepherdess'. Since this is the only title page in the entire autograph, it is possible that this was the piece with which Shostakovich commenced his task. The song was published several times in Moscow before the war. The Music Division (Muzsektor) of the State Publishing House (Gosizdat; the music-publishing division itself is commonly referred to by the acronym Muzgiz) included it in a collection of *Foreign Romances and Songs for Voice and Piano*, texts translated by S. Sviridenko.⁹ Another imprint, Isskustvo, published versions in 1933, 1935, 1936 and 1939 with texts translated by Mikhail Ulitsky, and Shostakovich used one of these. The choice of a Rossini song may be explained by their wide popularity and the frequency with which they were programmed in recital – Liszt's transcriptions come to mind.

[2] Ludwig van Beethoven (1770–1827)

Scottish Drinking Song from *Twenty Five Scottish Songs for voice and piano trio*, Op. 108, 1817–18; Russian version by Andrey Globa

This song, No. 13 in the collection of 25 Scottish folksong settings Beethoven published in 1818, is to words by William Smyth: 'Come Fill, Fill my Good Fellow'. Shortly before the 'Great Patriotic War' it was published in arrangements for voice and piano with alternative texts by two Russian poets: Andrey Globa and Sergey Gorodetsky (Moscow, 1939). The Russian publications do not identify the arranger, who has lowered the tonality from G minor to E minor. Shostakovich uses the version with words by Globa.

[3] Georges Bizet (1838–75)

'Habanera' from the opera *Carmen*, 1873–74; Russian version by Alexandra Santagano-Gorchakova

The Conservatoire library contained several editions of the vocal score and individual numbers of *Carmen*, including various translations of the libretto, which was the work of Henri Meilhac and

⁹ Sviatoslav Sviridenko was the pen-name of the poet, translator, and biographer of Wagner, Schumann and Liszt, Sofia Alexandrovna Sviridova (b. 1882; the date and circumstances of her death are not known). This gifted but tragic woman, no relation to the composer Gyorgy Sviridov, spoke fifteen languages and concentrated her formidable scholarship on three main topics: North German and Scandinavian mythology, the operas of Richard Wagner, and German Romanticism as expressed in the Lied. Received into the Catholic Church she assumed, as well as her literary pseudonym, the name Gilbert. After the Revolution, utterly unable to adapt to the new world in which she found herself, she endured terrible poverty and is believed to have died of starvation.

Ludovic Halévy, based on the story by Prosper Mérimée, itself derived from Pushkin's *The Gypsies*. Shostakovich used the most popular version, that by Alexandra Santagano-Gorchakova.¹⁰ This version of the *Habañera* was published by Muzgiz in the series 'Selected Romances and Operatic Scenes from the Operas of Foreign Composers' (Moscow, 1937; also Isskustvo, Leningrad, 1938).

Shostakovich made slight changes to the texture of the accompaniment: at the beginning of each bar the cello plays a triple-stopped *pizzicato* chord and for the first six bars the violin reproduces (an octave higher and also *pizzicato*) the figuration of the piano accompaniment. The violin has some double-stopping from bar 7 onwards. In the refrain (bar 20) the cello follows the writing of the piano exactly, the violin likewise but not quite as precisely. Shostakovich omits the directions *portando la voce* in bars 12, 15, 16 and 55, *espressivo* in bar 17, and alters the dynamic nuances in bars 1 and 48, substituting *p* for *pp* and omitting the *p* in bars 28 and 72.

[4] Jean-Baptiste Weckerlin (1821–1910)

'Maman, dites-moi'; *pastorale*, 1894; Russian version by Yulia Rimskaya-Korsakova

In 1894 the French Alsatian Jean-Baptiste Weckerlin, composer of a number of comic operas, published his harmonisation of twenty *Bergerettes, romances et chansons du XVIIIe siècle*, 'Pastoral ditties' culled from eighteenth-century French songs and romances. 'Maman, dites-moi' asks the question: 'Tell me, Mother, this feeling one gets when one's in love – is it pleasure or is it pain?' A Russian edition with the anonymous text translated by Yulia Rimskaya-Korsakova, daughter-in-law of the composer,¹¹ was published by Muzgiz in 1924 and reprinted in 1933. Another edition with translations by a different hand appeared in 1929, but Shostakovich must have used one of the Rimskaya-Korsakova editions, as both were in the library of the St Petersburg Conservatoire.

[5] Ruggero Leoncavallo (1857–1919)

'Arlecchino's Serenade' from the opera *Pagliacci*, 1892

Words by Ruggero Leoncavallo; Russian verses by Ippolit Prianishnikov

'O Colombina, il tenero', with which in the commedia play-within-a-play Beppe/Arlecchino serenades Canio's erring wife Nedda in her role of Columbina, is one of the most popular of all

¹⁰ Pen name of Alexandra Gorchakova, *née* Mesenkampf, herself a renowned soprano and responsible for Russian translations of at least 75 opera libretti. A highly respected teacher, she numbered among her pupils the outstanding tenor Leonid Slobinov.

¹¹ As Yulia (Lazarevna) Weisberg (sometimes transliterated as Vejsberg) (1879–1942), she was a prominent but conservative Petersburg/Petrograd/Leningrad composer in her own right. Expelled from the St Petersburg Conservatory in 1905 for revolutionary activities (like a number of other student-composers), she studied with Reger and Humperdinck in Berlin before re-admission to the Conservatory; she graduated in 1912 and married Andrey Rimsky-Korsakov (the second of the composer's three sons) two years later. Her output includes five operas, a symphony and other orchestral works, songs and choral pieces, including *The Twelve* (1928), a 'symphonic fantasia-cantata' setting texts by Alexander Blok. She died of starvation during the Siege of Leningrad.

operatic arias. As such it appeared repeatedly in individual publications both before and after the 1917 Revolution and any one of them could have served as the source for Shostakovich's arrangement. Compared with the original, Shostakovich's version omits a number of dynamic and tempo indications. Harmonies are reduced from their original chords to one or two lines, while the accompaniment loses its doubling of the melody and parallel intervals. *Pizzicato* is used to imitate the sound of the guitar.

[6] Modest Musorgsky (1839–81)

'Gopak'; text from Taras Shevchenko's poem 'The Haydamaks' in the Russian translation by Lev Mey; dedicated to Nikolay Rimsky-Korsakov, 1898.

This is not the famous choral and instrumental 'Gopak' that concludes the opera *Sorochintsy Fair* but one of a pair of songs Musorgsky composed in 1866 and dedicated respectively to Rimsky-Korsakov and Cui. The text is taken from a poem in Ukrainian by Taras Shevchenko; a Haydamak was a Ukrainian Cossack. The song was published in several editions before the Second World War, and eventually in Musorgsky's *Collected Works* edited by Pavel Lamm. Well-known pre-revolutionary editions were by A. R. Logansen (1867) and M. P. Belyayev (1898).

Shostakovich's arrangement is based on the first edition of the song. The scene-setting descriptions are omitted and the original key has been altered to G minor from the F sharp minor common to all the printed editions. The most important changes are to the dynamics. Musorgsky employs an exceptionally rich and nuanced palette, changing not merely from bar to bar but from note to note within the bar, reflecting the composer's striving to achieve a 'meaningfully justified'¹² expressive melody. Shostakovich restricts his indications to the most salient moments, occasionally contradicting the composer's intentions. Stress is laid on Musorgsky's characteristic rhythmic devices and interpretative instructions: for example, the indication 'as if plucked' at the start of the song, achieved by the violin playing *pizzicato*. There are changes to the rhythm in bars 20, 21, 24–25, 26–27, 28, and 106–7 (crotchets replacing quavers followed by a rest); in the concluding bars crotchets are tied to a quaver instead of dotted crotchets. The texture has been simplified by modifications to the aural composition and spacing of the chords, and there is a different version of the accompaniment to one of the sections (bars 29–35) where the bass has been left unchanged but the violin part, instead of following the harmonic progression, insistently repeats its thirds.

¹² The phrase used by Musorgsky himself in a letter to Vladimir Stasov: 'With my work on human speech inflections I am slowly achieving melodic ideas created from them, creating the embodiment of recitative in melody. [...] it is a kind of melody I should like to describe as "meaningfully justified"' (quoted in Yu. Kreml'yov, *Russian Thought about Music*, Muzgiz, Leningrad, 1958, p. 292).

7 Modest Musorgsky

'Khivrya's Song' from the opera *Sorochintsy Fair*, 1877

There are several published editions of Musorgsky's uncompleted opera *Sorochintsy Fair*, the libretto of which (also incomplete) the composer himself wrote, based on the story by Gogol. At various times there have been attempts by other hands to edit and complete the work: composers Anatoly Lyadov, César Cui, Nikolai Tcherepnin, the critic Vyacheslav Karatygin, conductors Nikolay Golovanov and Emil Cooper. For his edition of Musorgsky's *Collected Works* Pavel Lamm made a piano reduction, with some numbers completed by Vissarion Shebalin. 'Khivrya's Aria' was also published separately, in 1924 and again in 1929 and 1939 in a library series issued by the journal *Our National Culture*. The main differences in these versions are to be found in the literary text, where most editions have turned the Ukrainian expressions into Russian. The text of Shostakovich's arrangement corresponds to only two of the editions, both printed from the same plates: *M. P. Musorgsky Excerpts from the Unfinished Opera Sorochintsy Fair, orchestrated by A. K. Lyadov and V. G. Karatygin*, St Petersburg (undated); and *M. P. Musorgsky Sorochintsy Fair, Comic Scenes of Khivrya, Cherevik and Afanasy Ivanovich (from Act II) for voice and piano*, Bessel, St Petersburg and Moscow (undated).

Shostakovich has removed the stage directions and introduced a number of cuts (five bars after bar 10; five more after bar 22; 22 bars after bar 91). In the first refrain, at the second repetition of 'Brudeus' – 'Away with you, Brudeus, Be off with you Brudeus!' – Shostakovich adds the suffix which ought grammatically to be there but is missing in the original: the extra syllable necessitates a slight change in the rhythm. The texture has been slightly simplified by the omission of doublings and a lower octave in the bass.

8 Modest Musorgsky

'Parasya's Dumka' from the opera *Sorochintsy Fair*, 1877

Shostakovich may have used any one of several pre-war editions of the Dumka. The key of the arrangement is D minor instead of the E flat minor of the original. Cui's edition of the opera does have D minor for the Dumka, but his text differs significantly from the primary literary source in that it eliminates Ukrainianisms. Shostakovich also makes some changes from the literary text, for instance in bars 61 and 64 instead of 'chobotóchki' there is the shorter 'chobotók'.¹³

Most of the alterations in the arrangements concern dynamic indications, much of Musorgsky's detailed nuancing being ignored. The multilayered texture of the original accompaniment has been simplified: there is no doubling of the vocal line nor of the octaves in the bass; the layout of the voices is also changed, as in bar 16 where the counter-melody assumes the principal melodic line.

¹³ Both words are diminutives of 'chobyt', the Ukrainian word for a knee-high boot.

[9] Nikolay Rimsky-Korsakov (1844–1908)

'Song of the Varangian Guest' from the opera *Sadko*, 1893–96

The song was published frequently both in its operatic context and as a separate number. In 1933 Muzgiz issued a vocal score of the opera as well as an individual publication for voice and piano accompaniment of the 'Song of the Varangian Guest', and it was subsequently published in various 'Series of Vocal Pieces from Operas by Russian Composers', in 1935, 1937 and 1938.

Shostakovich has omitted some tempo indications and simplified the texture: octave doublings are removed from the bass and six-part chords changed to four-part chords.

[10] Alexander Gurilyov (1803–58)

'I Shall Tell Mama'; verses by Nikolay Berg, 1851

The Moscow-born Alexander Gurilyov studied with his father, the composer Lev Gurilyov, with John Field and with Iosif Genishtha, and played in a serf orchestra as a young man. Once liberated from serfdom, he became a leading light in cultural circles in Moscow, setting the poetry of his contemporaries to music in some 200 songs. This one was first published in St Petersburg by Bitner in 1851 and frequently performed. In Soviet times it went through many editions both as an individual song and in collections (1926, 1937, 1939, and others). The Leningrad Conservatoire had several copies of one particular edition (A. L. Gurilyov, *Selected Songs for Voice and Piano*, 4th edition, Muzgiz, Moscow, 1939) which could have served Shostakovich as his source.

Shostakovich significantly simplified the accompaniment. The vocal line is supported by a light *pizzicato* on the string instruments, suggesting the sound of the guitar. The vocal line is not replicated in the accompaniment, thus underlining the textural and dynamic contrast. Shostakovich is careful also to contrast the vocal verses with the instrumental ritornelli, the former *pizzicato* and *p* with a guitar-like texture, the latter *arco* and *f* with a whimsically harmonised, mazurka-like folk tune, in which the wide spacing of the double- and treble-stopped chords maintain the full diapason and rich colouring of the original composition.

[11] Alexander Gurilyov

'The Little Sarafan' ('Sarafanchik'); words by Alexander Polezhayev, 1849

The first published edition of this song was by the Brinkner Press in Moscow in 1849. It appeared in the same editions as 'I Shall Tell Mama'.

The accompaniment has been simplified. It is *pizzicato* throughout with the exception of the final

repetition of the word ‘Sarafanchik’ where the cadence is marked to be played *arco* on the violin. As a rule, chords are not doubled and consist of triads, sevenths without fifths, the bass lacking octave doubling. For the second chord of the third bar the harmony has been changed from a first inversion on the subdominant to an added sixth on the supertonic, although that may be a slip of the pen. Typically the voicing of the chords in the accompaniment is varied.

[2] Mikhail Ippolitov-Ivanov (1859–1935)

‘I Sit on a Rock’; words traditional, 1934

Ippolitov-Ivanov, born in Gatchina, near St Petersburg, studied orchestration with Rimsky-Korsakov until 1882, when he took up several positions in Tbilisi, in Georgia, as conductor and administrator. He took up a professorship at the Moscow Conservatory in 1893, serving from 1905 to 1922 as director, and remained on the staff until his death. His musical nationalism extended well beyond the borders of Russia itself, with a pronounced interest in oriental cultures particular after the 1917 Revolution.

This folksong was published in collections such as Konstantin Villebois’s *Russian Folk Songs* of 1860, and the later *Forty Folk Songs Compiled by T. I. Filippov and Harmonised by N. A. Rimsky-Korsakov* (Jurgenson, 1882). Subsequent versions by several composers included that of Ippolitov-Ivanov in *Five Russian Songs for voice, violin, cello and pianoforte*, Op. 73 (Muzykiz, Moscow, 1934). No physical copy of this particular edition is preserved in the St Petersburg Conservatoire library, although there is a manuscript copy from the 1930s transcribed for voice and piano, and that was probably Shostakovich’s source in July 1941. His autograph bears the same inscription as the manuscript copy, including the title of the song, the name of the arranger and the tempo indication ‘moderately fast’.

The introductory chords and first four bars of Shostakovich’s arrangement conform to Ippolitov-Ivanov’s treatment. Thereafter texture and rhythmic accentuation are much amended: in the violin part the strong beats have been simplified by means of rests while the weak beats are supported by chords providing a syncopated rhythm that generally adds spice to the sound. Some dynamic colourations are altered: Ippolitov-Ivanov’s sound-world is robust, heavy-handed, inclined to coarseness with *forte* rising to *fortissimo* at the end; Shostakovich has opted for a mysterious, even frightening, effect. The whole song is performed *piano* to a light, balalaika-like *pizzicato* accompaniment, with an unexpectedly violent *forte* close on the final chord.

[13] Semyon Gulak-Artemovsky (1813–73)

'Duet of Karas and Odarka' from the opera *A Cossack beyond the Danube*, 1861–62

The Ukrainian baritone, playwright and composer Semyon Gulak-Artemovsky (the name is transliterated also as Semen Hulak-Artemovsky) was taught by Glinka in St Petersburg, studying also in France and Italy; he sang at the Mariinsky Theatre in St Petersburg and at the Bolshoi Theatre in Moscow.

Gulak-Artemovsky's nationalist comic opera *A Cossack beyond the Danube*, the first of the three he composed (he also wrote the libretto), was first published by Stellovsky in St Petersburg in 1866, but in the course of several stage productions both musical and literary texts underwent considerable revision. By the 1930s at least three versions of the libretto existed: two in Russian and one in Ukrainian. The music library of the St Petersburg Conservatoire has a copy of the edition published by Muzgiz in Moscow in 1930, with the libretto printed in two languages, Russian and Ukrainian. This text is the same as that in an edition of the Karas/Odarka duet published in Kiev in 1936 and it is the one reproduced by Shostakovich. In a vocal score with this text published in Kiev in 1954, there is a note to the effect that this version, the libretto edited by M. Rylsky, is as used in productions of the opera on the stage of the Kiev State Academic Theatre of Opera and Ballet (the Shevchenko Opera). Shostakovich could have used either the separate 1936 publication of the duet in the Conservatoire library or the 1930 vocal score. All three versions have different tonalities: E flat major in the opera vocal score, D flat major in the separate duet, C major in Shostakovich's arrangement.

The arrangement carefully reproduces details of harmony, tempo changes, dynamics and accents. The texture has been considerably simplified, with all doublings removed. As for articulation, *pizzicato* and *arco* are employed.

[14] Alexander Dargomyzhsky (1813–69)

'Fever' ('Likhорадушка'), Russian folksong, words traditional, 1851

Dargomyzhsky, born in Troitskoye, Tula, south of Moscow, was a civil servant and amateur musician whose ambitions were prompted by a meeting with Glinka in 1834. His first opera, *Esmeralda* (1840), was a failure on its production in 1847; the next, *Rusalka* (1856), based on Pushkin, was more successful. But it was his more explicitly nationalist third opera, *The Stone Guest*, completed by Cui and Rimsky-Korsakov and premiered posthumously in 1872, that ensured the respect of the succeeding generation of composers.

His version of the folksong 'Likhорадушка' appeared as a separate publication in F. T. Stellovsky's

series *Romances and Songs of A. Dargomyzhsky* in 1851. It was subsequently published, without significant alterations, in a number of individual and collected vocal editions.

The cello part faithfully reproduces the left hand of the original piano accompaniment except for octave doubling of the last beat of the final bar. In the violin part triads are replaced by two-part harmonies, directed to be bowed *spiccato*, which lends the texture a more compact, more transparent sound.

[15] Alexander Dargomyzhsky

'Grenada Clothed in Mist'; text by the composer, 1869

'Grenada Clothed in Mist' was published at the beginning of the year 1856. Subsequently César Cui, in the course of posthumously completing Dargomyzhsky's unfinished opera *The Stone Guest*, with its libretto based almost word-for-word on Pushkin's poem, introduced the song as the first of the arias the actress Laura sings, by popular request, for the guests at her post-performance supper party. In 1871 Bessel published the vocal score of the opera in time for its premiere the following year – the Cui version orchestrated by Rimsky-Korsakov. The song also appeared in a collection entitled *The Northern Lyre* published by A. B. Gutheil. Shostakovich could have used either this publication or the vocal score of the opera.

[16] Alexander Dargomyzhsky

'On Our Street': Olga's Song from the opera *Rusalka*, 1855

With a libretto similarly based on Pushkin's unfinished poem of the same name, the vocal score of the opera was published by Stellovsky in 1862. Stellovsky also issued a separate publication of the song the orphan girl Olga sings to the Princess, and in 1938 it was published by Isskustvo in a series edited by Pavel Lamm entitled 'Vocal Items from Operas by Russian Composers'.

In all probability Shostakovich resorted to Lamm's edition, as is evidenced by the spacing of the vocal and instrumental parts and by the tonic triad at the words 'All is bad with me'. Lamm's dynamic markings are preserved, but *pizzicato* and *arco* indications are incorporated.

[17] Alexander Dargomyzhsky

'Comic Song' from the unfinished opera *Rogdana*, begun in 1861

The 'Comic Song' was first published in 1875 in Bessel's series *Romances of Dargomyzhsky*.

The arrangement preserves the texture of the accompaniment, losing only the octave doubling

in the bass, given to the cello, while the violin for the most part reproduces the right hand of the original piano part. The ending of the song has been changed: where Dargomyzhsky brings in the chorus after the words 'all at full tilt' (bars 37-45) Shostakovich divides the vocal line into two a major third apart.

[18] Alexey Verstovsky (1799–1862)

'Gypsy Song', 1832; words from Pushkin's poem 'Tzygany' ('The Gypsies')

Alexey Verstovsky, another student of John Field, achieved fame at the age of twenty with his 'opera-vaudeville' *Grandmother's Parrots* and, eight years later, began the first of his six operas. The third, *Askold's Grave*, became very popular, outshining even Glinka with some 600 performances in its first 25 years. Verstovsky's 'Gypsy Song', one of a number of Pushkin settings, was first published in a supplement to the newspaper *Molva* ('Rumours') on 2 February 1832. It was included in a 1936 publication by Muzgiz entitled *Pushkin in Romances and Songs by his Contemporaries from 1816 to 1837*. These 59 settings of Pushkin's poems were compiled and annotated by V. Kiselev and S. Popov, and the music edited by Vissarion Shebalin, a close friend and colleague of Shostakovich and at the time professor of composition at the Moscow Conservatoire (and Director from 1942 until 1948, when he fell victim to Zhdanov's purges). The St Petersburg Conservatoire library contained several copies of this collection, one of which was clearly Shostakovich's source.

In the arrangement the texture has been simplified and number of dynamic, performance and tempo indications omitted; grace-notes have been removed from the accompaniment in a number of bars. In bars 16–20 and 37–41 the violin part sounds an octave lower than in the original and, apart from a handful of rhythmic simplifications, the cello part replicates the left hand of the original piano part.

[19] David Pritzker (1900–78)

'Girl's Song'; words by Alexandre Churkin, 1935

David Abramovich Pritzker, born in Kiev in 1900 (although some sources state 1902), was a pianist and composer from the Ukraine who came to Leningrad in 1923 to complete his musical education. Working mainly as an ensemble pianist and accompanist he also composed, producing an opera *Morning Snow*, a musical comedy, a piano concerto and a large quantity of songs for stage, screen and massed chorus, many of which enjoyed widespread popularity. In 1941 he was Deputy Head of the Music Department in the Leningrad Navy Centre, but the following year became a répétiteur in

the Kirov Theatre, which was evacuated to Perm and thus spared the terrible privations of the Nazi blockade of the city. He died in 1978. His 'Girl's Song', scored for voice and piano, was published in Leningrad in 1938.

Shostakovich lowered the pitch from E major to D major and omitted some of the tempo and dynamic indications. There are also alterations to the texture: the bass line has been given its own melody, replacing the more usual waltz-time accompaniment. In the texture the voicing has also been simplified: the instruments no longer double the melody or accompany it in thirds; instead, the melodic figuration of the inner voices is brought into the foreground. There is a new countermelody and some fresh variations of the melody. In bar 6 Shostakovich altered the first note of the tune in the vocal part from A to D.

[20] Isaak Dunaevsky (1900–55)

'Anyuta's Song' from the film *The Merry Fellows*; words by Vasily Lebedev-Kumach, 1934

Isaak Osipovich Dunaevsky was born in Lokhvitsia, in the Ukraine, and studied violin under Joseph Achron and theory under Semyon Bogatyrev in Kharkov. He was active as a conductor in Moscow and Leningrad from 1924 but made his mark chiefly as a composer of light music for operettas and film comedies, his tuneful melodies earning him widespread popular success. The first Soviet film of a musical comedy, *The Merry Fellows* was directed by Grigory Alexandrov and released in December 1935. A separate publication of this song arranged for voice and piano appeared in 1935. In 1937 it was included in an edition of Dunaevsky's *Collected Songs*, after which it was republished frequently.

In bar 38 Shostakovich enriches the harmony by substituting a seventh on the supertonic for a triad on the subdominant. In bars 29–40 the counter-melodies are transferred to another register, and in bar 47 a new counter-melody, at a lower pitch and *pizzicato* rather than *legato*, is given to the violin.

[21] Isaak Dunaevsky

'Oh, how great!': March of the Pioneers from the film *The Beethoven Concerto*; words by Vladimir Schmidthof,¹⁴ 1937

The *Beethoven Concerto* – one of 42 films for which Dunaevsky wrote the music – was released in January 1937 and the song printed in the newspaper *Sparks of Leningrad* on 24 January 1937. It also found its way into a collection of Dunaevsky's songs (*Dunaevsky Songs for Voice and Piano*, Muzgiz,

¹⁴ Schmidthof also directed *The Beethoven Concerto*.

Moscow 1937). Muzgis issued a separate edition for chorus and piano in 1938.

The arrangement carries no metronome marking (the printed edition of the song has $\text{J} = 144$). Shostakovich removes the doubling of the vocal part in the accompaniment and alters the texture, asking the violin figuration to be bowed *ricochet* from the outset. Where Dunaevsky supplies an Alberti bass for bars 3–6, Shostakovich continues the figuration of bars 1 and 2. Accents in bars 4 and 6 of the vocal part are removed, along with the two-part harmony of bars 8–10. The fourth beat of bar 27 in the vocal part is E in Dunaevsky, G in Shostakovich.

22 Isaak Dunaevsky

'Sing for us, wind,' from the film *The Children of Captain Grant*,¹⁵ words by Vasily Lebedev-Kumach, 1936

The film was released in September 1936 and the song was first published with the title 'Robert's Song' (Muzgiz, Moscow 1936). It was also published under the titles 'Song of the Free Wind' and 'The Merry Wind'. In the collection of Dunaevsky's songs published in 1937 it appears as 'Sing to Us, Wind'; in all probability this publication was the source of Shostakovich's arrangement.

The harmony has been substantially altered in the arrangement. In bars 3–7 and in bar 28 an organ point on the tonic has been added which is not in the original. On the fourth beat of bar 8 the harmony has been simplified by replacing an altered subdominant with a diatonic – that is, with a C instead of a C sharp; in bar 13 a sixth on the subdominant resolving to the mediant replaces an added fourth chord, and in bar 23 an added sixth on the supertonic resolves to a mediant instead of to the subdominant.

23 Isaak Dunaevsky

'Song of the Sea'; words by Pyotr Belov, 1939

The only edition of this song to be published before the war appeared in 1939 in a version for two-part chorus with piano. Shostakovich removed from the accompaniment the doubling of the vocal part. In bar 3 the texture has been altered so that instead of chords the melodic lines are in parallel. At the start of bar 12, instead of A in one voice and F sharp in the other, both voices sing a unison A.

¹⁵ Based on the novel *Les enfants du capitaine Grant* by Jules Verne, the film was directed by Vladimir Vainshtok.

[24] Dmitry Pokrass (1899–1978)

'Farewell'; words by Mikhail Isakovsky,¹⁶ 1937

Dmitry Yakovlevich Pokrass – who like Dunaevsky was a Ukrainian Jew – was a conductor and composer of light music, active in Moscow from 1923, working in collaboration with his younger brother, Daniil (born in 1905), from 1932 until his death in 1954. Printed editions of 'Farewell' list the composer as Dmitry Pokrass, but the literature states that the song was the joint work of the two brothers.¹⁷ The song was originally published in 1937 as 'The Komsomol Girl's Farewell', but the title in later editions between 1937 and 1940 for voice or unison choir with piano is simply 'Farewell'.

Shostakovich's arrangement simplifies the texture and some of the harmonies, not least in bar 8 where seventh and ninth chords are replaced by a triad and a seventh. Only in bar 9 is there a change to the rhythm: the D in the vocal part is held for the full bar with no rest as in the original. The only dynamic marking Shostakovich retains is the initial *mf*; all subsequent indications in the original are omitted.

[25] Daniil Pokrass (1905–54) and Dmitry Pokrass

'Those are not storm clouds', from the film *Sons of a Working People*; text by Alexey Surkov, 1937

This song was commissioned from the Pokrass brothers for the documentary film *Sons of a Working People* directed by Mikhail Slutsky for the Moscow Film Chronicle Studio. Released in October 1937, its original title was *The Cossacks*. Surkov headed his lyric, inspired by a Dzhigit¹⁸ festival he had attended in Pyatigorsk in 1935, 'The March to the River Terek'. The song, for unison choir or solo voice, was published separately in 1938, with a further edition in 1940.

The original key of F minor becomes F sharp minor in the arrangement. Some changes have been made to chord-voicing and -relationship. Shostakovich removed the parallel octaves and fifths in bar 2, and simplified the harmony, notably substituting a seventh for a ninth in bar 5 and a seventh for an added sixth on the supertonic in bar 6.

¹⁶ An interesting detail relating to the text of 'Farewell' is that, according to its author, Mikhail Isakovsky, the genesis of the lyric was the impression made on him by the film *The Girl Friends* directed by Leo Arnshtam which appeared in 1935 (cf. his *Na Yel'ninskoi zemle. Avtobiograficheskie stranitsy* ('In Yel'insky Land, Pages from an Autobiography'), Moscow, 1971). (In America the film was released with the title *Three Women*.) In his lyric the poet reproduces dialogue occurring in the film during a scene of leave-taking for the Front. The composer of the score for the film was none other than Shostakovich.

¹⁷ Cf. M. V. Leonova, *Dmitri Pokrass*, Sovetskij Kompozitor, Moscow, 1981, p. 107.

¹⁸ 'Dzhigit' is the Turkic word for a young man noted for skill with a horse and with a rifle. It can also mean the lowest rank in the ethnic Central Asian and Caucasian forces attached to the Russian Army.

[26] Yuri Milyutin (1903–68)

'Do not touch us', from the film *Mitka-Lelyuk*; words by Vasily Lebedev-Kumach, 1938

The Muscovite Yuri Milyutin, who studied with Sergei Vasilenko and Aleksandr Alexandrov at the Moscow Municipal Technical School, was active first as an actor, soon gaining a reputation for his operettas and theatre music. 'Do not touch us' was written for the film *Mitka-Lelyuk*¹⁹ and became a popular favourite. It went through several editions before the war, in 1938, 1939 and 1940. Shostakovich subjects the accompaniment to several modifications, increasing the transparency of the texture. Milyutin's piano accompaniment has thick right-hand chords above the left-hand octaves; Shostakovich asks the violin to play mainly double stops; the cello has either a single-note bass line or a double-stopped fifth, a combination that creates the effect of a fully harmonised sound. In the refrain the violin part has a metrically regular quaver figure where the upper voice of Milyutin's accompaniment doubles the vocal part. Shostakovich has both instruments play with *marcato* bow strokes. The refrain the second time round is omitted, the song continuing straight into the reprise. The final cadence has an altered rhythm: both instruments, violin and cello, play every quaver, while in Milyutin the bass line alternates with the chordal accompaniment on the crotchet beats.

[27] Matvei Blanter (1903–90)

'Shchors's Song'; words by Mikhail Golodny, 1935

Matvei Blanter, born in Pochev in south-western Russia (he, too, was Jewish), was one of the most popular song-composers in the Soviet Union, with a career stretching from the mid-1920s until 1975. The best known of his more than 2,000 songs is 'Katyusha'. First published in 1936, this song celebrating the life and death of Nikolay Shchors, a hero of the partisan struggle in the Ukraine during the Civil War, was scored for two-part chorus and piano. Contemporary editions for other forces also exist.

The arrangement makes some changes to the composer's original score: Blanter's accompaniment has metrically regular quavers on each beat, but Shostakovich gives the violin a dotted rhythm, lending an atmosphere of tension to the piece. Bar 6 of the cello part varies the repeated notes of the original by alternating them an octave apart.

Notes extracted by Igor Prokhorov from the preface and commentaries by Larisa A. Miller, Florentina V. Panchenko, Tamara Z. Skvirskaya and Elvira A. Fatykhova in D. D. Shostakovich: Songs for the Front, Arrangements for Voice, Violin and Cello of Songs by Various Composers, ed. T. Z. Skvirskaya, Kompozitor, St Petersburg, 2005 (St Petersburg Musical Archive, No. 6), translated by Anthony Phillips; some additional historical and biographical notes by Igor Prokhorov and Anthony Phillips.

¹⁹ Directed by Alexei Maslyukov and Myacheslava Maevskaya, 1938. The film is an adventure story for children about partisans in the Ukraine during the Civil War.

The Musicians

Varvara Chaikova (soprano), described by the journal *Russian Musician* as ‘possessor of a soaring, crystalline soprano’, was born in a small town in the Kamchatka Region in the Far East of Russia and graduated as a conductor from the Kamchatka Music College. She continued her musical education in the conducting class of Igor Agafonnikov at the Moscow Conservatoire, and took private voice lessons with the soprano Nina Rautio before joining the classes of Marina Alekseeva and Yuri Grigoriev in the vocal department of the Moscow Conservatoire. For two years she also studied harpsichord with Tatiana Zenashvili. She has been a prize-winner at several music competitions, including the International Competition for Young Musicians in Vladivostok and the 2008 Open Nariman Sabitov Competition in Ufa. Her concert repertoire extends from the Baroque to contemporary music.

Natalia Pavlova (soprano) was born in Kazan, studied piano and choral singing at music school and in 2001 graduated *cum laude* from the Ilyas Aukhadeev Musical College in Kazan, where she specialised in choral conducting. In 2006 she graduated from the choral-conducting class of the Moscow Conservatory, again *cum laude*. Since 2007 she has been studying voice with Rafael Sirikian. She was twice a prize-winner at the ‘April Spring’ International Music Competition in Pyongyang, North Korea. In 2006 she appeared as soloist with the ‘Vertograd’ ensemble touring various Russian cities. At present she is a soloist in the Russkaya Conservatoria Chamber Capella, where she has sung solo parts in performances of Bach, Zelenka, Telemann and Sviridov. She is also a member of the Intrada Ensemble and the youth group of the Alexandrov Russian Army Song and Dance Ensemble. Her repertoire embraces early music as well as operatic arias, romances and vocal cycles.

Tatiana Abramenko (mezzo soprano) was born in Korolyov, in the Moscow Region, and graduated from Gnessin Musical College in 2008. Currently she is continuing her studies at the Gnessin Academy of Music, specialising in choral conducting. She has sung in the Russkaya Conservatoria Chamber Capella, making solo appearances especially in Baroque music.

Magdalina Ganaba (mezzo soprano) graduated from the Gnessin Academy of Music (Moscow) in 2006 (choral-conducting class). At present she is continuing her studies at the Gnessin Academy in the class of Professor Boris Selivanov. Since 2007 she has been invited to sing with the Choir of the Russian Orthodox Cathedral, London. She has been a soloist in the Russkaya Conservatoria Chamber Capella from its very first rehearsal, and took part in the Toccata Classics recording of *a cappella* choruses by Shebalin (TOCC 0112).

Ivan Bolgov (tenor) was born in 1983 in Cherepovets, in north-west Russia, and from childhood sang in Cherepovets Boys' Chorus, graduating from music school as a pianist in 1998. In 2009 he graduated from the vocal class of the Gnessin Academy of Music in Moscow and is currently a student at the Maimonid State Classical Academy there. As a member of Russkaya Conservatoria Chamber Capella he has performed both solo parts and in the choir.

Mikhail Vekua (tenor) graduated from the Moscow Conservatoire in 2004 (vocal class of Alexey Martynov). He was awarded the diploma of the XIX Glinka International Vocal Competition (2001), and was the Grand Prix and President's Cup winner of the 'Shaby' International Festival in Kazakhstan (2003). Since 2002 he has been a soloist of the Stanislavsky-Nemirovich-Danchenko Moscow Academic Music Theatre (the Stanislavsky Opera), taking part in the international tours of the Stanislavsky Opera to South Korea, Estonia, Latvia and Cyprus. He is also a frequent concert soloist, in which capacity he has toured Spain, Austria, Italy, Norway and the Netherlands, and participated in the Chaliapin Festival in Kazan.

Taras Yasenkov (tenor) was born in 1987 and studied piano and choral conducting at the Central Musical School attached to the Moscow Conservatoire, from which he graduated in 2006. In 2006 he entered the Moscow Conservatoire in the choral-conducting class of Boris Tevlin. As a member of the Moscow Conservatoire Chamber Choir he has participated in numerous festivals in Russia and abroad.

Dmitry Volkov (bass) was born in 1986 in Vladimir, east of Moscow. At the age of five he began to study the piano in the music school attached to the Vladimir-Suzdal Russian Centre of Choral Music. A year later he began touring in Russia and abroad as a soloist with the Vladimir Boys Capella, and later with the Vladimir Chamber Choir directed by Edward Markin. In 2002 he entered the Vladimir Music College in Professor Markin's choral-conducting class. Since 2006 he has studied at the Moscow Conservatoire in the choral-conducting class of Stanislav Lykov, and is a soloist in the Moscow Conservatoire Chamber Choir directed by Boris Tevlin. At present he is also a soloist in the Russkaya Conservatoria Chamber Capella, singing also in the ensembles Intrada and Alta Cappella (artistic director Ivan Velikanov), and in the Alexandrov Russian Army Song and Dance ensemble. In 2010 the International Union of Musicians awarded him their anniversary medal 'For Contributions to Art'.

Ayako Tanabe (violin) was born in Japan and graduated from the Central Musical School attached to the Moscow Conservatoire in 2007. At present she is a student at the Moscow Conservatoire in the class of Sergey Kravchenko. She has toured internationally from earliest childhood, performing with symphony orchestras in Turkey, Russia, Japan and, Azerbaijan and playing solo recitals in Japan, Cyprus, Serbia, Azerbaijan and Russia. She is a laureate

of many international competitions, including the Balis Dvarionas Competition, Vilnius, 2004 (First Prize); Belgrade, 2005 (First Prize); the Novosibirsk International Young Violinists Competition, 2007 (Second Prize); the 'Open Europe' Competition Festival, Moscow, 2007, (Second Prize with string trio); the Mravinsky Competition, St Petersburg, 2008; the 'Shabyt' International Competition, Kazakhstan, 2009, (Second Prize); the Rubinstein Competition, Moscow, 2010, (Second Prize with string quartet).

Ivan Ivanov (violin) was born in Kostroma, Central Russia, in 1986 and in 1992 entered the Yekaterinburg Music School. In 2004 he became a student at the Moscow Conservatoire in the violin class of Edward Gratch. In 2007 he entered the violin class of Sergey Girshenko, becoming his assistant in 2009. He has won prizes in many international competitions, among them 'The Northern Violin' in Yakutsk (2005; Grand Prix), the Canetti International Violin Competition (France, 2007; First Prize), the Fourth Demidov Competition in Yekaterinburg (2007; Second Prize) and the Andrea Postacchini International Violin Competition (Italy, 2008; Grand Prix). As a chamber-music player he has appeared in many venues, including Carnegie Hall in 2007.

Alexander Yuts (violin) was born in Simferopol, Crimea, Ukraine, in 1985, and received his musical education in Russia and abroad. He is a graduate of the Moscow Conservatoire in the violin class of Sergey Stadler. Since May 2009 he has been the first violin of the Russkaya Conservatoria Chamber Capella. He is a prize-winner of numerous music competitions.

Valery Masterov (cello) was born in 1984 in Severomorsk (Murmansk Region, Russia). He began to learn the cello in the Severomorsk Musical School with Tatiana Sinkovskaya, then continued his studies at the Central Musical School attached to the Moscow Conservatoire in the cello classes of Galina Zubareva and Lev Evgrafov. After graduating he entered the M. M. Ippolitov-Ivanov State Musical Pedagogical Institute, in the cello class of Alexander Gotgelf. At present he is a post-graduate student of the same institution, in the class of Kirill Rodin. He has won prizes in several cello competitions, and was awarded the diploma of the International Taneyev Competition. He performs both as soloist and as a member of various ensembles.

Valery Verstyuk (cello) was born in Chișinău (now in the Republic of Moldova) in 1985. He began cello studies at the age of six, graduating from the Music College attached to the Moscow Conservatoire in 2004. While still a student he was chosen to join the cello section of the Russian National Orchestra directed by Mikhail Pletnev. Having graduated from the Moscow Conservatoire in 2009 (cello class of Aleksey Selezniov), he is presently engaged in post-graduate studies. He is a prize-winner of such international competitions as the Eugeniu Coca Competition (Moldova), the Michael Oginsky Competition (Belarus), the Donostia Hiria Ciudad de San Sebastian (Spain, 2008; First Prize), the International Taneyev Chamber Ensembles Competition (Russia, 2008; Second Prize and two special prizes). He is the recipient of grants from the 'New Names' Russian Performing Arts and Irina Arkhipova Foundations. As soloist, orchestral player and member of various ensembles he has toured France,

Germany, Romania, Italy, USA, Belarus, South Korea, China and Japan. Since 2007 Valery Verstyuk has been a member of the **Classicus Trio** which among other engagements has performed in Carnegie Hall (New York, 2010).

The Russkaya Conservatoria Chamber Capella is a young ensemble created in Moscow in 2008 by Nikolay Khondzinsky and students from the Moscow Conservatoire, the Gnessin Russian Academy of Music and the young singers of the Church of Elijah the Prophet on Red Square. Among the Capella's concert appearances have been such notable events as the world premiere of the *Gloria* (zvv30) by Jan Dismas Zelenka in the Moscow International Performing Arts Centre (June 2010), the world premiere of choruses from Georgy Sviridov's *Songs of Dark Days* in the Irina Arkhipova Centre (May 2009), the Russian premieres of works by Telemann, Johann Christian Bach and Zelenka in the 'Terra Barocco' programme in the SS Peter and Paul Lutheran Cathedral in Moscow (November 2009), as well as participation in such festivals as the Sviridov Festival in Kursk, the International J. S. Bach Festival 'From Christmas to Christmas' and the Tenth International Organ Festival in Moscow. In 2009 the Capella soloists took part in a recording of incidental music by Boris Tchaikovsky for Naxos. For Toccata Classics the Russkaya Conservatoria Chamber Capella made the world-premiere recording of *a capella* choruses by Vissarion Shebalin (rocc 0112).

One of the youngest conductors in Russia, **Nikolay Khondzinsky** was born in Moscow in 1985 to a family of musicians. His musical studies commenced at the age of five in the violin class at the Konstantin Igumnov Music School (Moscow). From the age of seven he performed in various venues including the Moscow Conservatoire, and won prizes in the All-Russian and International Violin Competitions. In 2000 he joined the choral-conducting department of the Gnessin Musical Academy and in 2004 entered the Moscow Conservatoire, where he studied choral conducting in the class of Valery Kalinin, orchestral conducting in the class of Leonid Nikolayev, and composition in the orchestration class of Yuri Abdokov. From 2005 to 2007 he also studied conducting with Edward Serov in St Petersburg. In 2008 he was awarded the Boris Tchaikovsky Prize.

Texts and Translations

1 Gioacchino Rossini

Альпийская пастушка

Русский текст Михаила Улицкого

Я горная пастушка,
Зовут меня резвушкой,
Скрыто моя избушка
В густой чаще стоит.
В чём сердце есть отвага
Взобраться по оврагу –
Много цветов и ягод
Пастушка подарит.
Я целый день скитаюсь
По рощам и лесам,
На песни откликаюсь,
Как эхо по горам.
Ay! Ay!...

Если кто по дороге
Застрянет у порога,
Он взглянет найдет нестрогий,
Найдет где отдохнуть.

Но если в нашей чаще
Бывать вздумал часто,
Будь он как лань изящен,
Скажу я: «Добрый путь!»
Здесь милый пастушонок
Пасет свои стада.
Голос его так звонок,
Он вторит мне всегда.
Ay! Ay!...

1 Gioacchino Rossini

The Alpine Shepherdess (*La pastorella dell' Alpi*)

from Soirées musicales

I am a shepherdess from the mountains,
The mischievous one, they call me,
My little hut is hidden away
Deep in the woods.
And anyone brave enough
To climb down into the ravine
Will receive bounteous flowers and berries
From the shepherdess.
All day I roam
Through the forests and the groves
Answering the songs I hear
Echoing from the mountains.
A-oo! A-oo! . . .

And any passer-by
Who happens on my doorstep
Will be looked on kindly,
Welcome to come in and rest.

But should anyone get ideas
Of coming too often to my woods,
Be he as fleet and handsome as a deer,
I'll say 'on your way, my lad'
For my love is a shepherd boy
Who tends his flocks nearby,
His voice is like a bell
Ever calling back to me
A-oo! A-oo! . . .

Translation of Mikhail Ulitsky's Russian version
of the Italian of Count Carlo Pepoli

2 Ludwig van Beethoven

Шотландская застольная песня

Русский текст Андрея Глобы

Постой, выпьем, ей-богу, еще!
Бетси, нам грогу! Стакан последний в дорогу!

2 Ludwig van Beethoven

Scottish Drinking Song from 25 Scottish Songs for voice

accompanied by piano, violin and cello, Op. 108

Wait a little, let's have another drink, for God's sake!
Betsy, fetch us more grog! One last glass for the road!

Бездельник, кто с нами не пьёт!
Налей полней стаканы! Кто врёт, что мы, брат, пьяны?
Мы веселы просто, ей-богу! Ну кто так бессовестно врёт?
Постой, выпьем, ей-богу, еще!
Бетси, нам грогу! Стакан последний в дорогу!
Бездельник, кто с нами не пьёт!

Теперь выпьем за Бетси, еще выпьем за Бетси,
За рот смеющейся Бетси, пусть Бетси сама нам нальёт.
Ну да, нам выпить нужно, за всех красавок дружно,
Давай же за девушек выпьем, а Бетси нам всё поднесёт!
Постой, выпьем, ей-богу, еще!
Бетси, нам грогу! Стакан последний в дорогу!
Бездельник, кто с нами не пьёт!

Anyone who won't drink with us is good for nothing!
Fill the glasses to the brim! It's a lie that any of us is drunk,
We're just merry, for God's sake! Who's that liar saying otherwise?
More grog, Betsy! One last one for the road!
Anyone who won't drink with us is good for nothing!

Now let's drink to Betsy, and another for her health,
For her laughing mouth; it's Betsy we want to serve us.
Yes, all of us must drink to beautiful women everywhere,
Let's drink to all the girls, but let Betsy bring it to us!
Wait a little, let's have another drink for God's sake!
More grog, Betsy! One last one for the road!
Anyone who won't drink with us is good for nothing!

*Re-translation into English of Andrey Globa's Russian version of
Samuel Heinrich Spiker's German translation ('Trinklied') of the
original lyric by William Smyth ('Come fill, fill, my good fellow!').
Globa's text bears little relation to either Smyth's or Spiker's.*

3 Georges Bizet

Xабанера из оперы «Кармен»

Русский текст Александры Санмагано-Горчаковой

У любви, как у пташки, крылья,
Её нельзя никак поймать.
Тщетны были бы все усилия,
И крыльев ей нам не связать.
Всё напрасно – мольба и слёзы,
Иль красноречье, томный вид,
Безответная на угрозы,
Куда ей вздумалось, летит.
Любовь! Любовь! Любовь!

Любовь свободна, мир чаруя,
Она законов всех сильней.
Меня не любишь, но люблю я,
Так берегись любви моей!
Меня не любишь ты,
Так что ж, зато тебя люблю я!
Тебя люблю я,
берегись любви моей!
Думал ты – пташка уж попалась,
Но взмах крыла – и в облака

3 Georges Bizet

Habanera

from Carmen

Love, like a little bird, has wings
And cannot be caught
However hard you try;
You'll never pinion Love's wings.
Prayers and tears area all in vain
Just as are fine words and a sorrowing look.
Love will not respond to threats
And will fly off wherever the fancy takes him.
Love! Love! Love!

Love is a free spirit who charms the world
And is stronger than any law.
You may not love me, but if I love you
Beware my love!
You don't love me,
But that makes me love you even more!
If I love you,
You'd better take care!
The bird you thought was caught
Has flapped his wings and flown away,

От тебя она вновь умчалась,
Не ждёшь её – но здесь она!
Близ тебя вот она порхает,
Вокруг, далёко, там любовь,
Поспеши к ней – но улетает,
Гони её – она тут вновь!
Любовь! Любовь! Любовь!

Любовь свободна, мир чаруя,
Она законов всех сильней.
Меня не любишь, но люблю я,
Так берегись любви моей!
Меня не любиши ты,
Так что ж, зато тебя люблю я!
Тебя люблю я, и заставлю меня любить!

High up into the clouds.
When you can wait no longer – there he is,
Fluttering all around you,
Love's now nearby, now far away!
You chase after him –
And there he goes again!
Love! Love! Love!

Love is a free spirit who charms the world
And is stronger than any law.
You may not love me, but if I love you
Beware my love!
You don't love me,
But that makes me love you even more!
If I love you, you'd better take care!

*Translation of Alexandra Santagano-Gorchakova's Russian version
of the French by Henri Meilhac and Ludovic Halévy*

4 Jean-Baptiste Weckerlin

Мама, что такое любовь

Русский текст Юлии Римской-Корсаковой

Мама, что такое любовь, я не знаю, восторг иль боль дарит она?
Целый день томлюсь я и все вздыхаю, а по ночам лежу без сна...
От милого ждать ли нам беды?
Коль он с меня не свидит взгляда, что сказать мне надо?

Пастушок младой, как Амур прекрасный,
Клялся предо мной вчера в любви страстной
Там, близ ручья. Молчала я, молчала я,
Но коль услышу те слова опять,
Ну, что тогда сказать, ах, мама, что сказать?

4 Jean-Baptiste Weckerlin

Maman, dites-moi

from 20 Bergerettes, romances et chansons du XVIIIe siècle

Mama, what is love, does it bring rapture or torment?
All day I pine and sigh, and cannot sleep at night . . .
Do we always suffer pain from a lover?
If he never takes his eyes off me, what should I tell him?

A young shepherd, fairer than Love himself,
Pleaded his passionate love to me yesterday
Just there, by the brook. I answered not a word,
But if I hear such words from him again,
What should I say then, oh Mama, what then?

*Translation of Yulia Rimsky-Korsakov's
Russian version of the anonymous French*

5 Ruggero Leoncavallo

Серенада Арлекина из оперы «Pagliacci»

Русский текст Ипполита Прянишникова

О Коломбина, верный нежный Арлекин
Здесь ждёт один!
Он о тебе вздыхает. Выйди хоть на миг один!

5 Ruggero Leoncavallo

Arlecchino's Serenade

from Pagliacci

O Columbina, your faithful, loving Arlecchino
Waits here for you alone,
Sighing with love for you! Come out just for one moment!

Дай ты свое мне личико поцеловать,
Тебя обнять!
Меня, мой ангел, любовь сжигает!
Огнём пылает любовь моя!
А! И мучает она.
О Коломбина, верный нежный Арлекин
Совсем один! Тебя зовёт
И слёзы льёт твой бедный Арлекин!
Он здесь один! Арлекин!

Show me your dear face so that I may kiss it,
And hold you in my arms!
My angel, love torments me!
I am on fire with love for you,
And suffering love's torments!
O Columbina, your tender true-love Arlecchino
Is quite alone! He calls you,
Your poor Arlecchino, his face wet with tears!
Alone here! Arlecchino!

*Translation of Ippolit Pryashnikov's Russian
version of Leoncavallo's Italian*

6 Модест Мусоргский

*Гопак Из поэмы «Гайдамаки» Тараса Шевченко в переводе
Льва Мая*

Гой! Гоп, гоп, гопака, полюбила казака.
Только старый да не дюжий, только рыжий, неуклюжий,
Вот и доля вся пока! Гой!
Доля следом за тоскою, а ты, старый, за водою,
А сама-то я в шинок, да хвачу себе крючок,
А потом всё чок да чок, всё чок да чок:
Чарка первая колом, а вторая соколом.
Баба в пляс пошла в конец, а за нею – молодец.
Старый, рыжий, бабу кличет, только баба кукиш тычет.
“Коль женился, сатана, добывай же мне пшена! Вот как!
Надо деток пожалеть, накормить и приодеть. Вот что!
Добывай, смотри, быть худу, а не то сама добуду! Слыши
ты!
Добывай же, старый, рыжий, добывай скорей, бесстыжий!
Что, взял?
Только, старый, не грэши, колыбельки колыши, вот так!
Колыбельки, старый, колыши, вот так!”
Как была я молодою да угодницею,
Я повесила передник над оконницею,
И в окошечко кивала, в пляцах шёлком вышивала.
Гой, Семёны вы, Иваны, надевайте-ка кафтаны,
Да со мной гулять пойдёте! Да присядем, запоёмте!
Гой! Гой! Гой! Гой, гой, гой, гой, гой, гоп, гоп,
гопака! Полюбила казака,
Только старый да не дюжий, только рыжий, неуклюжий,
Вот и правда вся пока. Гой!

6 Modest Musorgsky

*Gopak, from the poem 'The Haidamaks' by Taras Shevchenko
in the Russian translation by Lev Mey*

Hoy! Hop, hop, gopak, once she fell in love with a Cossack.
Only he's old and feeble, ginger-haired and clumsy,
Such is now her lot! Hoy!
Fate follows close behind sorrow while you, old fool, go after water,
But I will go to an ale-house, and grab myself a hook,
And then I'll say 'bottoms up, good health' to one and all:
The first glass may stick in the throat but the next one will fly like a falcon.
Then I'll start dancing and a fine young man will come with me.
Old carrot-top calls to his wife, but she gives him two fingers.
‘Since you married me, you Satan, go and find something to eat! Off you go!
Have some pity for our children they must be fed and clothed, that's what!
Go and find food or if I have to go and get it myself it will be the
worse for you! Do you hear?
Go and get it, you old ginger fool, look sharp, you ought to
be ashamed of yourself!
What, got some, have you? Well make sure you do it properly, you
old fool, rock the cradles,
Rock the cradles, rock the cradles, that's right!’
When I was young and did what I was told,
I hung my pinafore over the window sill,
And sat nodding my head at the window embroidering silk at my loom.
Hoy! All you Semyons and you Ivans, put on your kaftans,
Let's go out together! We'll sit and we'll sing!
Hoy! Hoy! Hoy! Hoy, hoy, hoy, hoy, hoy, hop, hop! Gopak!
Once she loved a Cossack, but now he's old and feeble, ginger-haired and clumsy,
That's all I can tell you now. Hoy!

7 Модест Мусоргский

Песня Хиври из оперы «Сорочинская ярмарка»

Что ж это мой миленький нейдёт...

И галушки стынут... и пампушечки морщнятся... Эх!

Утоптала стёженьку через яр, через яр, через горы, серденько, на базар, на базар.

Торговала бублики казакам, казакам, вторговала бублики в пьятака, в пьятака...

Нет, нет, не видать, не придёт.

Да ну их к бису в пекло!

Полно, Хивря, не журися: веселенка будь, песенку спивай. Ах!

С той поры, как Брудеуса встретила, встретила,

Не одни я черевички бросила, бросила

Чур тоби, Брудеус! Пэк тоби, Брудеус!

Сама себе дивуюся: с Брудеусом целуюся,

Сама себе дивуюся, с Брудеусом целуюся.

На Брудеуса чапан, что твой хан, что твой хан.

У Брудеуса чоботы только вышли из работы.

Чур тоби, Брудеус! Пэк тоби, Брудеус!

Сама себе дивуюся: Брудеусом любуюся,

Сама себе дивуюся: Брудеусом любуюся.

Брудеус - лихий казак, любит мак, любит мак,

Любит на печи валияться, только к вечеру подняться.

Ну, тоби, Брудеус! Где ж это Брудеус!

Сама себе дивуюся: с Брудеусом милуюся!

Сама себе дивуюся: с Брудеусом милуюся!

А как под вечер в малине шепчет Брудеус дивчине:

“Ты, дивчина, не чурайся Брудеусом величайся!”

Чур тоби, Брудеус! Пэк тоби, Брудеус!

Тут уже не дивовалась: с Брудеусом расквиталась!

Тут уже не дивовалась: с Брудеусом расквиталась!

Ах! Расквиталась! О-гей!

7 Modest Mussorgsky

Khivrya's Song, from Sorochintsy Fair

Where has my love got to ...

The dumplings are getting cold, and the fritters congealing ...
Oh!

I trudged my way across the ravine, over the hills, my heart,
all the way to the market. To sell my bagels to the
Cossacks, sold them for five copecks...

No, I can't see him anywhere, he's not coming.

To hell with them all!

That's enough, Khivrya, don't be sad, cheer up, sing a song.
Ah!

Since I met Brudeus,

I've taken off my slippers plenty of times.

Leave off, Brudeus! That's enough, Brudeus!

I'm amazed at myself, kissing Brudeus like that!

Brudeus wears a kaftan just like a khan's,
Brudeus' boots are newly made.

Leave off, Brudeus! That's enough, Brudeus!

I'm amazed at myself, eating up Brudeus with my eyes.

Brudeus is a dashing Cossack, he loves the poppy,

Lolls on the stove and doesn't get up before evening.

Well, Brudeus! Where to, Brudeus!

I'm shocked at myself, caressing Brudeus,

But in the evening there was Brudeus,

Whispering sweet nothings to a girl among the raspberry
canes:

‘Don't pull away, my darling, have a good time with Brudeus!’

Be off with you, Brudeus! To hell with you, Brudeus!

No wonder! I wasn't surprised at Brudeus, I soon got even with
him!

Ah, I got even with him! O-hey!

8 Модест Мусоргский

Думка Параси из оперы «Сорочинская ярмарка»

Ты не грусти, мой милый, горя грустью не прогонишь;

Ведь не одна ж только во всём свете есть Парася?

А весело слышать мне: “Парася, голубка, ты моя паниночка!”

А сам глядит так ласково, а очи под бровью чёрюно горят
как у сокола!

8 Modest Mussorgsky

Parasya's Dumka, from Sorochintsy Fair

Don't be sad, my dear, grief won't be chased away by sadness;
For sure there's more than one Parasya in the world!

I love hearing ‘Parasya, my dove, you're the one for me!’

He looks at me so tenderly,

His eyes burning under his black eyebrows like a falcon's!

Вот и самой взгрустнулось.

А зачем - и не знаю; разве я старенка, разве не молоденька,
не хорошенька?

А ну! Зелёненький барвиночек, стелися ровненько, а ты,
милый, чернобровый, кланяйся низенько!

Чоб, чоб, чобо-чоботочки, стелися ровненько!

Чоб, чоб, чобо-чоботочки, кланяйся низенько!

Ты, мой милый, не сердись, под вечер ты к нам вернись;
Нас, девчат, не обходи, да смелее подойди!

Чоб, чоб, чобо-чоботочки, под вечер ты к нам вернись!

Чоб, чоб, чобо-чоботочки, ты, мой милый, не сердись!

Гоп, гоп, гопака! Здравствуй, ярмарка!

Чоб, чоб, чобо-чоботок, замиграли гопаки!

Чоб, чоб, чобо-чоботок, весёлая ярмарка!

Гоп, гоп, гопака, здравствуй, ярмарка!

Чоб, чоб, чоботок! Гоп, гоп, гопака!

Чоб, чоб, чобо-чоботок, здравствуй, миленький
дружок!

Гоп, гоп, гоп, гопака, приходи ещё разок! Гой!

But now I'm sad as well.

And why, I do not know; surely I'm not old, I'm young and
beautiful?

Well then! Spread evenly over the ground, green periwinkle,
And you, my dear, black-browed one, bow down low to me!
Chob, chob, chobo-chobotochki, spread smoothly o'er the
ground!

Chob, chob, chobo-chobotochki, bow down low to me!

Don't be angry, my darling, you'll come back in the evening;
It's no good avoiding us girls, you must be bold!

Chob, chob, chobo-chobotochki, you'll be back in the evening!

Chob, chob, chobo-chobotochki, my darling don't be angry!

Hop, hop, gopak! Hooray for the fair!

Chob, chob, chobo-chobotok, we will dance the gopak!

Chob, chob, chobo-chobotok, all the fun of the fair!

Hop, hop, gopak! Hooray for the fair!

Chob, chob, chobo-chobotok, we'll dance the gopak!

Chob, chob, chobo-chobotok, greetings my dearest one!

Hop, hop, hop, gopak, come back to me once more! Hoy!

9 Николай Римский-Корсаков

Песня Варяжского гостя из оперы «Садко»

О скалы грозные дробятся с ревом волны
И с белой пеною, крутясь, бегут назад;
Но твёрдо серые утесы выносят волн напор,
Над морем стоя.

От скал тех каменных у нас, варягов, кости,
От той волны морской в нас кровь-руду пошла;
А мысли тайны от туманов,
Мы в море родились - умрём на море.

Мечи булатны, стрелы оstrye у варягов,
Наносят смерть они без промаха врагу,
Отважны люди стран полночных,
Велик их Один-бог, угрюмо море.

9 Nikolay Rimsky-Korsakov

Song of the Varangian Guest, from Sadko

The waves break with a roar against the gloomy rocks
And then roll back again capped with white foam;
But the grey cliffs withstand the power of the waves,
As they tower above the sea.

We Varangians, our bones are made of these rocky cliffs,
Our blood is from the same sea waves,
Our secret thoughts are from the mists;
Born of the sea, we will die in her too.

Varangian swords are made of damask steel, our arrows sharp,
They deal certain death to the foe,
Brave men from the lands of the midnight sun,
Odin their God is great, and remorseless their sea.

[10] Александр Гурилов

Право, маменьке скажу

Стихи Николая Берга

Что такое это значит?
 Как одна я с ним сижу,
 Все тоскует он и плачет?
 Право, маменьке скажу!
 Я ему одна забота,
 Но в душе моей лишь лёд,
 А глаза мои за что-то
 Он кинжалами зовёт,
 Он кинжалами зовёт.

Но подчас, как с ним бываю,
 И сама я вся дрожу,
 И смущаюсь, и пылаю,
 Право, маменьке скажу!
 Пусть она уж нас рассудит,
 Вот ужо я погляжу,
 Что-то с ним, бедняжкой, будет...
 Нет, уж лучше не скажу!
 Нет, уж лучше не скажу!

[10] Alexander Gurilyov

'I will tell Mama'

Verses by Nikolay Berg

What can it mean?
 When I sit alone with him
 He is sorrowful and cries?
 I will tell Mama!
 I know I'm nothing but trouble to him,
 But in my heart there is only ice,
 And for the slightest thing
 He'll accuse my eyes of being daggers,
 Of being daggers.

But sometimes when I'm with him.
 I tremble and feel shy
 And blush crimson,
 I will tell Mama!
 Let her settle things between us,
 Then I'll see what he, poor lamb,
 Will do ...
 No, I'd better not tell!
 Better not to tell!

[11] Александр Гурилев

'Сарафанчик Слова Александра Полежаева

Мне наскучило, девице,
 Одинёшенькой в светлице,
 Одинёшенькой в светлице,
 Шить узоры серебром!
 И без матушки родимой
 Сарафанчик мой любимый
 Я надела вечерком.
 Сарафанчик-расстеганчик, сарафанчик!

В разноцветном хороводе
 Я плясала на свободе,
 Я плясала на свободе,
 И смеялась, как дитя.
 И в светлицу до рассвета
 Воротилась; только где-то

[11] Alexander Gurilyov

'The Sarafan', words by Alexander Polezhaev

Here am I, a maiden bored to tears,
 As I sit here in the front room
 Embroidering patterns in silver thread.
 When my dear mother
 Was out one evening
 I put on my beloved sarafan,
 My little sarafan, and left it all unfastened!

In a colourful round-dance
 I danced free as air,
 Danced freely,
 Laughing like a child,
 And only returned to my room
 Just before sunrise.

Разорвала я шутя
Сарафанчик-раздувачик, сарафанчик!

Долго мать меня журила
И до свадьбы запретила,
И до свадьбы запретила,
Выходить за ворота;
Но за сладкие мгновенья
Я тебя без сожаленья
Оставляю навсегда,
Сарафанчик-раздувачик, сарафанчик!

[12] Михаил Ипполитов-Иванов

Я на камушке сижу
Слова народные

Я на камушке сижу, я топор в руках держу.
Ай, ли, ай, люли, я топор в руках держу.
У кого нет капусты, прошу к нам в огород.
Ай, ли, ай, люли, прошу к нам в огород

Вот я колышко тешу, изгород горожу.
Ай, ли, ай, люли, изгород горожу.
Изгород горожу, всё капусту сажу.
Ай, ли, ай, люли, всё капусту сажу.

Я капусту сажу, я всё беленькую.
Ай, ли, ай, люли, всё качаненкую.
У кого нет капусты, прошу к нам в огород.
Ай, ли, ай, люли, во девичий хоровод.

[13] Семён Гулак-Артемовский

Дuet Карася и Одарки из оперы «Запорожец за Дунаем»
Исполняется на украинском языке

Одарка
Відкіль це ти узявся, Де ти досі пропадав?
Хоч би бога побоявся, Хоч би трохи сором мав!
Де ж це так ти веселився, Де ж це так бенкетував?
Як кріз землю провалився!.. Дома чом не очував?

But somewhere along the way
In my fun I tore my sarafan,
My little sarafan, as it swirled all around me!

Mother scolded me long and hard,
And forbade me until my wedding
To go out of the house,
Not until my wedding!
But for the sweetest moments you gave me
I leave you forever with no regrets,
My sarafan,
My little, swirling sarafan!

[12] Mikhail Ippolitov-Ivanov

'I sit on a rock'
Lyrics: anon.

I sit on a rock, holding an axe.
Ay, li, ay, lyuli, with an axe in my hand!
If you've no cabbages, please come into our garden.
Ay, li, ay, lyuli, please come into our garden.

Here am I, whittling a peg and making a fence.
Ay, li, ay, lyuli, making a fence.
Making a fence and planting cabbages
Ay, li, ay, lyuli, planting cabbages.

White cabbages I'm planting,
Ay, li, ay, lyuli, all plump and beautiful.
If you've no cabbages, please come into our garden.
Ay, li, ay, lyuli, come and join our maiden's roundelay.

[13] Semyon Gulak-Artemovsky

Duet of Karas and Odarka from the opera A Zaporozhets beyond the Danube (sung in Ukrainian)

Odarika
Where have you sprung from? What happened to you?
If you fear God, have at least a little shame.
Where were you out enjoying yourself?
Where were you painting the town red,
As if the Earth swallowed you up? Why didn't you come home to bed?

Карась

Ось послухай, що вчинилося... Страх мене бере й тепер!
 Лишенко таке зробилось, трохи, трохи я не вмер!
 Занедужав я в дорозі та й набрався ж я біди!
 Так, що ледве вже на возі привезли, привезли мене сюди!..

Одарка

Чи це ж випив, чи це ж випив на дорогу,
 Чи в дорозі, чи в дорозі вже напивсь?

Карась

Ні, не пив, не пив, ій-богу!
 От не гріх, що й забоживсь.

Одарка

Випив, мабуть, випив, мабуть, з добру кварту
 Або випив, або випив цілій ківш.

Карась

Ні, не пив, кажу без жарту: випив чарочку — не більш.

Вместе

Одарка

Випив, мабуть, з добру кварту або випив, цілій ківш.

Карась

Ні, не пив, кажу без жарту: випив чарочку — не більш.

Одарка

Ти гуляєш дні і ночі, я ж, сердечна, все одна,
 Ізсушила карі очі, в самотині край вікна..
 Цілу ніч я ждала, ждала, поки зіронька зійшла,
 Все в віконці виглядала... Ніч в слізах всю провела!.

Карась

Ой лукава вражна жінка, зараз в слізозі, голосить,
 Бач, злякати чоловіка, щоб не зінав він, що й робить.

Вместе

Одарка

Ой, коли б я перше знала,
 З чоловіком як-то жити!

Karas

Let me tell you what happened! I'm still in fear and trembling.
 I had such misfortune I thought I was going to die.
 I fell ill on the way, and felt so dreadful,
 The wagon could scarcely bring me back.

Odarka

I suppose you were drinking for the journey, or did you get
 drunk on the road?

Karas

I did not drink at all, God forgive me,
 I did no wrong at all.

Odarka

You drank a good quart, no doubt?
 Or was it the whole bucket?

Karas

No, I'm not joking, I only had one small glass.

(Together)

Odarka

You drank a good quart, I suppose? Or was it the whole bucket?

Karas

No, I'm not joking, I only had one small glass.

Odarka

You've been out all day and all night leaving me, your loving wife, alone,
 Crying my brown eyes out, all on my own beside the window.
 Waiting the whole night through until the stars appeared in the sky,
 Looking out of the window, crying all night long.

Karas

Oy sly, wicked wife! With your tears and screams you just try
 to scare your husband so that he doesn't know what to do!

(Together)

Odarka

Oy, if only I'd known straight away what it would be like to live
 with a husband!

Лучше вік бі діувала, ніж тепер так сльози лить!

Карась

Ой лукава вража жінка, зараз в слози, голосить,
Бач, злякати чоловіка, щоб не зінав він, що й робить!

Вместе

Одарка

Жити не хочу більш з тобою,
Ій же богу, розведусь...
Лучше буду я вдовою і без тебе обійдусь!..

Карась

жити не хочу більш зо мною, хоче, хоче розвестись!
Ой, Одарко, бог з тобою, нубо, годи, вгомонись!

Карась

От і в мені вражі очі плачуть трохи, далебі,
Бо не спали вже дві ночі... Треба ж трапитися біді!
Збівся, бачиш, я з дороги і прийшлось хоч пропадати, –
Та спасибі, до небоги втрапив якось ночуватъ..

Одарка

Так оце ти у небоги аж дві ночі пропадав?
Щоб на тебе перелоги, щоб тебе нечистий взяв!..
Пострайв же, мій козаче, будеш, будеш пам'ятати!
Будеш тимить, небораче, як то жінку шануватъ.
Макогоном руки й ноги поламаю,
Будеш знатъ – ночувати у небоги, дома як не ночувать!

Карась

Ой, Одарко, годі, буде, перестань бо вже кричатъ!

Одарка: – *Hi! Нехай же чують люди, ні, не буду я мовчать!*

[Далее текст повторяется]

I'd rather have been a maid all my life than be shedding so many tears now.

Karas

Oh sly, wicked wife! With your tears and screams you just try
to scare your husband so that he doesn't know what to do!

(Together)

Odarka

I don't want to live with you any more, God knows I'll divorce
you!

I'd rather be a widow and manage without you.

Karas

You don't want to live with me, you want a divorce!
Oh, Odarka, for God's sake! Stop it now, do calm down!

Karas

I've a few tears to shed as well.
Two nights I didn't sleep, and ill luck comes upon us!
You see, I lost my way and thought I was done for,
But thanks to my niece, I found somewhere to stay the night.

Odarka

So you spent two nights with your niece? Devil take you!
Just you wait, my fine Cossack, I'll give you something you won't
forget in a hurry!
I'll teach you to respect your wife.
I'll break your arms and legs with a poppy-seed stick,¹
Then you'll know all about spending your nights with a niece and
not at home!

Karas

Oh, Odarka, that's enough now! Stop your shrieking!

Odarka

No, I want people to hear, no, I won't be quiet!

[The text is repeated]

¹ A stick with stiff bristles on the end, used for grinding poppy-seeds.

[14] Александр Даргомыжский

*Лихорадушка
Слова народные*

Выдал батюшка за немилого,
За немилого, за ревнивого,
Ой, люли, люли, за ревнивого.
Он лежит, лежит во постелишке,
Его бьёт, трясёт лихорадушка,
Ой, люли, люли, лихорадушка.
Ах ты матушка-лихорадушка,
Потряси мужа хорошенечко,
Ой, люли, люли, хорошенечко.
Ты тряси больней, чтобы мы добрей,
Разминай кости, чтоб пущал в гости,
Ой, люли, люли, чтоб пущал в гости.

[15] Александр Даргомыжский

*Одelaсь туманом Гренада
Слова Александра Даргомыжского*

Одelaсь туманом Гренада, всё дремлет вокруг.
Всё манит к свиданью, открой же вентану, Эльвира,
Ни медли, друг мой милый, час любви улетает напрасно.
В немом ожиданье томлюся я страстью,
Не бойся, друг милый, мрак нас скроет от взоров
коварных.
В восторге безмолвном, в объятиях страсти
Забудем мы время, забудем заботы мирские.
Но что же ты медлишь, Эльвира?
Иль страх безрассудный владеет тобою?
Пылким лобзаньем, друг милый, навеки его заглушу я!

[16] Александр Даргомыжский

*Как у нас на улице
Песня Ольги из оперы «Русалка»*

Как у нас на улице муж жену молил:
“Что глядишь невесело, радость ты моя, свет-Машенька?”
А жена упрямилась, отвернув головушку:
“Ах, мне не до ласк твоих, не до красных слов!”

[14] Alexander Dargomyzhsky

'Fever'; words anon.

Father gave me away to one I didn't love
One I had no love for, who was jealous,
Oy, lyuli, lyuli, a jealous one.
Now he's lying in his bed,
Shaking and battered by fever.
Oy lyuli, lyuli, the fever.
Oh mother fever, give my husband a good shaking,
Oy lyuli, lyuli, shake him well.
Shake him harder, so he'll be kinder to me,
Mash his bones, so he lets me go visiting,
Oy lyuli, lyuli, so he lets me go out.

[15] Alexander Dargomyzhsky

*'Grenada Clothed in Mist'
Words by the composer*

Grenada is clothed in mist, everyone around is asleep.
All conspires for our meeting; open your window, Elvira,
Do not tarry, my dear friend, our hour of love will fly away in vain.
I languish in my passion as I wait for you in silence.
Have no fear, my dearest friend, darkness will cover us from
perfidious glances.
In wordless ecstasy, in the embraces of passion
We will forget time and the problems of the world.
But why are you waiting, Elvira?
Or has unreasoning fear taken possession of you?
I will silence it forever, my love, with the fire of my kisses!

[16] Alexander Dargomyzhsky

*'On our street': Olga's song
from the opera Rusalka*

On our street a husband was pleading with his wife:
‘Why look you so unhappy, Mashenka my love, light of my life?’
But the wife would not be moved and turned her head away:
‘Oh, I care nothing for your tender caresses and loving words!’

Ох, плохо можется, голова болит!
Ох, ох, ох, ох, плохо мне, будто всю щемит!
Ох, ох, ох, ох, плохо мне, голова болит!"

А как под берёзою муж жену учил:
"Подожди, голубушка, спесь повыбью я по-своему".
Тут жена винилася, в пояс поклонилася:
"Не тревожь себя, мой милый, и не утруждай!
Вот стало лучше мне, голова прошла.
Ой, лёй, лёй, лёй, лёшеньки, вот и лучше мне!
Ой, лёй, лёй, лёй, лёшеньки, голова прошла!"

[17] Александр Даргомыжский

Комическая песня
Из неоконченной оперы «Рогдана»
(Начало работы 1860 г.)

Как за лесом, на горе, по вечерней поре
Ходит леший навельник, ростом мал, не удал.
Леший, что ж, ой, что ж ты не подтынешь,
Так и подгоняет, так и подымывает,
Скок, скок, что ж это, что за песня?
Вот всё бы скок, всё бы скок да скок,
В каблучок, в трепачок, чок.
Ой, что ж это, что ж это, что ж это за песня?
Всё бы скок да скок, все бы чок да чок,
Ой, ой, ой, ой, ой, что это за песня?

[18] Алексей Верстовский (1799-1862)

Цыганская песня (Песнь Земфиры)
Слова Александра Пушкина из поэмы «Цыганы»

Старый муж, грозный муж!
Старый муж, грозный муж,
Режь меня, жги меня:
Я тверда, не боюсь ни ножа, ни огня.

Старый муж, грозный муж!
Ненавижу тебя, презираю тебя;
Я другого люблю, умираю любя.
Он свежее весны, жарче летнего дня;

Oh, I am not well, I have a headache!
Oh, oh, oh, oh, I am not well, I'm sore all over!
Oh, I am not well, I have a headache!"

And under a birch tree a husband gives his wife a lesson:
'Wait a while, my dove, I'll beat you better my way'.
Here the wife said 'sorry', bowing waist-high down to him:
'Don't trouble yourself, my dear, and don't be alarmed!
I'm feeling better now, my headache's gone away.
Oy, ley, ley, ley, leshenki, I'm so much better now!
Oy, ley, ley, ley, leshenki, my headache's gone away!'

[17] Alexander Dargomyzhsky

Comic Song, from the unfinished opera *Rogdana*
(begin 1860)

Beyond the forest, up the hill, in the evening
Walks a small wood-goblin, small in stature and not bold.
Wood-goblin, why don't you hurry up,
They'll soon catch up with you and do you a mischief.
Trot, trot, what sort of a song is that?
Trot, trot, it's all trotting.
Clink, clink, dance a trepak on your heels.
Oh, what's this, what's this, what sort of a song is this?
Trot, trot, all trotting and clinking,
Oy, oy, what sort of a song is that?

[18] Aleksey Verstovsky

'Gypsy Song' (Zemfira's Song); words by Alexander Pushkin
from the poem 'The Gypsies'

Old husband, dread husband!
Old husband, dread husband,
Slash me, burn me:
I am strong, I fear not knife nor fire.

Old husband, dread husband!
I hate you, I despise you;
I love another, I am dying of love.
He is fresher than spring, hotter than a summer's day;

Как он молод и смел! Как он любит меня.
Как ласкала его я в ночной тишине!
Как смеялись тогда мы твоей седине.

How young and brave he is! How he loves me.
I caressed him in the silence of the night!
How we laughed then at your grey hairs!

[19] Давид Прицкер

Песня девушки
Слова Александра Чуркина

За дальней горою заря расцветает,
И солнце встаёт за рекой.
Далёко, далёко мой друг уезжает
На стражу границы родной.
“Прощай, дорогая, - сказал, обнимая, -
Увидимся скоро с тобой!”

Шумы, край родимый садами и рожью,
Звени, золотой урожай.
И нету на свете Отчизны счастливей,
Чем наш расцветающий край!
Звени, моя песня, звени, не смолкая,
О счастье и радости пой!

[19] David Pritzker

Girl's Song; words by Alexander Churkin

Behind the far-off mountain day is breaking,
And the sun rises beyond the river.
My love is going far away,
To guard the borders of our homeland.
'Goodbye, my dear', said he, embracing me,
'We'll see each other soon again!'

Burst into bloom, my homeland, with flowers and with rye,
Blaze, you golden harvest.
Nowhere in the world is happier than our native land,
Our land unfolding into bloom!
Ring out my song, do not fall silent,
Sing songs of happiness and joy!

[20] Исаак Дунаевский

Песня Анюты
Из кинофильма «Весёлые ребята»
Слова Василия Лебедева-Кумача

Я вся горю, не пойму, отчего,
Сердце, ну как же мне быть?
Ах, почему изо всех одного
Можем мы в жизни любить?
Сердце в груди бьётся, как птица,
И хочешь знать, что ждёт впереди,
И хочется счастья добиться!

Радость поёт, как весенний скворец,
Жизнь и тепла и светла.
Если б имела я десять сердец,-
Все бы ему отдала!
Сердце в груди бьётся, как птица,
И хочешь знать, что ждёт впереди,
И хочется счастья добиться!

[20] Isak Dunaevsky

*'Anyuta's Song', from the film The Merry Fellows;
words by Vasily Lebedev-Kumach*

I'm all afire, I don't know why,
My heart, what must I do?
Oh, why when there are so many
Must we love but one in life?
My heart beats in my breast like a bird,
I long to know what awaits me,
And to achieve my happiness!

Happiness sings like a starling in spring,
Life is warmth and light.
If I had ten hearts,
I would give them all to him!
My heart beats in my breast like a bird,
I long to know what awaits me,
And to achieve my happiness!

21 Исаак Дунаевский

Эх, хорошо!

Пионерская песня из кинофильма «Концерт Бетховена»
Стихи Владимира Шмидтхофа

Эх, хорошо в стране советской жить!
Эх, хорошо страной любимым быть!
Эх, хорошо стране полезным быть,
Красный галстук с гордостью носить!
Меряй землю решительным шагом,
Помни твёрдо заветы отцов!
Знай один лишь ответ – боевой наш привет:
“Будь готов! Будь готов! Будь готов!”

Припев:

Будь готов всегда во всём,
Будь готов ты и ночью и днём!
Чем смелее идём к нашей цели,
Тем скорее к победе придём!

Эх, хорошо бойцом отважным стать,
Эх, хорошо и на Луну слетать,
Эх хорошо все книжки прочитать,
Все рекорды мира перегнать.
Перед нами все двери открыты:
Двери ВУЗов, наук и дворцов.
Знай один лишь ответ – боевой наш привет:
“Будь готов! Будь готов! Будь готов!”

Припев

22 Исаак Дунаевский

Спой нам, ветер

Из кинофильма «Дети капитана Гранта»
Слова Василия Лебедева-Кумача

А ну-ка, песню нам пропой, весёлый ветер,
Весёлый ветер, весёлый ветер!
Моря и горы ты обшарил все на свете
И все на свете песенки слыхал.
Спой нам, ветер, про дикие горы,
Про глубокие тайны морей,
Про птичий разговоры, про синие просторы,

21 Isaak Dunaevsky

'Oh, how great': Pioneers' Song from the film

The Beethoven Concerto; verses by Vladimir Schmidhof

Oh, how great to live in a Soviet country!
Oh, how great to be beloved of your land!
Oh, how great to serve your country,
To wear with pride a red kerchief!
To pace the earth with steadfast tread.
Remember well the bidding of our fathers!
And answer with the only words you can – the warrior's greeting:
‘Be ready! Be ready! Be ready!’

Refrain:

‘Be ever ready for all things,
‘Be ready night and day!
The more bravely we march towards our goal,
The sooner victory will be ours!

Oh, how great to be a fearless soldier,
Oh, great would it be to fly off to the Moon,
Oh, great to read all the books there are,
And beat all the records in the world.
All doors are open to us:
Doors of the colleges, sciences, and palaces.
Now answer with the only words you can – the warrior's greeting:
‘Be ready! Be ready! Be ready!’

Refrain

22 Isaak Dunaevsky

'Sing for us, wind...': from the film The Children of Captain Grant;
words by Vasily Lebedev-Kumach

Well, sing a song for us, you happy wind,
Happy wind, happy wind!
You've buffeted around all the seas and mountains of the world,
And heard all of the songs in the world.
Sing to us, wind, about the wildest mountains,
And the deepest secrets of the seas,
Tell us what the birds are saying, about the blue expanse of the sky,

Про смелых и больших людей!

Припев:

Кто привык за победу бороться,
С нами вместе пускай запойт:

“Кто весел – тот смеется, кто хочет – тот добьётся,
Кто ищет – тот всегда найдёт!”

А ну-ка, песню нам пропой, весёлый ветер,
Весёлый ветер, весёлый ветер!

Моря и горы ты обшарил все на свете
И все на свете песенки слыхал.

Спой нам, ветер, про славу и смелость,
Про учёных, героев, бойцов,
Чтоб сердце загорелось, чтоб каждому хотелось
Догнать и перегнать отцов!

Припев

23 Исаак Дунаевский

Морская песня Слова Петра Белова

По морям, по бурным океанам
Всё смелее вдаля плывём;
Стерегут нас штормы и туманы,
Но мы с курса не сойдём.
Старый мир народным горем страшен,
Даль морей как ночь темна.
В этом тёмном мире только наша
Вечно светлая страна.

Припев:

Лейся, песня, над волнами,
Лейся дальше, веселей;
За широкими морями
Много есть у нас друзей,
За широкими морями
Много есть у нас друзей.

Знаем мы, что враг не спит ночами,
Против нас мечи күёт.
Он давно готовит за морями
Против нас лихой поход.
Но как только злая буря грянет

Tell us tales of brave and great people!

Refrain:

Whoever wants to fight for freedom,
Let him sing along with us:
‘He who is happy laughs; he who wants shall gain,
He who seeks will always find!’

Well, sing a song for us, happy wind,
Happy wind, happy wind!

You've buffeted around all the seas and mountains of the world,
And heard all of the songs in the world.
Sing to us, wind, of glory and of courage,
Of scholars, heroes, warriors,
So that our hearts will catch fire, and we all will want
To over haul our fathers!

Refrain

23 Isaak Dunaevsky

‘Song of the Sea’; words by Pyotr Belov

Over the seas, over stormy oceans
We sail ever more bravely, ever further;
Mists and tempests lie in wait for us,
But we hold to our course.
The old world dismays us with the sorrows of its people,
The distant sea is dark as night.
In this dark world only our country
Shines with an eternal light.

Refrain:

Stream, song, your way above the waves,
Stream further, stream merrier;
Beyond the wide seas
To the many friends we have there.
Beyond the wide seas
To the many friends we have there.

We know the enemy does not sleep at night,
He is forging swords to strike us.
He has long been preparing beyond the seas
A daring campaign against us.
But the instant the evil storm

У советских берегов,
Вся страна волной кипящей встанет
И сметёт своих врагов.

Припев

24 Дмитрий Покрасс

Прощание
Слова Михаила Исааковского

Дан приказ: ему – на запад,
Ей – в другую сторону...
Уходили комсомольцы
На гражданскую войну.

Уходили, расставались,
Покидая тихий край.
– Ты мне что-нибудь, родная,
На прощанье пожелай.

– А всего сильней желаю
Я тебе, товарищ мой,
Чтоб со скорою победой
Возвратился ты домой.

Дан приказ: ему – на запад,
Ей – в другую сторону...
Уходили комсомольцы
На гражданскую войну!

25 Даниил Покрасс и Дмитрий Покрасс
То не тучи грозовые – облака
Слова Алексея Суркова

То не тучи грозовые - облака
По-над Тerekом на кручах залегли.
Кличут трубы молодого казака.
Пыль седая всталла облаком вдали.

Осадлю я горячего коня,
Крепко сумы приторочу в перемёт.
Встань, казачка молодая, у плетня,

Erupts on Soviet shores,
The whole land will rise up in a boiling wave,
To sweep away its enemies.

Refrain

24 Dmitry Pokrass

'Farewell'; words by Mikhail Isakovsky

He's been ordered to the West,
She to the other side ...
The Komsomol young people went
To the civil war.

They were leaving, saying their farewells,
Leaving their quiet homes.
'My dear, wish me something
As a parting word.'

'Most of all I wish you,
Dear comrade,
To return home soon
Victorious.'

He's been ordered to the West,
She to the other side ...
The Komsomol young people went
To the civil war.

25 Daniil Pokrass and Dmitry Pokrass
'Those are not Storm Clouds'; words by Aleksey Surkov

Those are clouds, not storm clouds,
Above the cliffs beside the Terek.
The trumpets are calling the young Cossack.
Far off the grey dust billows like a cloud.

'I will prepare a mettlesome steed,
And will tie my saddlebags securely.
Stand by the fence, young Cossack maiden,

Проводи меня до солнышка в поход.

Скачут сотни из-за Терека-реки,
Под колытами дороженька дрожит.
Едут с песней молодые казаки
В Красной Армии республике служить.

26 Юрий Милютин

*Нас не трогай Из кинофильма «Митяка-Лелюк»
Слова Василия Лебедева-Кумача*

То не ветер, по полю гуляя,
По дороге пыль метёт, –
Это наша удалая,
Удалая конница идёт!

Припев:
Нас не трогай – мы не тронем,
А затронешь – спуску не дадим!
И в воде мы не утонем,
И в огне мы не сгорим!

Наши кони, кони боевые
Закусили удила,
Бить врага нам не впервые,
Были, будут славные дела!

Припев

Мы с врагами драться не устанем!
Ну-ка, песельник, вперёд!
Запевай, а мы подтянем,
Степь родная с нами запоёт.
Припев.

To see me leave before the sunrise.'

Hundreds race from beyond the Terek,
The path trembles under horses' hooves.
The young Cossacks ride, singing as they go,
To serve the Republic in the Red Army.

26 Yury Milyutin

*'Do Not Touch Us', from the film Mitka-Lelyuk;
words by Vasily Lebedev-Kumach*

That's not a wind blowing along the field,
Raising the dust along the way,
That is our fearless
Cavalry on the move.

Refrain:
Do not touch us, and we won't touch you,
But if you do touch us we will never let you go!
Water will not drown us,
Nor will fire burn us!

Our war-horses
Have the bit between their teeth
We are not the first to smite the enemy,
There have been, will be again, deeds of glory!

Refrain

We shall never tire of fighting the enemy!
Onwards, singers of songs!
Sing, and we will sing with you,
Our motherland steppe will sing with us.
Refrain

[27] Матвей Блантер

Песня о Щорсе Слова Михаила Голодного

Шёл отряд по берегу, шёл издалека,
Шёл под красным знаменем командир полка.
Голова обвязана, кровь на рукаве,
След кровавый стелется по сырой траве.

«Хлопцы, чьи вы будете, кто вас в бой ведёт?
Кто под красным знаменем раненый идёт?» –
«Мы сыны батрацкие, мы за новый мир,
Щорс идёт под знаменем – красный командир».

Тишина у берега, смолкли голоса,
Солнце книзу клонится, падает роса.
Лихо мчится конница, слышен стук копыт,
Знамя Щорса красное на ветру шумит.

[27] Matvey Blanter

'Shchors's Song'; words by Mikhail Golodny

Soldiers march along the shore, marching from afar,
Red Flag flying, and the Regiment's commander
Head all bandaged, blood on his sleeve,
Bloody footprints stain the damp grass.

'Whose men are you, lads, who leads you into battle?
Who's that marching wounded under the red banner?'
'We are sons of peasants, fighting for a new world,
Beneath the Flag is Shchors – our Red Commander.'

The shore is quiet now, the voices die away,
The sun goes down, the dew begins to fall.
The cavalry thunders down, the beat of hooves is heard,
And Shchors's Red Flag waves proudly in the wind.



Recorded: 4 January, 24 February and 18 April 2010, in St Tikhon's Orthodox University, Moscow

Sound engineer, producer and editor: Ilya Dontsov

Artistic direction and recording supervision: Nikolay Khondzinsky

Artistic advisor: Yuri Abdokov

Production direction and co-ordination: Igor Prokhorov (The Boris Tchaikovsky Society).

The preparation and recordings were made as part of Yuri Abdokov's International Creative Workshop.

Publication: D. D. Shostakovich, *Songs for the Front [Pesni Frontovykh Dorog]*, Arrangements for Voice, Violin and Cello of Songs by Various Composers, ed. T. Z. Skvirskaya, L. Miller, F. Panchenko and E. Fatykhova, Kompozitor, St Petersburg, 2005 (St Petersburg Musical Archive, No. 6)

Booklet text: Larisa Miller, Florentina Panchenko, Tamara Skvirskaya and Elvira Fatykhova;
compiler Igor Prokhorov

Translations: Anthony Phillips

Lay-out and design: Peter Handley, Imergent Images Ltd, Kidderminster

Executive producer: Martin Anderson

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During the Siege of Leningrad, which lasted from 1941 to 1944, Shostakovich was famously photographed in a fireman's outfit on the burning rooftops. But he also made a musical contribution to the defence of the city, arranging a series of songs – operatic arias, classical numbers and popular Soviet hits – for voices, violin and cello. The musicians then climbed into the back of a truck and were driven to the front, where they performed to the soldiers. The cheeky, folksy – and defiantly Russian – insouciance of many of the songs, recorded here for the first time, must have brought a ray of hope and humour to the cold and hungry troops.

SHOSTAKOVICH Songs for the Front

1	Rossini: The Alpine Shepherdess	2:22	14	Dargomyzhsky: 'Fever'	0:58
2	Beethoven: Scottish Drinking Song	1:22	15	Dargomyzhsky: 'Grenada Clothed in Mist'	1:56
3	Bizet: <i>Carmen</i> , Habañera	3:05	16	Dargomyzhsky: <i>Rusalka</i> , Olga's Song	1:54
4	Weckerlin: 'Mother, what is love'	0:55	17	Dargomyzhsky: <i>Rogdana</i> , Comic Song	0:45
5	Leoncavallo: <i>Pagliacci</i> , Arlecchino's Serenade	1:29	18	Verstovsky: Gypsy Song	2:41
6	Musorgsky: Gopak	2:43	19	Pritzker: Girl's Song	2:57
7	Musorgsky: <i>Sorochintsy Fair</i> , Khivrya's Song	4:18	20	Dunaevsky: <i>The Merry Fellows</i> , Anyuta's Song	2:35
8	Musorgsky: <i>Sorochintsy Fair</i> , Parasya's Dumka	3:23	21	Dunaevsky: <i>The Beethoven Concerto</i> , March of the Pioneers	1:28
9	Rimsky-Korsakov: <i>Sadko</i> , Song of the Varangian Guest	2:27	22	Dunaevsky: <i>The Children of Captain Grant</i> , 'Sing for us, wind'	1:24
10	Guriyov: 'I Shall Tell Mama'	1:30	23	Dunaevsky: Song of the Sea	2:03
11	Guriyov: The Little Sarafan	1:42	24	Dmitri Pokrass: Farewell	1:24
12	Ippolitov-Ivanov: 'I Sit on a Rock'	1:34	25	Daniil and Dmitri Pokrass: <i>Songs of a Working People</i> , 'Those are not Storm Clouds'	1:31
13	Gulak-Artemovsky: <i>A Cossack beyond the Danube</i> , Duet of Karas and Odarka	8:25	26	Milyutin: <i>Mitka-Lelyuk</i> , 'Do not touch us'	2:18
			27	Blanter: Shchorsch's Song	1:32

TT 60:40

Soloists of the Russkaya Conservatoria Chamber Capella

Natalia Pavlova, soprano	1, 4, 6, 8, 10, 13, 14, 16, 17, 20-22
Varvara Chaikova, soprano	3, 7, 11, 12, 15, 17-19
Tatiana Abramenko, mezzo soprano	21, 22
Magdalina Ganaba, mezzo soprano	21, 22
Mikhail Vekua, tenor	5
Ivan Bolgov, tenor	23-27
Taras Yasenkov, tenor	23, 26, 27

FIRST RECORDINGS

Dmitry Volkov, bass	2, 9, 13
Ayako Tanabe, violin	1-4, 6-11, 13-16, 18, 19, 21, 22, 24, 25
Alexander Yuts, violin	20, 23, 26, 27
Ivan Ivanov, violin	5, 12, 17
Valery Masterov, cello	1-4, 6-11, 13-16, 18, 19, 21, 22, 24, 25
Valery Verstyuk, cello	5, 12, 17, 20, 23, 26, 27
Nikolay Khondzinsky, artistic direction and recording supervision	

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