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Alexander
KASTALSKY

(1856–1926)

Requiem

Anna Dennis, Soprano • Joseph Beutel, Bass-baritone
Cathedral Choral Society • The Clarion Choir
The Saint Tikhon Choir • Kansas City Chorale
Orchestra of St. Luke's • Leonard Slatkin

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(1856–1926)

Requiem for Fallen Brothers (1914–17)

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Sung texts: Anonymous 1 2 8 17,
Requiem Mass text 1 2 3 4 6 7 9 11 12 14 15 17,
Alexei Tolstoy, 1817–1875 5 13, John Ellerton, 1826–1893 7,
Orthodox liturgy 8, Augustus Montague Toplady, 1740–1778
and Frederick William Faber, 1814–1863 14,
Orthodox Memorial Service 14 17

Alexander Kastalsky (1856–1926)

Requiem for Fallen Brothers

Alexander Kastalsky’s *Requiem for Fallen Brothers* stands as the only large-scale choral-orchestral work written specifically in response to the unprecedented loss of life and devastation brought about by the First World War.

As the fighting began in the summer of 1914, Kastalsky began planning his *Requiem for Fallen Brothers*, which he conceived of as a large-scale musical collage that would combine prayers for the dead drawn from the various liturgical traditions of the Allies – Orthodox Russia and Serbia, Roman Catholic France and Italy, and Anglican Britain.

In the West, Alexander Kastalsky and his music are still relatively unknown. A student of Tchaikovsky, he was appointed to the faculty of the Moscow Synodal School of Church Singing in 1887 and remained affiliated with that institution until it was closed in 1918 by the Bolsheviks.

Just like the First World War, Kastalsky’s effort to compose a musical commemoration for its fallen soldiers became extended and tortuous. By late 1915, an initial version of the score had been laid out in twelve movements for chorus and organ. This 14-movement version was completed in late 1916, and the premiere took place on 7 January 1917, in Petrograd.¹ Following the premiere, the composer added three more movements.

The composer himself imagined this work as having an all-encompassing, dramatic character that contained elements of both a sacred mystery play and a civic ceremony. The preface to the first published edition presented the following programme:

‘Around the spot where the solemn religious ceremony of commemoration is taking place, units of Allied armies are gathered; funereal chants of different nations are heard intermittently, at times Russian, at times Catholic, now Serbian, now English; one language supplants another; from time to time trumpet calls of different armies are heard, along with drum beats, and the sound of artillery; in the distance one can hear the sobs and lamentations of the widows and mothers who have lost their sons; from the direction of the Asian armies one

hears strains of Japanese and Hindu melodies. As “Memory eternal” is intoned, the military bands join in, one hears artillery salutes, and the music takes on the bright colours glorifying the fallen heroes.²

A detailed libretto compiled by the composer for future performances envisioned a stage set depicting a church, the figure of a cardinal, youths in white vestments, three nurses – British, Romanian and Italian – a Greek clergyman, groups of Russian peasant women, Montenegrins, Serbs and Americans, Hindu soldiers and priests, a Japanese religious procession, as well as a choir that functioned both liturgically and as an ancient Greek theatrical chorus. This final, 17-movement quasi-staged version of the work, however, was never performed, as political power in Russia fell into the hands of the Communists, who banned all performances of sacred music and whose interests ‘had nothing in common with art.’³

As might be expected from the above description, the music of *Requiem for Fallen Brothers* resembles a rich and varied mosaic. In a number of instances, the composer provided the option of using Latin, English or Russian text, leaving the choice of language to the discretion of the performers. The performance on this recording deliberately uses a number of different languages to underscore the multinational and universal character of the work.

The work opens with sombre, brooding melodies punctuated with tone clusters in imitation of a Russian Orthodox funeral knell. A herald, singing in Italian, exhorts those present to pray for all the soldiers fallen for the common cause. The chorus enters with the well-known Russian Orthodox melody funeral *kontakion*, *With the Saints Give Rest* 11, sung to the Latin text of the Roman Requiem Mass.

The *Kyrie* that follows 2 was initially conceived as an Orthodox litany – a responsorial form of traditional Christian worship. In the present version, Kastalsky reworked it into a series of prayerful solo intonations built

upon Roman Catholic and Anglican themes, which are answered by the full chorus in various languages.

Rex tremendae [3] seamlessly intersperses Russian *Znamenny* chant melodies (*Thou Alone Art Immortal* and *Beautiful Pascha*) and melodies of Roman Catholic Gregorian chant – *Dies irae* and others—demonstrating the close musical kinship between these two species of chant.

In movement number four, *Ingemisco*, Kastalsky turns to the solo medium and quotes the melody from an English setting of the *Dies irae* ('Day of Wrath') in the Anglican Hymnal by John B. Dykes.

Confutatis [5] continues the Latin *Dies irae* sequence, set to an English melody by John Merbecke. As an alternative text Kastalsky used a fragment from Alexei Tolstoy's (1817–1875) epic poem *Ioann Damaskin* ('John of Damascus'), a passage that paraphrases in Russian one of the funeral verses composed in the 8th century by this eminent Syrian Orthodox hymnographer.

Lacrymosa [6] makes prominent use of Gregorian themes, arranged in 6/8 time (Kastalsky knew the Mozart *Requiem*), which are interspersed with Russian folk-style laments – textless vocal outpourings of grief.

In *Domine Jesu* [7], a Russian Orthodox *Znamenny* chant *Alleluia* (with Latin text) serves as the background for the bass soloist, who sings an elegiac arioso in English.

Kastalsky added the soprano aria *Beati mortui* [8] after the 1917 premiere. Further expanding the transnational character of the work, he introduced two Romanian Orthodox melodies, one with passages in French, and the other in a chromatic Byzantine mode to the text of the Orthodox Communion Hymn *The Righteous Shall Be in Everlasting Remembrance*.

Two melodies – a *Znamenny* chant (*Give Rest with the Just*) and a Gregorian chant – dovetail with one another in *Hostias* [9].

'From the direction of the Japanese troops, gentle music is heard.' This notation in the score introduces the first of two *Interludiums* [10] and [11] that were added by the composer to represent the participation of Asian troops in the global conflict.

Kastalsky derives the majestic music of *Sanctus* [11] from the melody of the *Dies irae* chant, while basing the

contrasting *Benedictus* on an elegant Serbian chant.

The text of *Agnus Dei* [12] is set to the Serbian chant melody for the *kontakion*, *With the Saints Give Rest*. Like the ghostly voices of the fallen soldiers of the preceding *Hosanna*, the chromatic yet consonant harmonies that begin and end this movement evoke the heavenly reality into which the dead have passed.

The following movement, *Какая сладость* ('What Sweetness in This World') [13] recalls the weeping and the grieving, as well as those still fighting the war, of the ever-present reality and the inevitability of death. The eloquent paraphrase of another one of St John of Damascus's funeral stichera sung at Orthodox funerals brings back the *Dies irae* theme and ends with a fervent prayer for the souls of the departed to be received in the heavenly mansions.

The United States joined the Allies in April 1917, while Russia was rocked by two revolutions – the first in February of 1917, and the second in October of that same year, as the Bolsheviks seized power. In May of 1917, the American Extraordinary Mission, headed by Elihu Root, arrived in Petrograd to offer moral support to the new Russian government. From the American visitors Kastalsky learned what music was characteristic of funerals in America and proceeded to fashion this material into an additional movement [14]: Chopin's *Funeral March*, *Rock of Ages*, and Joseph Barnby's *Hark! hark, my soul!*. The movement concludes with the motif *With the Saints Give Rest* heard in the first movement.

A Russian bugle call opens the second *Kyrie eleison* movement [15]. As with the second movement, this section is modelled upon the Orthodox Litany of Fervent Supplication with its three-fold responses.

The second *Interludium* [16], a hymn to the Hindu god of the heavens, Indra, features a textless men's chorus of Hindu soldiers and priests, introduced by a series of unusual instrumental effects. According to a note in the score, 'soldiers fallen on the field of battle are received into the realm of Indra according to Hindu belief'.

The funeral knell and the melody *With the Saints Give Rest*, heard at the beginning of the first movement introduce the final movement [17]. As soloists intone

'Memory eternal' to the fallen soldiers, the chorus takes up the refrain 'Vechnaya pamiat', first to a Serbian melody, then to a Russian one. The music takes on the character of a stately funeral march out of which emerges the triumphant motif *mi-re-mi-fa-sol-re-mi* from the *sticheron Beautiful Pascha*, taken from the Orthodox Paschal service. The bells that earlier tolled for the dead are transformed into the glorious peals celebrating the universal Resurrection.

At the 1917 premiere of the initial 14-movement version, Kastalsky's *Requiem for Fallen Brothers* was critically acclaimed as a 'uniquely Russian Requiem, which [at the same time] gave musical voice to the tears of many nations.'⁴ Today, one hundred years later, we can appreciate this long-lost work as an unprecedented and peerless stylistic collage of multinational musical and religious traditions remembering and honouring those who made the ultimate sacrifice.

Vladimir Morosan
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¹ Concurrently, Kastalsky created a version for unaccompanied chorus with Church Slavonic text, entitled *Memory Eternal to the Fallen Heroes*, which parallels the Orthodox memorial *Panikhida* service. This version appeared in a premiere recording by The Clarion Choir, under Steven Fox, on Naxos 8.573889.

² A. Kastalsky, *Bratskoye pominoveniye / Commemoration fraternelle*, for solo voices, chorus, and orchestra. Moscow: P. Jurgenson, 1917.

³ In the words of Eugene Plotnikoff (1877–1951), the conductor at the Zimin Opera Theatre, who was to conduct the Moscow premiere of Kastalsky's *Requiem* but withdrew his intent and emigrated from Russia in 1918.

⁴ Boris Asafyev, 'A prologue, rather than a conclusion', in *Selected works, volume 5*, Moscow: 1957, p. 96.

1 No. 1. Requiem aeternam

(Russian Melody)

Italian

Fratelli! Preghiamo per nostri prossimi, figli dell'agrande unione, caduti sul campo d'onore per la liberta du popoli ed imploriamo Dio per loro anime.

Latin

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem; Exaudi orationem meam, ad te omnis caro veniet.

2 No. 2. Kyrie eleison

(Catholic Melody)

Greek

Kyrie eleison.
Christe eleison.
Kyrie eleison.

(Serbian Melody)

Russian

Помолимся Боже Превечный Мира Создатель!
Свете невечерний! Внемли моленью.

(English Melody)

English

Lord, have mercy.

(Russian Melody)

Russian

Помолимся: Молим Господа смиренно, Дай им,
Господи, прощение. Спасе наш
спаси их. Царь небес, прими их!

1 Give Rest to the Souls

Brothers! Let us pray for our neighbours, sons of the Great Union, who have fallen on the field of honour for the freedom of all peoples and implore God for their souls.

Eternal rest give unto them, O Lord, and let perpetual light shine upon them. A hymn is sung to you, O God in Zion, and a vow shall be paid to you in Jerusalem; Hear my prayer, all flesh shall come before you.

2 Lord, Have Mercy

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Let us pray to the Eternal God, Creator of the World!
Light in Darkness! Hear our prayer.

Let us pray: We ask the Lord humbly, to grant them,
Lord, your forgiveness. Save us, save them. King of
heaven, receive them!

(Catholic Melody)

Latin

Oremus:

Greek

Kyrie eleison.

Russian

Боже, Ты надежда наша и оплот! Тебе молимся.

Latin

Amen.

3 No. 3. Rex tremendae

(Russian and Catholic Melodies)

Latin

Rex tremendae majestatis, qui salvandos salvas gratis,
salve me, fons pietatis.

Recordare, Jesu pie, quod sum causa tuae viae; ne me
perdas illa die.

Quaerens me, sedisti lassus, redemisti crucem passus;
tantus labor non sit cassus.

Iuste iudex ultionis, donum fac remissionis ante diem
rationis.

Alleluia.

4 No. 4. Ingemisco

(English Melody)

Guilty, now I pour my moaning,
all my shame with anguish owning;
spare, O God, Thy suppliant groaning!

We pray:

Lord, have mercy.

God, You are our hope and stronghold! We pray to you.

Amen.

3 King of Majesty

King of tremendous majesty who redeems us, save me,
O fount of mercy.

Remember, kind Jesus, my salvation caused your
suffering; do not forsake me on that day.

Faint and weary you have sought me, redeemed me,
suffering on the cross; may such great effort not be in vain.

Righteous judge of vengeance, grant me the gift of
absolution before the day of reckoning.

Alleluia.

Guilty, Now I Pour my Moaning

Thou the guilty woman savedst,
Thou the dying thief forgavest,
and to me a hope vouchsafest.

Worthless are my prayers and sighing,
yet, good Lord, in grace complying,
rescue me from fires undying.

With Thy favoured sheep O place me,
nor among the goats abase me,
but to Thy right hand upraise me.

*From Dies irae by Thomas of Celano, c. 1185–c. 1265
Translation by William Josiah Irons, 1812–1883*

5 No. 5. Confutatis: Среди груды тлеющих костей

(English Melody)

Russian

Средь груды тлеющих костей, кто царь, кто раб,
судья иль воин? Кто царства Божия достоин? Кто
отверженный злодей? Фсио, фсио пепел, дым, и
пыль, и прах!

Лишь у Тебя на небесах, Господь, и пристань, и
спасение! Прими, Господь, рабов усопших вТвой
блаженния селения!

6 No. 6. Lacrymosa

(Catholic Melody with Russian Lament)

Latin

Lacrymosa dies illa
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce, Deus:
Pie Jesu Domine,
Dona eis requiem. Amen.

5 Among the Piles of Smouldering Bones

Among the piles of smoldering bones, who is the king,
who is the slave, the judge or the warrior? Who is worthy
of the kingdom of God? Who is the outcast villain? All, all
are ashes, smoke, dust, and dirt!

Only in You, our Lord in heaven, do we find refuge and
salvation! Accept, Lord, the departed servant into Your
glorious city!

6 Ah, that Day of Tears

Full of tears will be that day
When from the ashes shall arise
The guilty man to be judged.
Therefore spare him, O God,
Merciful Lord Jesus,
Grant them eternal rest. Amen.

7 No. 7. Domine Jesu

(Russian Melody)

Latin

Domine Jesu Christe, Rex gloriae, libera animas omnium
fidelium defunctorum de poenis inferni et de profundo
lacu. Libera eas de ore leonis, ne absorbeat eas tartarus,
ne cadant in obscurum. Sed signifer sanctus Michael
praesentet eas in lucem sanctam. Quam olim Abrahae
promisisti et semini ejus.

English

Now the labourer's task is o'er, now the battle day is past,
now upon the farther shore lands the voyager at last.

There the work of life, is tried by a juster Judge than
here. Christ the Lord shall guard their peace, He who
died for their release.

8 No. 8. Beati mortui

(Romanian melody)

Latin

Beati mortui, qui in nomine Domini morientur,
et lux aeterna luceat eis!

French

La mort a été enterrée dans la victoire; O mort, où est ton
aiguillon? Où est ta victoire.

Latin

In memoria aeterna erit iustus, ab auditione mala non
timebit. Hostias et preces tibi, Domine laudis offerimus.
Tu suscipe proanimabus illis, quarum hodie memoriam
facimus: fac eas, de morte transire ad vitam.

7 Now the Labourer's Task is O'er

Lord Jesus Christ, King of glory, liberate the souls of the
faithful, departed from the pains of hell and from the
bottomless pit. Deliver them from the lion's mouth, unless
hell swallow them up and they fall into darkness. Let the
archangel Michael bring them into holy light. Which was
promised to Abraham and his descendants.

8 Blessed are the Dead

Blessed are the dead who die in the name of the Lord,
let perpetual light shine upon them!

Death was destroyed in victory; O death, where is your
sting? O death, where is your victory?

The just shall be in everlasting remembrance; they shall
not fear evil. We offer to you, O Lord, sacrifices and
prayers: receive them on behalf of the souls of whom we
remember this day. Allow them, O Lord, to pass from
death to eternal life.

9 No. 9. Hostias

(Russian and Catholic melodies)

Latin

Hostias et preces tibi, Domine, laudis offerimus: tu suscipe pro animabus illis, quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam. Quam olim Abrahae promisisti et semini ejus.

10 No. 10. Interludium

11 No. 11. Sanctus

(Catholic, Serbian, Russian Melodies)

English

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

12 No. 12. Agnus Dei

(Serbian Melody)

Latin

Agnus Dei, qui tollis peccata mundi, dona eis requiem, et lux aeterna luceat eis, Domine, cum sanctis tuis in aeternam, quia pius es.

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

13 No. 13. Какая сладость

(Catholic Melody)

Russian

Какая сладость в жизни сей
Земной печали непричастна?
Чьи ожидания не напрасны?
И где счастливый меж людей?

9 We Offer to You

We offer to you, O Lord, sacrifices and prayers: receive them on behalf of the souls of whom we remember this day. Allow them, O Lord, to pass from death to eternal life as you promised of old to Abraham and to his seed.

11 Holy, Holy, Holy... Blessed Is He

12 O Lamb of God

Lamb of God, who takes away the sins of the world, grant them rest. May eternal light shine upon them, O Lord, with your saints for evermore: for you are gracious.

Lamb of God, Who takes away the sins of the world, grant them eternal rest.

13 What Sweetness in This World

What sweetness in this
world is not mixed with grief?
Whose expectations are not in vain?
And where is the happy one among people?

Всё то превратно, всё ничтожно,
Что мы с трудом приобрели.
Какая слава на земле
Стоит тверда и непреложна?
Всё – пепел, призрак, тень и дым;
Исчезнет всё, как вихорь пыльный;
И перед смертью мы стоим
И безоружны, и бессильны:
Рука могущего слаба,
Ничтожны царские велья...
Прими, Господь, рабоф усопших в своих селениях
щастливых!

14 No. 14. Rock of Ages

(American hymn with Chopin's March. 'In America, Chopin's March is performed during the burial.')

English

Rock of Ages, cleft for me,
Let me hide myself in Thee;
Let the water and the blood,
From Thy riven side which flowed,
Be of sin the perfect cure,
Save me, Lord, and make me pure
While I draw this fleeting breath,
When mine eyelids close in death,
When I soar to worlds unknown,
See Thee on Thy judgement throne,
Rock of Ages, cleft for me, Let me hide myself in Thee!

(English Hymn)

Hark! Hark, my soul! Angelic songs are swelling
O'er earth's green fields and ocean's wavebeat shore;
How sweet the truth those blessed strains are telling
Of that new life when sin shall be no more!
Angels of Jesus, angels of light,
Singing to welcome the pilgrims of the night!

Russian

Души воинов усопших упокой, Христе.

Everything is insignificant, everything is wrong, we hardly understand. What glory on Earth is firm and immutable? Everything – ash, ghost, shadow and smoke; Disappear, like a dusty whirlwind; And before death we stand And are unarmed, And powerless: Its hand is mighty, Even kings are insignificant... Receive the deceased servant, Lord, into the holy city!

To the souls of the departed warriors, grant eternal rest, O Christ.

15 No. 15. Kyrie eleison

(Catholic and English melodies with Russian military trumpet "Call to Prayer" and "Call at Burial")

Greek

Kyrie, eleison.

English

Lord, have mercy. Christ, have mercy.

Latin

Absolve, Domine, animas fidelium defunctorum.
Absolve eas a vinculo delictorum. Lucis aeternae,
beatitudine perfui.

16 No. 16. Interludium: Hymn to Indra

(From the direction of the Indian troops, the Hymn to Indra is heard. According to Hindu belief, soldiers fallen on the field of battle are received within the realm of Indra, the god of the heavens.)

17 No. 17. Requiem aeternam

(Russian and Serbian melodies)

Latin

Requiem aeternam dona eis, Domine, et lux perpetua
luceat eis.

Russian

Водвори во блаженных селениях Твоих, Господи,
души усопших рабов Твоих, воинов, за отечество на
поле брани павших, и ниспошли им вечную память.

English

Let light perpetual shine upon them.

15 Absolve

Lord, have mercy.

Absolve, O Lord, the souls of all the faithful departed
from every bond of sin. And by the help of your grace
may they be enabled to escape the avenging judgement.
And enjoy the bliss of everlasting light.

17 Rest Eternal

Eternal rest give unto them, O Lord, and let perpetual
light shine upon them.

Now enter into the Holy City. Give rest, O Lord, the souls
of your deceased servants, leaders and soldiers, on the
battlefield for Faith and the Fatherland. Remember them
for eternity.

*Translations by Steven Fox, Vlad Morosan,
and Bryan Pinkall*

Anna Dennis



Soprano Anna Dennis studied at the Royal Academy of Music. Her performances have taken her to the English National Opera, La Scala in Milan, the Philharmonie Berlin, the Nuremberg Opera House, the Concertgebouw in Amsterdam, La Fenice in Venice and the Sydney Opera House, among others. Her repertoire ranges from Monteverdi and Mozart to Berlioz and Boulez, and she frequently performs world premieres. She has sung with Les Arts Florissants, Britten Sinfonia, Sir John Eliot Gardiner's English Baroque Soloists, the Orchestra of St. Luke's, Orquestra Gulbenkian, the Budapest Festival Orchestra and Concerto Copenhagen, to name a few.

Joseph Beutel



Highly praised by *Opera News*, Joseph Beutel is renowned for his striking tone and versatility on stage. Beutel enjoys performing both traditional operas and originating new operatic roles. Some notable new roles include British Major in Kevin Puts' Pulitzer Prize-winning *Silent Night*, and most recently Sir in Eli Marshall's *Mila*. Beutel has performed across five continents with many prestigious companies and ensembles, including Santa Fe Opera, the New York Philharmonic, Seattle Opera, Minnesota Opera, and Sarasota Opera. He recently appeared in the role of Troy in the world premiere of Iain Bell's *Stonewall*.

Cathedral Choral Society

Steven Fox, music director

The Cathedral Choral Society is the resident symphonic chorus of Washington National Cathedral. Founded in 1941 by Paul Callaway, the 120-voice chorus is the oldest symphonic chorus in Washington, D.C. Steven Fox was appointed the chorus's third music director in 2018, and has led performances of masterworks by Haydn, Rachmaninov and Vaughan Williams, among others. Each season the Cathedral Choral Society presents a series of four concerts at Washington National Cathedral. In addition, the chorus performs around the city and on radio and television across the United States, and has a discography of ten recordings. The chorus has a remarkable history of showcasing emerging soloists and internationally known artists as well as championing new music, including eight major commissions for new symphonic choral works and an annual commission for a new Christmas carol.

www.cathedralchoralsociety.org

Soprano

Jessica Barnes
Joanne Casey
Laura Cooman
Tari Cooper
Marcia D'Arcangelo
Lesley Earl
Kaylee Folsom
Melissa Fox
Renee Gamache
Marian Gamboa
Abigale Hobbs
Elizabeth Hutcheson
Chana Kuhns
Lori Kurtyka
Wendy Lubarsky
Chris Markus
Marianna J. Martindale
Emily McCullough
Susan McDaid
Catherine Ort-Mabry
Felicia Pagden
Frances H. Pratt
Kyra Reumann-Moore
Melissa Ryan
Cynthia Shen
Helen L. St. John
Megan Sullivan
Dianne Vandivier
Jelena Vranic
Elizabeth Owens Wakefield
Celeste Wanner

Alto

Salma Al-Shami
Violet Baker
Kathleen Brion
Laurene Church
Laura Connors
Robin Costanza
Kayli Davis
Catie DeLiso
Kehan DeSousa
Cindy Drakeman
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Pam Hazen
Mary Hiebert-White
Sarah B. Holmes
Kyla Kitamura
Beth L. Law
Julie Meadows
Laura Miller
Mary Olch
Jennifer Griffiths Orudjev
Sarah Phillips
Teresa Polinske
Eleanor Slota
Susan Stanford
Patricia Stephenson
Kathleen M. Welling

Tenor

Scott Alman
Ross Bradford
Gregg Breen
David Costanza
David Dietly
Kellen Edmondson
Brett Ewer
Luke Fisher
Jeremy Gosbee
John W. Harbeson
Mike Kelleher
Richard Larkin
Peter Lee
James M. E. Mixer, Jr.
John E. Moyer
Thomas Mugavero
Christine H. Mulligan
Rob Porter
Robert Reeves
Martin S. Rosenthal
John Schaeffler
Martyn Smith
Matt Taylor
D.C. Washington

Bass

Ernest Abbott
Daniel Banko-Ferran
Joshua Blume
Christopher L. Buechler
Kelly Cameron
David Dalton
David D'Auria
John Doyon
Glenn S. Griffiths
Giles Howson
Lee Larson
Justin Wayne Lewis
Andrew Madar
Michael McCarthy
Scott McCorkindale
Christopher G. Riggs
Stephen Roberts
Gary Roebuck
James Schaller
David Shilton
Arthur Smith
L. Bradley Stanford
Richard Wanerman
Gregory Watson
Clifton West III
Ellis Wisner

The Clarion Choir

Steven Fox, artistic director

Founded in 2006, The Clarion Choir has performed on some of the great stages of North America and Europe. The group specialises in Early Music and Slavonic repertoire, often performing with the period-instrument Clarion Orchestra and artistic director Steven Fox. The group is based and performs regularly in New York, in such venues as The Metropolitan Museum of Art, Carnegie Hall and Lincoln Center. The ensemble's recordings include Maximilian Steinberg's *Passion Week* (8.573665) and Kastalsky's *Memory Eternal to the Fallen Heroes* (8.573889). The group was featured on PBS in 2014 for its performance of Steinberg's *Passion Week*, and in 2016 gave the Russian premiere of the same work in St Petersburg and Moscow. The Clarion Choir and Steven Fox have performed with Madonna at the Met Gala, Susan Graham, Leonard Slatkin, Harry Bicket and The English Concert.

www.clarionsociety.org

Soprano

Jessica Beebe
Megan Chartrand
Madeline Healey
Linda Jones
Nola Richardson

Alto

Kate Maroney
Timothy Parsons
Mikki Sodergren
Kirsten Sollek

Tenor

Andrew Fuchs
Brian Giebler
Emerson Sieverts
Michael Steinberger

Bass

Timothy Krol
Neil Netherly
Peter Walker
Jonathan Woody

The Saint Tikhon Choir

Benedict Sheehan, artistic director

The Saint Tikhon Choir is a professional vocal ensemble founded in 2015 by Benedict Sheehan and Archimandrite Sergius, Abbot of Saint Tikhon's Monastery, with a mission to foster and build up an American Orthodox choral tradition at the highest artistic level. The choir is becoming recognised as one of the premier ensembles in America performing Orthodox repertoire. Composer and conductor Benedict Sheehan is director of music at Saint Tikhon's Seminary and Monastery in Pennsylvania, artistic director of the Saint Tikhon Choir, and CEO and founder of the Artefact Institute. His works have been performed by Skylark Vocal Ensemble, Cappella Romana, the Saint Tikhon Choir, and many others. His works are published by Oxford University Press and Artefact Publications. Two recordings featuring Sheehan's works were released in 2020: *Once Upon A Time*, from Skylark Vocal Ensemble, and *Gabriel's Message*, from Bob Chilcott, John Rutter, and The Oxford Choir.

Soprano

Elizabeth Frase
Ashley Joyner
Fotina Naumenko

Alto

Tynan Davis
Talia Maria Sheehan

Tenor

Mikel Hill
Nicholas Kotar

Bass

Elias Dubelsten
Jason Thoms

www.sttikhonsmonastery.org

Kansas City Chorale

Charles Bruffy, artistic director

The Kansas City Chorale, founded in 1982, performs music from diverse historical periods. Conductor Charles Bruffy has been artistic director of the Chorale since 1988. He has also served as chorus director for the Kansas City Symphony since 2008, and has commissioned and premiered works by leading composers around the globe. The Kansas City Chorale's recordings have often been recognised by the Recording Academy: its 2007 album, Grechaninov's *Passion Week*, received four GRAMMY nominations, and its album *Life & Breath – Choral Works of René Clausen*, won the 2012 GRAMMY award for Best Choral Performance. The Chorale's most recent recording of Rachmaninov's *All-night Vigil*, with the Phoenix Chorale, won the GRAMMY award for Best Choral Performance of 2015.

www.kcchorale.org

Soprano

Sarah Anderson
Jessica Salley
Lindsey Lang
Pamela Williamson
Melanie Melcher
Alyssa Toepfer

Alto

Paula Brekken
Anna Louise Hoard
Jennifer Weiman
Julia Scozzafava
Katherine Crawford
Meredith Barreth

Tenor

Philip Enloe
Frank Fleschner
Matthew Gladden
Daniel Hansen
David Adams
Bryan Pinkall

Bass

Hugh Naughtin
Sam Anderson
Thou Yang
Paul Davidson
Brandon Browning
Ed Frazier Davis
Bryan Taylor

Orchestra of St. Luke's

Bernard Labadie, principal conductor

Orchestra of St. Luke's (OSL) performs at venues throughout New York City including Carnegie Hall, Lincoln Center and many more. OSL is dedicated to cultivating a lifetime of engagement with classical music and provides a vast array of educational and community outreach projects. It owns and operates The DiMenna Center for Classical Music, New York City's only rehearsal, recording, education, and performance facility expressly dedicated to classical music, serving over 500 ensembles and 30,000 musicians each year. OSL has participated in 118 recordings (four of which have won GRAMMY Awards), has commissioned over 50 new works, and has presented more than 179 world premieres. Recent guests and collaborators include cellist Alisa Weilerstein, tenor Jonas Kaufmann, composer Eleanor Alberga, violinist Christian Tetzlaff, and pianist Jeremy Denk.

www.oslmusic.org



Violin

Krista Bennion Feeney
(Richard Gilder and Lois Chiles
Concertmaster Chair)

Mayuki Fukuhara
Mitsuru Tsubota
Karl Kawahara
Anca Nicolau
Mineko Yajima
Karen Dekker
Keats Dieffenbach
Gregor Kitzis
Fritz Krakowski
Elizabeth Lim-Dutton
Laura Lutzke
Theresa Salomon
Andrea Schultz
Laura Seaton
Monica Davis
Salley Koo
Elizabeth Miller
Regi Papa
Svetlana Tsoneva
Georgy Valtchev
Chala Yancy

Viola

David Cerutti
Sarah Adams
Richard Brice
Kaya Bryla
Lois Martin
Jessica Troy
Jill Jaffe
Martha Mooke

Cello

Daire FitzGerald
(Janet Prindle Seidler Chair)
Rosalyn Clarke
(Charles and Carol Grossman
Family Chair)
Arthur Fiacco
Maxine Neuman
Jordan Enzinger
Julian Muller

Double bass

John Feeney
Anthony Falanga
Gregg August
Pawel Knapik

Flute

Elizabeth Mann
Sheryl Henze
Keith Bonner

Oboe

Melanie Feld
(David Bury and Marianne C.
Lockwood Chair)
Julia DeRosa
Lauren Williams

Clarinet

Jon Manasse
(Emme and Jonathan Deland
Family Chair)
Liam Burke
David Gould

Bassoon

William Hestand
Thomas Sefcovic
Jeff Robinson

French horn

Stewart Rose
R.J. Kelley
Patrick Pridemore
Kyle Hoyt

Trumpet

Chris Gekker
(Helen and Robert Appel Chair)
John Dent

Trombone

Michael Boschen
Christopher Olness
Michael Seltzer

Tuba

Kyle Turner
Dan Peck

Timpani

Maya Gunji

Percussion

Barry Centanni
Samuel Budish
Jeffrey Irving
John Ostrowski
Eric Poland
Joseph Tompkins

Harp

Victoria Drake

Keyboard

Margaret Kampmeier
Elizabeth DiFelice

Organ

Nicholas Quardokus

Leonard Slatkin

Photo: Donald Dietz



Internationally acclaimed conductor Leonard Slatkin is Music Director Laureate of the Detroit Symphony Orchestra (DSO) and Directeur Musical Honoraire of the Orchestre National de Lyon (ONL). He maintains a rigorous schedule of guest conducting throughout the world and is active as a composer, author, and educator. Slatkin has received six GRAMMY awards and 34 nominations. His recent Naxos recordings include works by Saint-Saëns, Ravel, and Berlioz (with the ONL) and music by Copland, Rachmaninov, Borzova, McTee, and John Williams (with the DSO). A recipient of the prestigious National Medal of Arts, Slatkin also holds the rank of Chevalier in the French Légion d'honneur. He has conducted virtually all the leading orchestras in the world. As music director, he has held posts in New Orleans, St. Louis, Washington, D.C. and London (with the BBC Symphony Orchestra). He has also served as principal guest conductor in Pittsburgh, Los Angeles, Minneapolis and Cleveland.

With thanks to the Russian National Museum of Music (Glinka Museum).

A special thank you to the Carmel Charitable Endowment and Susan Carmel for their support of this recording.



The Cathedral Choral Society would like to thank Washington National Cathedral and its leadership for making this recording possible: The Very Rev. Randolph Marshall Hollerith, Dean, Cannon Michael McCarthy, Director of Music, and Valerie Ciccone, Director, Office of Event Management.

The Clarion Choir would like to thank the following generous patrons for making this recording possible: Christine Stonbely, Charles N.W. Schlangen, Gregory Stoskopf, Elma Hawkins, Gordon Grieve, and the Kane Lodge Foundation.

The Kansas City Chorale would like to thank the following generous patrons and foundations for making this recording possible: The Richard J. Stern Foundation for the Arts, Commerce Bank, trustee, Mr and Mrs Irvine Hockaday, Mrs Fred Merrill, Mr and Mrs John Sherman, Ms Katherine DeBruce, Mr and Mrs Michael Thiessen, Mr Donald J. Hall, Sr, and The Linda Watson Family Foundation.

The Saint Tikhon Choir would like to thank the following generous patrons for making this recording possible: Alex Lifeson, Metropolitan Tikhon, Orthodox Church in America, Mr and Mrs Mitchell VanDuyn, and Anonymous.

Thank you to the following people for helping to bring this recording to fruition: Laura Crook Brisson, Valerie Broderick, Christopher Eanes, Lauren Ishida, Anna Lipowitz, Donald Loncasty, Nathan Repasz, James Roe, Lindsay Sheridan, Emerson Sieverts, Genevieve Twomey.

Alexander Kastalsky was a student of Tchaikovsky and a mentor to Rachmaninov, becoming director of the Moscow Synodal School until the Bolshevik regime banned all sacred music, including the extraordinary *Requiem for Fallen Brothers* which consequently lay forgotten for over a century. The *Requiem* is a rich and varied mosaic that honours those who perished in the First World War, poignantly combining Orthodox and Gregorian chant with hymns from the allied nations, even including *Rock of Ages*. This unprecedented and peerless monument to those who made the ultimate sacrifice was acclaimed on its 1917 premiere as a ‘uniquely Russian requiem that... gave musical voice to the tears of many nations’.

Alexander
KASTALSKY
(1856–1926)

Requiem for Fallen Brothers (1914–17)

WORLD PREMIERE RECORDING

Anna Dennis, Soprano 4 6 8

Joseph Beutel, Bass-baritone 1 3 6 7 13

Cathedral Choral Society 1–3 5–7 9 11 12 14–17

The Clarion Choir 1–3 5–7 9 11 12 14–17

Steven Fox, Director

The Saint Tikhon Choir 1–3 5–7 9 11 12 14–17

Benedict Sheehan, Director

Kansas City Chorale 1–3 5–7 9 11 12 14–17

Charles Bruffy, Director

Orchestra of St. Luke’s • Leonard Slatkin

A detailed track list can be found on page 2 of the booklet.

The Italian, Latin, French, Russian and English texts and translations can be found inside the booklet, and may also be accessed at www.naxos.com/libretti/574245.htm

Recorded: 21 October 2018 at Washington National Cathedral, Washington, D.C., USA

Producer and editor: Blanton Alspaugh • Balance, mixing and mastering engineer: Mark Donahue

Recording engineers: Brandon Johnson, John Newton, Dirk Sobotka

Booklet notes: Vladimir Morosan • Score preparation: Musica Russica (Editor: Vladimir Morosan)

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