



AUDIOPHILE EDITION

PROKOFIEV

Ivan the Terrible

Arnold Voketaitis, Narrator
Claudine Carlson, Mezzo-soprano
Samuel Timberlake, Bass
St. Louis Symphony
Chorus and Orchestra
Leonard Slatkin



Sergey
PROKOFIEV
(1891–1953)

Ivan the Terrible, Op. 116 (oratorio arranged by Abram Stasevich) (1961) **72:23**

1 Prologue – Overture and Chorus	4:06	15 Cannoneers	2:07
2 March of the young Ivan	1:34	16 To Kazan	9:57
3 Ocean–Sea	3:03	17 Ivan Pleads with the Boyars	7:23
4 I will be Tsar!	0:39	18 Efrosiniya and Anastasia	4:24
5 God is Glorified!	0:50	19 Song of the Beaver	3:03
6 Long Live Our Tsar!	2:15	20 Ivan at the Coffin of Anastasia	2:50
7 Ocean–Sea	1:24	21 The Choir of the Oprichniki	1:24
8 Long Live Our Tsar!	1:47	22 The Oath of the Oprichniki	4:59
9 Simpleton	2:10	23 The Song of Feodor Basmanov	2:02
10 The White Swan	1:02	24 The Dance of the Oprichniki	2:14
11 Glorification	3:09	25 Polonaise*	1:34
12 The White Swan	1:36	26 Finale	4:25
13 On the Bones of Foes	1:04		
14 The Tartars	1:26	*From the original film music	

Arnold Voketaitis, Narrator **1 3 6 8 12 14**
Claudine Carlson, Mezzo-soprano **3 7 19**
Samuel Timberlake, Bass **8 23**
St. Louis Symphony Chorus **1 3 5 – 8 10 – 13 15 – 17 19 – 23 26**
and Orchestra **1 – 19 21 – 26**
Leonard Slatkin

Sergey Prokofiev (1891–1953)
Ivan the Terrible, Op. 116
(oratorio arranged by Abram Stasevich)

Music for the movies – a category now spoken of more reverently as ‘film scores’ – has come in for a great deal of attention during the last few years. Dozens of recordings have been issued of both original soundtrack material and sumptuous new performances of music for films by such composers as Erich Wolfgang Korngold, Max Steiner, Alfred Newman, Franz Waxman, Dmitri Tiomkin, David Raksin, Nino Rota, Richard Addinsell, Leonard Rosenman, Bernard Herrmann, Elmer Bernstein, Miklós Rózsa, Victor Young and John Williams. The Williams scores for *Star Wars* and *Close Encounters of the Third Kind* have formed the basis for hundreds of concerts in a variety of settings, as well as many recordings, while circulation of the Korngold and Herrmann scores has led to performances and recordings of those composers’ operatic and symphonic works. Composers outside Hollywood and the European film circuit have not neglected the film medium, either, but have provided it with numerous scores which may be regarded as the latter-day counterpart to the incidental music for stage dramas written in earlier times.

It may be hard to think of a composer born in 1835 in this context, but Camille Saint-Saëns wrote music to be performed in a theatre with the showing of Henri Lavedan’s silent film *L’Assassinat du Due de Guise* as early as 1908. Less than a decade after Saint-Saëns’ death the young Dmitry Shostakovich composed music to accompany a silent film; after the advent of the sound film Shostakovich wrote many scores for the medium, which was favoured also with contributions from Ralph Vaughan Williams, Sir William Walton, Sir Arthur Bliss, Jacques Ibert, Georges Auric, Heitor Villa-Lobos, Silvestre Revueitas, Virgil Thomson, Aaron Copland, Leonard Bernstein and Sergey Prokofiev. From such distinguished composers came some distinguished music, some of it taking its place in the concert repertory just as the sets of incidental music by Mendelssohn, Bizet, Schubert and Grieg did in the previous century.

Indeed, Virgil Thomson’s most successful concert works are probably the four suites he extracted from his music for the documentaries *The River*, *The Plow that Broke the Plains*, and *Louisiana Story* (two suites from this one, the first film score to win a Pulitzer Prize). It might be remembered that Benjamin Britten’s popular *Young Person’s Guide to the Orchestra*, while not a ‘film score’ in the usual sense, was composed for an educational film demonstrating, according to its title, *Instruments of the Orchestra*. In Prokofiev’s case, the familiar orchestral suite from *Lieutenant Kijé* and the cantata drawn from his score for *Alexander Nevsky* have established themselves not only as two of his most successful compositions in any form, but as two of the most widely beloved of all musical works created during the 20th century; and now the oratorio assembled after his death from his music for *Ivan the Terrible* is beginning to make a place for itself in the international concert repertory.

While Prokofiev did not write a great number of film scores, those he did write have earned for him a position of pre-eminence among composers of film music, and they are of major importance in his catalogue of works. This has a good deal to do with his having been the right man in the right place at the right time, as well as his fine perception of the medium’s unique requirements and its unique opportunities.

From the standpoint of a developing composer, Prokofiev would seem to have picked the right time to leave Russia – six months after the 1917 Revolution, two weeks after his own 27th birthday – and the right time to return, in 1933. He not only profited by exposure to the West, but returned to a USSR in which many (but by no means all) of the new regime’s excessively harsh views on history, education and the arts had been somewhat softened. As Boris Schwarz observed in his invaluable book *Music and Musical Life in Soviet Russia, 1917–1970*, ‘Soviet leaders became avowed

nationalists. Patriotism was no longer limited to pride in the “conquests of the Revolution” but was extended to include Russia’s historic past. In fact, the entire concept and teaching of history was reversed. The views of Mikhail Pokrovsky, until his death in 1932 the leading Soviet historian, were discarded as a vulgarisation of Marxism and a distortion of Russian history. The glory of Russia was restored, the Tsars re-evaluated, including Peter the Great and Ivan the Terrible. In literature, the new attitude produced a large number of historical novels and plays.’

It produced also a huge quantity of musical works and motion pictures, and occasionally an undertaking to be regarded as outstanding in both of these categories. The sound film made its debut toward the end of Prokofiev’s 15-year sojourn in the west, between the time he took out papers for Soviet citizenship (in 1927, during a concert tour of his native land) and the time he returned to settle permanently in Moscow. The new medium was one which propagandists, dramatists and a few imaginative composers recognised as unprecedented in its possibilities for reaching audiences of entire peoples. One of Prokofiev’s first projects after his voluntary repatriation in 1933 was the score he composed that year for Alexander Feinzimmer’s *Lieutenant Kijé*.

Three years later he undertook a second film score. As part of a projected celebration of the centenary of the death of Pushkin, to be observed in 1937, Prokofiev composed three works more or less simultaneously during the second half of the previous year. One was a set of instrumental music for a new production of the play *Yevgeny Onegin*, another was a similar composition for the play *Boris Godunov*, and the third was a score for a film version of *The Queen of Spades*. As it happened, none of these three works was produced. Prokofiev assigned opus numbers to them and drew upon the material for subsequent works. After another visit to the United States, during which his thoughts on music for the movies were influenced in a most productive way, he composed scores for six more films. Four of these – *Lermontov*¹, *Tonya*, *Kotovskiy* and *Partisans in the Ukrainian Steppes* – are either forgotten by now or simply unknown outside the Soviet Union, but the first and last are recognised as high points of Soviet film: these are *Alexander Nevsky* and *Ivan tire Terrible*, both directed by Sergey Eisenstein².

Prokofiev produced all these assignments with a vigour and enthusiasm fired by an extraordinary perception of the medium’s unique requirements and its unique opportunities, and he was fortunate, in the two historical epics, in working with a great director who recognised, as few of his colleagues did, the important role music could play in evoking atmosphere and projecting moods, even in the total absence of spoken words. It is singularly appropriate that it was Eisenstein who wrote the long introduction to Israel Nestyev’s ‘official’ biography of Prokofiev, published at the end of the Second World War (before Prokofiev composed his last two symphonies, and before both he and Eisenstein were cited as major offenders in Andrey Zhdanov’s infamous denunciations of various prominent Soviet artists).

Following the production of *Alexander Nevsky* Prokofiev composed music for four more films; these did not achieve international circulation, but when those assignments were finished he had another opportunity to work with Eisenstein. In 1941, on request from ‘on high’, Eisenstein prepared to undertake another historical-patriotic epic, and he again invited Prokofiev to collaborate with him. The project was *Ivan Grozny* (‘Ivan the Terrible’); at the time neither Eisenstein nor Prokofiev could foresee the dimensions to which it would grow.

¹ In 1946 Prokofiev re-used the ‘Mephisto Waltz’ from his score for *Lermontov*, together with materials from his ballet *Cinderella* and his opera *War and Peace* to create a suite of six *Waltzes for Orchestra*, *Op. 110*.

² Prokofiev did not orchestrate his music for the Eisenstein films himself. That was done by Pavel Alexandrovich Lamm (1882–1951), who is also credited with the orchestration of several other major works of Prokofiev, among them the operas *The Betrothal in a Monastery* and *War and Peace*. Lamm was better known for his editions of the operas of Borodin and Mussorgsky.

Ivan the Terrible became not one film, but two, its two parts produced in 1942 and 1945 respectively. Part I was Prokofiev's first major undertaking after the completion of his opera *War and Peace*; Part II followed the *Fifth Symphony*. The premiere of Part I did not take place until 1946, and Part II was not shown to the public until five years after Prokofiev's death – a full decade after the death of Eisenstein. The two parts constitute not only a chronicle of events during one of the most dramatic periods in Russian history, but also a probing character study of the imposing figure behind those events.

Ivan, the first 'Tsar of all the Russias' (his original title was that of Grand Duke of Muscovy, and as such he was known as Ivan IV), lived from 1529 to 1584. He became titular ruler at the age of four, and at 17 proclaimed himself Tsar (the title, like the German word for emperor – *Kaiser* – is derived from the name Caesar). In the film he is portrayed not as the bloodthirsty tyrant his nickname suggests, but as a sorrowful and lonely man, betrayed by his friends, deprived of love, determined at all costs to weld and preserve a unified Russia under constant attack from abroad and even more damaging intrigues on the part of the treacherous boyars at home. Prokofiev summarised the scope of the portrait in his article *Working with Eisenstein*: 'The first part of the film... portrays Ivan's youth. Ivan, loving husband, grieving at the bier of his beloved wife, Anastasia, who was poisoned by the boyars. Ivan, imperial statesman who, while struggling with enemies internal and external, successfully conducts military, international and administrative affairs. Ivan the autocrat, committed to the sole aim of unifying the Russian territories into a whole, an empire.'

In working on the two parts of *Ivan the Terrible* during the decisive years of the 'Great Patriotic War', Prokofiev enjoyed an even closer relationship with Eisenstein than they had had in creating *Alexander Nevsky*, and he wrote with such drive that he produced more music than he could use in the films. The film score itself he designated *Op. 116*; it is not unlikely that he would have constructed a concert work from this material as he had done in the case of *Nevsky*, but he was otherwise occupied the last eight years of his life, composing his last two symphonies, the ballet *The Stone Flower*, the opera *The Story of a Real Man* (in both of which stage works he re-used themes from Ivan), the *Cello Sonata* and other new works, as well as revising certain earlier ones (e.g., the recasting of the *Cello Concerto, Op. 58*, for the young Rostropovich as the *Symphony-Concerto, Op. 125*). There was also a stronger deterrent, stronger than the pressure of work and stronger than the health problems the composer was experiencing in 1946, the year in which Part I of *Ivan the Terrible* was released, Andrei Zhdanov, the spokesman for the Central Committee of the Communist Party, mounted a series of attacks on prominent writers, poets and film-makers, in the course of which Eisenstein was destroyed.

Stalin himself, who had called for the production of *Ivan the Terrible* in the first place (evidently seeking to justify Ivan's character and deeds, which he doubtless saw as parallel to his own and similarly for the good of the Motherland), was so displeased with Part II that he ordered it scrapped. Plans for a Part III were of course abandoned. Boris Schwarz summarises the situation as follows:

The reason for this criticism was Stalin's new approach to history, a glorification of Russia's past regardless of accuracy. The official condemnation read: 'Eisenstein exhibited ignorance of historical facts by portraying the progressive army of *Oprichniki* as a band of degenerates, similar to the American Ku Klux Klan, and Ivan the Terrible, a man of strong will and character, as weak and spineless, something like Hamlet.

Eisenstein's spirit was broken; after making an abject confession – 'The sense of historical truth betrayed me' – he died less than two years later, in 1948, without having returned to work. The censored part of *Ivan the Terrible* was released in 1958, during Khrushchev's regime, and is now widely recognised as a cinematic masterpiece. Both parts of the film have musical scores by Prokofiev which escaped criticism.

But Prokofiev, who noted in his autobiography that '... with the death of ... Eisenstein I consider my work in the cinema finished forever,' did not escape criticism for his other works. In the year of Eisenstein's death the aforementioned

Zhdanov issued his notorious condemnation of Prokofiev, Shostakovich and other leading Soviet composers, for their ‘formalism’ and other offences; Prokofiev was not to be fully ‘rehabilitated’ until after his death, which – significantly in this respect – occurred on the same day as Stalin’s.

Following the belated but enthusiastic acceptance of both parts of *Ivan the Terrible*, Abram Stasevich (1907–1971), who had conducted the music for the soundtrack, undertook to assemble portions of the score into a concert work, as Prokofiev himself had done with *Alexander Nevsky*. Stasevich made use of some of the music that did not get into the films as well as what was actually used by Eisenstein; he drew from the film script to construct a part for a narrator (who at times describes the action, at other times assumes the role of Ivan), and Lugovskoy, who had been Prokofiev’s collaborator in creating the *Nevsky* cantata, provided the words to be sung in the oratorio version of *Ivan the Terrible*. The work thus created received its first performance, under Stasevich’s direction, in the Great Hall of the Tchaikovsky Conservatory in Moscow on 23 March 1961, as part of a general celebration of the 17th anniversary of the birth of the by then fully rehabilitated and greatly revered Prokofiev.

(The first American performances of the oratorio, which apparently were the first outside the Soviet Union, were given by the St. Louis Symphony Orchestra on 29 and 30 March 1968, Stasevich again conducting. The work was not performed again in this country until August 1977, when Leonard Slatkin conducted it in Grant Park, Chicago. The following March it was given by The Philadelphia Orchestra, in both Philadelphia and New York, under Riccardo Muti. In the St. Louis performances of March 1979 which preceded the present recording, elements of all three of the previous American presentations of *Ivan the Terrible* were brought together: the orchestra which had given the US premiere, the conductor of the Chicago performance, and Claudine Carlson, who was the soloist in the Philadelphia Orchestra performances. Mr Slatkin, Miss Carlson and Arnold Voketaitis, the narrator in this recorded performance, subsequently performed the oratorio together with the San Francisco Symphony Orchestra.)

Before proceeding to a discussion of the oratorio, it might be noted that the *Oprichniki* referred to in the 1946 condemnation of the film can hardly be regarded as a ‘progressive army’. The *Oprichniki* were an elite guard formed by Ivan in 1565, given enormous power and owing their allegiance only to him personally. They were known for their fierceness and ruthlessness; unrestrained by anything other than their oath of loyalty to the Tsar, they freely perpetrated atrocities against innocent citizens as well as Ivan’s political enemies for ten grisly years. The characterisation of the *Oprichniki* in Eisenstein’s film, despite Zhdanov’s charge, does focus on idealism, but it is not out of line with the image presented in Tchaikovsky’s opera *The Oprichnik*.

The story told in the films may be summarised as follows:

Against a background of treasonous boyars bartering their country’s tributes to foreign powers, the 17-year old Ivan Vasilyevich, Grand Duke of Moscow since the age of four, proclaims himself the first Tsar of All the Russias, committing himself to wiping out the corruption perpetuated by the boyars, to unifying the country and building it into a world power. The boyars, who had poisoned Ivan’s mother nine years earlier and frequently made him witness their torture of various individuals, work to stir up unrest after his accession, and persuade the Tartar fortress-city of Kazan to make war against Moscow (in the film an emissary from the Khan of Kazan presents Ivan with a dagger so that he may honourably end his own life), but Ivan takes Kazan in a brilliant siege (retold by the monk Varlaam in Mussorgsky’s *Boris Godunov*). Later, during a serious illness, Ivan demands that the boyars swear loyalty to his son Dmitri as heir to the throne, but they refuse. During Ivan’s absence from Moscow the boyars poison his wife and propose a new Tsar in his place – the submissive simpleton Volodimir. (The *Song about the Beaver*, No. 19 in the oratorio, is sung by Ivan’s aunt. Volodimir’s mother, in anticipation of her son’s coronation; it is the aunt, Efrosiniya, one of the secret plotters, who administers the poison to the Tsaritsa Anastasia.) Ivan persuades Volodimir to dress in his own royal robes, and the

simpleton, mistaken for Ivan himself by the plotters, is stabbed to death. This evidence of the boyars' treachery moves Ivan to form his ruthless guard unit, the *Oprichnina*, and to withdraw to a monastery in the Alexandrov settlement to await the people's pleas for his return to Moscow. His strategy is successful, the boyars are purged, and 'unified Russia gathers upon the bones of the enemy.'

The sequence of the oratorio's 25 sections varies somewhat from the order in which they appear in the films, but covers the points cited by Prokofiev in his already quoted reference to Ivan's character and the events he regarded as pivotal. T. Korganov, in his preface to the score, notes that these sections (originally numbered 1 through 20 with sub-sections, subsequently remembered 1 through 25) form themselves into five-large 'movements':

- I. Prologue. Childhood of Ivan (Nos. 1–4).
- II. Coronation. Wedding (Nos. 5–13).
- III. The Siege and Storming of Kazan (Nos. 14–16).
- IV. The Boyars' Plot (Nos. 17–20).
- V. The Tsar's Men (Oprichniki) (Nos. 21–25).

'The dramatic core of all the music', Korganov wrote, 'is the leitmotif of Ivan, which appears in the very first bars of the *Overture*, permeates the most important sections of the work, and brings it to a conclusion.' While many of the gestures in this work are more broadly drawn than those in *Alexander Nevsky*, the oratorio relies more on subtlety and, in particular, irony than the earlier cantata. Whereas the music in each section of *Nevsky* reflects a given scene or evokes a mood with graphic directness, much of the music for *Ivan* was written to create a striking *contrast* with what is shown on the screen. (An example early in the oratorio is the *March of the young Ivan*, music for a scene illustrating Ivan's powerlessness as the young Grand Duke, before his seizure of power from the boyars.)

It may be noted, too, that while Prokofiev used only original themes in *Alexander Nevsky* (both the Crusaders' themes and those frequently taken for Russian folk-songs are actually his own), he did make use of folk-song and other borrowed material in his score for *Ivan the Terrible*. In the *Oprichniki's Oath of Loyalty* near the end of the oratorio (No. 22), listeners will surely recognise the old hymn *God Preserve Thy People*, which Tchaikovsky used in the opening and close of his *1812 Overture*. Many further points might be made about the films, the historical background, and the music itself, but the text, both sung and spoken, should provide all that is really needed in the way of a guide to listening.

Leonard Slatkin has chosen to present the narration in English, since the point of the spoken text is to acquaint the listener with the action and to ensure a dramatic continuity between the musical numbers, while the sung portions are in Russian, to preserve the character of the original setting. The narrator's text is spoken in the English translation of Herbert Marshall, who translated the entire work for the St. Louis Symphony Orchestra's presentation of the US premiere in 1968, performed the narrator's role himself on that occasion. Mr Slatkin has also made an addition to the score compiled by Stasevich, in the form of the orchestral *Polonaise* from the original film music, which appears in this recorded performance between the *Dance of the Oprichniki* (No. 24) and the *Finale*.

Observations and comments by Boris Schwarz quoted in these notes are from his uniquely detailed and authoritative study Music and Musical Life in Soviet Russia, 1917–1970. This book, published in paperback by W.W. Norton & Co., is warmly recommended to anyone more than passingly interested in this fascinating segment of our century's musical life.

-R.F.

Richard Freed

Booklet notes reprinted from the original LP release

Samuel Timberlake

The bass, Samuel Timberlake, who sings the Song of Feodor Basmanov in *Ivan the Terrible*, made his critically acclaimed debut with the New York City Opera Company in 1973. The following seasons Mr Timberlake performed with the orchestras of Denver, Minnesota, New Orleans, Birmingham, Cincinnati, The Atlanta Chamber Orchestra and with the Mobile Opera Guild, Mississippi Opera Production and Birmingham Civic Opera.

Arnold Voketaitis

‘From every point of view – vocalism, musicianship, intelligence, personal qualities – he is certainly a major musical asset.’ So wrote Leonard Bernstein about bass-baritone Arnold Voketaitis. With over 130 roles in his repertoire, Voketaitis has sung with nearly every major opera company in the United States and Europe. His operatic debut was with the New York City Opera Company in Strauss’s *The Silent Woman*; and he was in the first National Tour with the Metropolitan Opera Company. Also a popular soloist, Voketaitis has appeared regularly with major orchestras and conductors.

Claudine Carlson

French-born, but a long-time resident of the United States, Claudine Carlson has appeared with many leading orchestras including the Chicago Symphony Orchestra, the New York Philharmonic, the Philadelphia Orchestra, the Los Angeles Philharmonic, Washington’s National Symphony and London’s Philharmonia and London Symphony Orchestra, and at the Metropolitan Opera. She has sung at major summer festivals including Ravinia, Tanglewood, Aspen, Saratoga, the Hollywood Bowl and Lincoln Center’s Mostly Mozart. In recital, concert and opera, Claudine Carlson’s musicianship has been praised as highly as her voice.

St. Louis Symphony Orchestra

Founded in 1880, the St. Louis Symphony is the second-oldest orchestra in the United States and is widely considered one of the world's finest. In September 2005, internationally acclaimed conductor David Robertson became the twelfth music director and second American-born conductor in the orchestra's history. The St. Louis Symphony is one of only a handful of major American orchestras invited to perform regularly at the prestigious Carnegie Hall. Recordings by the symphony have been honoured with six GRAMMY Awards and 56 GRAMMY nominations over the years. The orchestra has embraced technological advances in music distribution by offering recordings online. The St. Louis Symphony download initiative includes live recordings of John Adams' *Harmonielehre*, Szymanowski's *Violin Concerto No. 1*, with Christian Tetzlaff, and Scriabin's *The Poem of Ecstasy* available exclusively on iTunes and Amazon.com. In 2009, the symphony's Nonesuch recording of John Adams' *Doctor Atomic* and *Guide to Strange Places* reached No. 2 on the *Billboard* rankings for classical music, and was named 'Best CD of the Decade' by the *The Times* of London. In September 2012, the St. Louis Symphony embarked on its first European tour with music director David Robertson. The symphony visited international festivals in Berlin and Lucerne, with stops in Paris and London as well, performing works by Beethoven, Brahms, Sibelius, Schoenberg, Gershwin and Elliott Carter. Christian Tetzlaff joined the symphony as featured soloist. In June 2008, the St. Louis Symphony launched *Building Our Business*, which takes a proactive, two-pronged approach: build audiences and re-invigorate the St. Louis brand making the symphony and Powell Hall *the place to be*; and build the donor base for enhanced institutional commitment and donations. This is all part of a larger strategic plan adopted in May 2009 that includes new core ideology and a ten-year strategic vision focusing on artistic and institutional excellence, doubling the existing audience, and revenue growth across all key operating areas.

St. Louis Symphony Chorus

Founded in the 1976/77 season by then-Music Director Jerzy Semkow, the St. Louis Symphony Chorus is an auditioned choral ensemble composed of mostly volunteer singers from the St. Louis region. Chorus members come from all walks of life, uniting to create remarkable musical experiences.

Appearing with the St. Louis Symphony Orchestra several times each season, the Chorus performs repertoire from the entire choral-orchestral canon. Recognised for its artistic excellence, the Chorus has performed with the SLSO to critical acclaim at Powell Hall, Carnegie Hall, and other venues locally and nationally. The Chorus rehearses on Tuesday nights and auditions are held periodically throughout the season.

www.slso.org

Leonard Slatkin

Internationally acclaimed conductor Leonard Slatkin is Music Director Laureate of the Detroit Symphony Orchestra (DSO), Directeur Musical Honoraire of the Orchestre National de Lyon (ONL), and Conductor Laureate of the St. Louis Symphony Orchestra. 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 35 nominations.

One of his recent recordings for Naxos is the world premiere of Alexander Kastalsky's *Requiem for Fallen Brothers* commemorating the 100th anniversary of the armistice ending the First World War. Other recent Naxos releases include works by Saint-Saëns, Ravel, and Berlioz (with the ONL) and music by Copland, Rachmaninov, Borzova, McTee, and John Williams (with the DSO). In addition, he has recorded the complete Brahms, Beethoven, and Tchaikovsky symphonies with the DSO (available online as digital downloads).

A recipient of the prestigious National Medal of Arts, Slatkin also holds the rank of Chevalier in the French Legion of Honour. He has received the Prix Charbonnier from the Federation of Alliances Françaises, Austria's Decoration of Honour in Silver, the League of American Orchestras' Gold Baton Award, and the 2013 ASCAP Deems Taylor Special Recognition Award for his debut book, *Conducting Business*. A second volume, *Leading Tones: Reflections on Music, Musicians, and the Music Industry*, was published by Amadeus Press in 2017. His most recent book, *Classical Crossroads: The Path Forward for Music in the 21st Century* (2021), is available through Rowman & Littlefield.

Slatkin has conducted virtually all the leading orchestras in the world. As Music Director, he has held posts in New Orleans; St. Louis; Washington, DC; London (with the BBC Symphony Orchestra); Detroit; and Lyon, France. He has also served as Principal Guest Conductor in Pittsburgh, Los Angeles, Minneapolis, and Cleveland.

www.leonardslatkin.com

Иван Грозный, соч. 116

(Композиция в форме оратории Абрама Стасевича)

(Text: Sergey Eisenstein [1898–1948]
and Vladimir Lugovskoy [1901–1957])

1 Пролог

АВТОР

В тот век, когда в Европе
Карл Пятый и Филипп Второй,
Екатерина Медичи и герцог Альба,
Генрих Восьмой и Мария Кровавая,
костры инквизиции и
Варфоломеевская ночь,
на престол великих князей московских
взошел тот,
кто первым стал
царем и самодержцем всей Руси—
ЦАРЬ ИВАН ВАСИЛЬЕВИЧ ГРОЗНЫЙ

Увертюра и Хор

Туча чёрная поднимается,
кровью алою заря умывается.
То измена лихая боярская,
с государевой силой на бой идёт!

2 Марш молодого Ивана (оркестр)

АВТОР

**Сам великий князь послов принимать будет...
ответ даст, кому Москва платить будет.
Либо Ганзе, либо ливонцам.
Великий князь Московский Иван Васильевич ...
Не достать пока Великому князю Московскому под
ногами желанной опоры.
А над князем...
А над князем Московским ангел гневный—
апокалиптический—твердой ногой вселенную
попирает.*

Ivan the Terrible, Op. 116

(Arranged in the form of an oratorio by Abram Stasevich)

(English Translation: Unknown)

1 Prologue

NARRATOR

In that Century, when Europe
was under Charles V and Philip II,
Catherine de Medici and the Duke of Alba,
Henry the VIII and Bloody Mary,
The Fires of the Inquisition and
the Night of Bartholomew
to the throne of the Grand Prince of Muscovy came he,
who became the first
Tsar and Autocrat of All Russia –
TSAR IVAN VASILIEVICH THE TERRIBLE.

Overture and Chorus

Black clouds menacing, surge unendingly,
blood-red crimsoning the sunrise is drenching now.
That's the treachery foul of Boyar blood
'gainst the Emperor's power to battle floods.

2 March of the Young Ivan (orchestra)

NARRATOR

**The Grand Prince will receive the
Ambassadors in person...
He will say, to whom Moscow shall pay.
Either Hanse, or Livonia.
The Grand Prince of Muscovy Ivan Visilievich...
The Grand Prince of Muscovy has not yet under his
desired footstall.
And over the Prince...
And over the Prince of Muscovy the Angel of Wrath of the
Apocalypse – with firm feel tramples the Universe...*

3 Океан – Море
(альт соло, хор и оркестр)

Океан – Море,
море синее, море синее, славное,
ты до самых небес расстилаешься,
до высокого солнца волнами бьешь.

На твоих берегах города стоят,
города стоят наши древние,
Чёрным ворогом полоненные.
Океан-море, море синее,
море синее, русское.

ИВАН

Ливонцам платить будем?
Нет, князь Шуйский,
никому платить не будем!
Приморские города деды наши строили.
Потом земли те—
исконные наши вотчины—
Москве принадлежать должны.
Сам властвовать стану... без бояр!
Царем буду!

4 Царем буду! (оркестр)

Успенский собор
Коронация Ивана

5 Дивен бог! (хор)

Дивен бог во святых своих,
бог израилев.
Дивен бог во святых своих,
бог израилев, израилев.
Дивен бог во святых своих,
бог израилев, бог израилев.
Дивен бог, дивен бог во святых своих,
бог израилев. Дивен бог!

3 Ocean–Sea
(alto solo, chorus and orchestra)

Ocean, ocean–sea,
sea so azure blue, sea so blue, sea so glorious,
thou dost reach up to the high heaven above us,
thy waves rise up to the highest Sun.

On thy shores cities stand, our ancient cities stand,
cities ancient stand of our ancient land,
held in iron bands by dark enemies;
Ocean, ocean–sea, sea so azure blue, sea so glorious, our
great Russian sea!

IVAN

‘Shall we pay the Livonians?’
‘No’, Prince Shuiskey,
We are not obliged to pay tribute to anyone!
The sea-coast cities were built by our Grandsires.
And therefore these lands
by ancient custom should
belong to Moscow!
I shall rule by myself... with the Boyars...
I’ll be the Tsar!’

4 I’ll Be the Tsar! (orchestra)

The Cathedral of the Assumption.
Coronation of Ivan

5 God is Glorified! (chorus)

God is great, God is glorified by His saints,
God of Israel.
God is glorified by His saints,
God of Israel, of Israel.
God is glorified by His saints,
God of Israel, God of Israel.
God is Great, God is glorified by His saints,
God of Israel. God is Great!

6 **Многая лета! (хор)**

АВТОР

По древнему нашему чину
венчается царским венцом
великий князь и государь
Иван Васильевич...
и нарекается боговенчанным
царем Московским
и вся великая Руси самодержавцем!

ХОР

Многая лета! Многая лета!
Многая лета! Многая лета!

ИВАН

Ныне впервые Князь Московский
венец царя вся Руси
на себя возлагает...
И тем навеки многовластию
злокозненному боярскому
на Руси предел кладет.
Но дабы русскую землю
в единой длани держать,
сила нужна!
А посему учреждаем мы отныне
войско служилое, стрелецкое,
постоянное...
Кто же в войсках тех
государевых сам не сражается,
тому в великих походах царских
деньгами участвовать...
... Тако же и святым монастырям
великими своими доходами отныне
в воинском деле участвовать.
Ибо казна и земли монастырские
накопляются, а Русской земле
с того пользы нет...
Нужна сильная власть,
дабы выи гнуть тем,
кто единству державы Российской

6 **Long Live Our Tsar! (chorus)**

NARRATOR

According to our ancient title
with this crown of Tsars is crowned
the Grand Prince and Ruler
Ivan Vasilyevich...
And is declared Divinely-crowned
Tsar of Muscovy
And Autocrat of all Russia!

CHORUS

Long live our Tsar, long live our Tsar,
long live, long live, long live our Tsar!

IVAN

Now for the first time the Grand Prince of Muscovy takes
upon himself
the crown of the Tsar of All Russia...
And so for ever puts to an end
the pernicious oppressive power
of the Boyars in Russia.
But to hold Russian land
in a single hand
power is needed!
Therefore from henceforth
we shall establish an Army in our service
professional, permanent!
They who fight not
in the ranks of the Tsar's Army
shall participate with money
in the great Royal campaigns.
... Likewise the holy Monasteries
in riches abounding
henceforth must contribute
to military enterprises.
For wealth and land
the monasteries have amassed
but without benefit to Russian land...
A strong power is needed
whereby to make those submit

противится.
...Ибо токмо при едином,
сильном, слитном государстве Воховы—
твердым можно быть и вовне...

7 Океан – Море
(контральто соло, хор и оркестр)

ИВАН

Но что же наша отчизна,
как не тело, по локти и колени обрубленное?
Верховья рек наших—
Волги, Двины, Воховы—
под нашей державой,
а выход к морю их в чужих вовне...

СОЛО И ХОР

Черным ворогом полоненное
океан-море,
море синее, море синее,
море русское!

8 Многая лета! (хор)

ИВАН

... Приморские земли отцов и дедов наших—
балтийские—от земли нашей отторгнуты...
...А посему в день сей
венчаемся мы на владения и теми землями,
что ныне—до времени—
под другими государями находятся!
Два Рима пали,
а третий—
Москва—
стоит,
а четвертому—
не быть!
И тому Риму третьему—
державе Московской—
единым хозяином отныне
буду я один!

who oppose the unity of the Russian State...
For only a united kingdom,
powerful and united within,
can be firm without...

7 Ocean–Sea
(contralto solo, chorus and orchestra)

IVAN

For is not our native land
like a body whose limbs are iron asunder?
The upper reaches of our rivers:
the Dvina, the Volkhov –
are under our rule, but their outlets
to the sea are in alien hands!

SOLO & CHORUS

Held in iron bands by dark enemies
Ocean, ocean-sea,
sea so azure blue, sea so azure blue,
our great Russian sea!

8 Long Live Our Tsar! (chorus)

IVAN

The Maritime provinces of our ancestors,
On the Baltic, are iron from our land...
...Therefore this day
we crown ourselves
Sovereign of those Russian lands,
Which are now – for the present –
ruled by other powers!
Two Romes fell,
But the Third –
Moscow –
Stands,
and the Fourth shall never be!
And in that Third Rome –
the State of Muscovy –
from henceforth there shall be one master
I alone!

ХОР

Многая лета! Многая лета!
Многая лета! Многая лета!

Место казни

Старицкие подстрекают народ

ЮРОДИВЫЙ

Околдван царь! Околдван царь!
Родней будущей царицы околдован!
Глинскими околдован!
Ближнюю родню свою,
Старицких, отстраняет.
Верных боярин своих теснит.
На сокровища монастырские посягает!
Господь бог на народ за это
огонь небесный обрушит!

9 Юродивый (оркестр)

ЗОЛОТОЙ ДВОРЕЦ

Свадьба Хуана и Анастасии

10 Белый лебедь (хор)

Отворяйтесь, ворота,
отворяйтесь, ворота,
отворяйтесь, широки!
Плывет лебедь белая,
лебедь белая, желанная.
Плывет лебедь белая,
лебедь, венцом осияная.
По за городу царь заходит,
он невесту ходит-смотрит,
в терема-дома заглядывает,
лебедь белую высматривает.
Отворяйтесь, ворота,
отворяйтесь, ворота,
отворяйтесь, широки!

CHORUS

Long live our Tsar, long live our Tsar,
long live, long live, long live our Tsar!

Place of Execution

The Staritskis inciting the people

SIMPLETON

The Tsar is bewitched! The Tsar is Bewitched!
Bewitched by kinsmen of the future Tsarina!
Bewitched by the Glinskis!
His own kindred, the Startiskis, he spurns.
His own faithful Boyars he oppresses!
He lays hands on the treasures of the Monasteries!
For these deeds Almighty God will send
great afflictions on the people!
The fires of Heaven will be let loose on you!

9 Simpleton (orchestra)

THE GOLDEN PALACE

Wedding of Juan and Anastasia

10 The White Swan (chorus)

Open, open, little gates,
Open, open; little gates,
Open, open, wider yet!
White the swan is floating by,
swan-white, swan-white dreams all dreaming.
White the swan is floating by,
swan-white, swan-white garlands gleaming.
Through the town the Tsar is marching,
he a bride is seeking, searching
In the houses he is looking, peeping,
for a white swan he is searching, seeking.
Open, open, little gates,
Open, open; little gates,
Open, open, wider yet!

11 Величальная (хор)

Ой! Ой!

Как на горочке дубчики стоят.
Как на дубчиках да голубчики сидят.
Люли, люли, люшеньки мои!
Люли, люли, люли, люшеньки мои!

Промежду себя да речи говорят.
Добра молодца да выхваляют.
Люли, люли, люшеньки мои!
Люли, люли, люли,
люшеньки мои!

Да по имени Иван-государь,
Да по отчеству Васильевич.
Да по имени Иван-государь,
Да по отчеству Васильевич.
Люли, люли, люшеньки мои!
Люли, люли, люли, люшеньки мои!
Люли, люли, люшеньки мои!
Люли, люли, люли, люшеньки мои!
Ой! Ой! Ой!

12 Белый лебедь (хор)

Отворяйтесь, ворота,
отворяйтесь, ворота,
отворяйтесь, широки!
Плывет лебедь белая,
лебедь белая, желанная.
Плывет лебедь белая,
лебедь, венцом осияная.
Отворяйтесь, ворота,
отворяйтесь, широки
отворяйтесь, широки!

11 Glorification (chorus)

Hey! Hey!

On the hill top the little oak trees stand,
on the oak trees the little doves for perching land.
Lulla, lulla, lulla, lullaby.
Lulla, lulla, lulla, lullaby.

And between them all chitter-chatter starts,
That the young man's handsome
and still more brave in heart.
Lulla, lulla, lulla, lullaby.
Lulla, lulla, lulla, lullaby.

Ivan is his name, our Ruler and Tsar,
and his patronym's Vasilyevich.
Ivan is his name, our Ruler and Tsar,
and his patronym's Vasilyevich.
Lulla, lulla, lulla, lullaby.
Lulla, lulla, lulla, lullaby.
Lulla, lulla, lulla, lullaby.
Lulla, lulla, lulla, lullaby.
Hey! Hey! Hey!

12 The White Swan (chorus)

Open, open, little gates!
Open, open; little gates,
Open, open, wider yet!
White the swan is floating by,
swan-white, swan-white dreams all dreaming,
White the swan is floating by,
swan-white, swan-white garlands gleaming.
Open, open, little gates,
Open, open; little gates,
Open, open, wider yet!

АВТОР

Поднимают все чаши пустые,
Об пол бросить их собираются.
Замахнулись:
Э-э-эх!
Треск раздался оглушительный
не от чаш, об пол разбиваемых,
от окон, камнями вдребезги выбиваемых!
За окном – пожарище!
Замоскворечье горит!
Во дворе народа гудит.
За окном пламя бушует.

ИВАН

На меня народ подымаете, бояре?!
Единству державы Российской противитесь?!
Не мира – меча восхотели...
Меча и познаете!

13 На костях врагов (хор)

На костях врагов,
На пожарище
Воедино Русь собирается!

14 Татары (оркестр)

Посланник Казанского хана объявляет войну

ИВАН

‘Казань с Москвой дружбу рвёт!’—
Говоришь, посол?...
Походом на Москву идет?!
Видить бог—не хотимы брани.
Но прошли времена,
когда орда топтала
землю русскую...
Сами походом на
Казань пойдём!
На Казань!

NARRATOR

All the empty white-cups are raised
Ready to be hurled ceremoniously.
They are about to be thrown with the cry
‘HEY’
When there is a deafening series of crashes
not of wine-cups, smashing on the floor,
but of stones, crashing throw the windows!
Beyond the windows the flame of fires:
The river suburb is burning!
In the courtyard below the crowd rumbles.
Beyond the windows – the fire rages.

IVAN

You are rousing the people against me, Boyars!
Resisting the unity of the Russian State!
You want not peace – but the sword...
The sword you shall know!

13 On the Bones of Foes (chorus)

On the bones of foes,
on their funeral pyres
Russia united goes, forged as one by fire!

14 The Tartars (orchestra)

The Kazan Kahn’s envoy declaring war

IVAN

‘Kazan is breaking friendship with Moscow,’ –
so its Emissary says?
The Khan begins a campaign against Moscow?...
Before God – we wanted not war.
But the time has gone by,
When the Golden Horde could trample
Russian earth!
We ourselves shall launch the campaign
against Kazan!
To Kazan!

15 Пушкири (хор)

Куйте пушки медные, пушкири,
и пищали верные,
пушкири, пушкири!

Будут пушкам сёстрами, пушкири!
Пики, сабли вострые,
пушкири, пушкири!

Ставьте пушки царские, пушкири,
двиньте башни на стены,
пушкири, пушкири!

На стены казанские, пушкири,
молодцы московские,
пушкири, пушкири!

Ставьте пушки царские, пушкири,
двиньте башни на стены,
пушкири, пушкири!

На стены казанские, пушкири,
молодцы, московские,
пушкири, пушкири!

Путь-дороженька, степь татарская.
Путь-дороженька, степь татарская.

Дело трудное, дело царское.
Путь-дороженька, степь татарская.

Ставьте пушки царские, пушкири,
двиньте башни на стены,
пушкири, пушкири!

На стены казанские, пушкири,
молодцы московские
пушкири, пушкири,
Пушкири!

15 Cannoneers (chorus)

Forge the copper cannons true, cannoneers,
arquebuses, forge them too,
cannoneers, cannoneers!

Treat the guns as sisters, do, cannoneers!
Pikes and sabres sharp steel blue,
cannoneers, cannoneers!

Haul the towers right close to, cannoneers,
with the Tar's own cannons, shoot!
cannoneers, cannoneers!

Pierce the Kazan walls right through, cannoneers,
Muscovites, brave lads and true,
cannoneers, cannoneers!

Haul the towers right close to, cannoneers,
with the Tsar's own cannons, shoot!
cannoneers, cannoneers!

Pierce the Kazan walls right through, cannoneers,
Muscovites, brave lads and true,
cannoneers, cannoneers!

Bleak and bloody is the way over the Tartar plains.
Bleak and bloody is the way over the Tartar plains.

Grim our task, stern our cause, but Royal.
Bleak and bloody is the way over the Tartar plains.

Haul the towers right close to, cannoneers,
with the Tar's own cannons, shoot,
cannoneers, cannoneers!

Pierce the Kazan walls right through, cannoneers,
Muscovites, brave lads and true,
cannoneers, cannoneers!
Cannoneers!

16 На Казань! (с хором)

Ой ты, горе, горе горькое,
степь татарская, дело трудное,
дело царское.

Ой ты, горе, горе, горькое,
степь татарская, дело трудное,
дело царское.

БОЛЕЗНЬ ИВАНА

17 Иван умоляет бояр (с хором)

ИВАН

**Конец пришел...
С миром прощаюсь...
Крест целуйте Наследнику...
законному.
Дмитрию...
Крест целуйте сыну моему...
Сыну крест целуйте...
Не за себя...
Не за сына...
За русскую землю прошу.
Шуйский Иван! ...
Щенятов Петр! ...
Ростовский Семен! ...
Иван Иванович!
Турунай-Пронский,
Первый подай! ...
Немой-Оболенский! ...
Курлетов! ...
Фуников! ...
Пошто молчите?
Во все времена за то
Прокляты будете!*

16 To Kazan! (with chorus)

Woe and sorrow,
bitter woe our lot over the Tartar plains.
Grim our task and stern our cause, but Royal.

Woe and sorrow,
bitter woe our lot over the Tartar plains.
Grim our task and stern our cause, but Royal.

IVAN'S ILLNESS

17 Ivan Pleads with the Boyars - (with chorus)

IVAN

**The end has come...
I bid farewell to this world...
swear allegiance to my heir...
the legitimate heir...
Dmitri...
Kiss the cross to my son Dmitri...
Kiss the cross...
Not for myself...
Not for my son...
but for Russian earth I plead...
Shuisky Ivan!...
Shenyatov Peter!...
Rostovsky Semyon!...
Ivan Ivanovich!
Turuntai – Pronsky,
set an example!
Nemoy – Obolensky!...
Kurletov!
Funikov!...
Why are you silent?
For this you shall
Eternally be damned!*

18 Ефросинья и Анастасия (оркестр)
Ефросинья Старицкая отравляет царицу Анастасию

19 Песня про Бобра (контральто)
(Колыбельная Ефросиньи)

На реке, на речке студеной,
на Москве-реке купался бобёр.
Купался черный.

Не выкупался—весь выгрязнился.
Покупавшись, бобёр на гору пошел,
на высокую гору стольную.

Обсушивался,
отряхивался,
осматривался,
оглядывался,
не идет ли кто,
не ищет ли что.

Охотники свищут,
черна бобра ищут,
охотники рыщут.
Черная бобра сыщут.

Хотят бобра убить,
хотят облупить,
лисью шубу сшить,
бобром опушить,
Царя Владимира обрядить.

18 Efrosinya and Anastasia (orchestra)
Efrosinya Staritski poisons Tsaritsa Anastasia

19 Song of the Beaver (contralto)

In the freezing river, oh so cold,
in the River Moskva bathed a beaver black,
a beaver bathed.

The more he bathed the blacker he got.
When he washed himself clean,
up a mountain he climbed,
on a mountain high he lay all alone.

He's shaking himself,
he's drying himself,
he's looking around,
he's sniffing the ground.
Who is on his trail?
Who is on his tail?

The hunters are whistling,
the beaters are beating,
the hunters are tracking,
the beaver black trapping.

They're out for his killing,
prepare for his skinning,
a fox fur-coat making,
with beaver fur trimming,
the Tsar Volodimir all adorning!

20 Иван у гроба Анастасии (хор)

Преданы мы есь,
Мы ныне в руки владык беззаконных,
отступников ненавистнейших,
Царю неправосудному
и злейшему на всей земле.

ИВАН

**Прав ли я?
Прав ли я в том, что делаю?
Не божья ли кара?
Прав ли я в тяжёлой борьбе своей?*

АВТОР

*'И плачу, постясь душою,
И это ставят в поношение мне...'*

ИВАН

*Курбский к Сигизмунду бежал...
Андрей, друг, ... за что?
Чего тебе не доставало?
Или шапки моей царской захотел?...
Бояре вновь против меня
народ поднимают.
Пораженьем ливонским смущают...*

АВТОР

*'Поношение сокрушило сердце мое,
и я изнемог, искал сострадания,
но нет его...
Утешителей искал,
Но не нашел...'*

ИВАН

*Врёшь!
Не сокрушен ещё Московский царь!*

20 Ivan at the Coffin of Anastasia (chorus)

Now alas we are betrayed
in the hands of rulers most low less,
the hands of apostates hateful,
to an unrighteous Tsar,
one who is most evil on all the earth!

IVAN

**Am I right in what I do?
Am I right?
May it not be the punishment of God?
Am I right in my heavy struggle?*

NARRATOR

*'I weep, chastening my soul with fasting,
And they reproach me for this...'*

IVAN

*Kurbsky has fled to Sigismund...
Andrey, my friend... why?
What did you lack?
Or did you covet my Royal crown?
The Boyars are again inciting the
people against me.
They are using the victory of the Livonians
to incite disaffection.*

NARRATOR

*'Reproach hath broken my heart,
and I am full of heaviness.
And I looked for some to take pity
but there was none,
and for comforters, but I have found none'*

IVAN

*You lie! Lies...
The Tsar of Muscovy is still undefeated!*

АЛЕКСАНДРОВСКОЕ ПОСЕЛЕНИЕ

21 Хор опричников

ИВАН

**Окружу себя людьми новыми.
Сотворю из них вокруг себя кольцо железное,
Шипами острыми против врагов!
Из людей таких, чтоб отреклись
от роду-племени, от отца-матери.
Только царя бы знали.
Только бы волю царскую творили!
Железным игуменом стану...
В Александрову слободу уйду...
Не походом вернусь...
На призыв всенародный возвращусь!*

22 Клятва опричников (хор)

Перед Богом клянусь клятвой верною,
клятвой тяжкою, клятвой страшною.
Перед Богом клянусь клятвой страшною.
На Руси государю, как пёс служить.
Города и посады метлой мести,
лиходеев-злодеев зубами рвать.
По царёву приказу костями лечь,
ради Русского царства великого!

Перед Богом клянусь клятвой тяжкою:
исполнять на Руси волю царскую.
Истребить на Руси лютых ворогов,
проливать на Руси кровь повинную.
Жечь крамолу огнём,
сечь измену мечом,
ни себя, ни других не жалеючи,
Ради Русского царства великого!

Перед Богом клянусь клятвой верною.
Погубить врагов государевых,
отказаться от роду от племени,
позабывать отца, мать родимую,

THE ALEXANDROV SETTLEMENT

21 The Choir of the Oprichniki (chorus)

IVAN

**From new men, bound to me,
I'll create an iron ring around me,
sharp-speared against my enemies!
Such people who have forsworn
all ties of kith and kin
to know only the Tsar;
only the Tsars will to fulfil!
An iron Abbot shall I become...
To Alexandrov Sloboda I shall go...
Not as a conqueror shall I return...
But at the summons of all the people!*

22 The Oath of the Oprichniki (chorus)

Before God I now swear a most faithful oath,
a most weighty oath, a most fearsome oath.
Before God I know swear a most fearful oath.
This our great Russian State like a dog to serve.
Towns, and villages as with a broom sweep clean.
Evil-doers to tear apart with teeth.
At the Tsar's sole command to lay down my bones,
for the sake of our mighty all Russian state!

Before God I now swear a most weighty oath,
to perform in our Russ the will of our Tsar.
To destroy in our Russ savage enemies.
To let flow is our Russ all foes guilty blood,
to burn treach'ry with fire,
to pierce treason with steel,
sparing neither oneself nor each other, none!
For the sake of our mighty all Russian State.

Save us, oh God, save Thy chosen ones, oh Lord!
If I break this oath,
one most terrible,
Let my brothers, my bodyguards,

Друга верного, брата кровного,
ради Русского царства великого!

Спаси, Господи, люди Твоя!
Коль нарушу я клятву страшную,
да пронзят меня братья опричники,
Без пощады – ножами, кинжалами
да постигнет меня кары смертные
и проклятья, и пытки кромешные,
и позор, и мучения адские!
Да отринет меня мать сыра земля!

(Басы и смешанный хор и хор мальчиков поют вместе)

(Басы, говорком)

Перед богом моя клятва страшная
до скончания времени не рушимая,
на земле и на небе единая.
Ради русского царства Великого!
А стоять ему веки вечные!
Не рушимое во веки веков, аминь!

(Хор)

Спаси Господи, люди Твоя
и благослови достояние Твоё.
Победы благоверному государю нашему
Ивану Васильевичу.
На сопротивных даруя,
победы благоверному государю нашему
Ивану Васильевичу,
на сопротивных даруя,
и твое сохраняя крестом Твоим жительство.
Спаси, Господи, люди Твоя!
Победы благоверному государю нашему,
Ивану Васильевичу.

Pierce me through
with their daggers mercilessly.

Let them strike me with death's final penalty,
and with tortures and curses of damnation,
and with shame and the torments of blackest hell!
May green mother earth reject me forever!

(basses and choir sing together)

(Bass)

Save us, oh God, save Thy chosen ones, oh Lord!
May this my oath which I now sear before Lord
be unbroken until the end of time here, on earth,
as in Heaven, that's over us all.
For the sake of our mighty all Russian State!
May it stand for ages, eternal, Amen!
Inviolable and over and over, Amen!

(chorus)

Victory to our Sovereign Emperor,
our ruler and Tsar Ivan Vasilyevich,
over his enemies, victory! Victory!
To our ruler and Tsar Ivan Vasilyevich,
our Sovereign Emperor, our Tsar
over his enemies victory!
Save us God! In the name of Him
Who is our Lord Jesus Christ!
Save thy chosen ones, save us, oh God!
Victory to our Sovereign Emperor,
Mighty Ruler and Tsar,
Ivan Vasilyevich!

**23 Песня Федора Басманова и опричников
(бас и хор)**

1. Гости въехали к боярам во дворы!
Во дворы!
Загуляли по боярам топоры. Топоры!
Гойда, гойда,

говори, говори.
Говори, приговаривай,
говори, да приговаривай,
топорами приколачивай!

Ой жги, жги...

2. Раскололися ворота пополам.
Пополам.
Ходят чаши золотые по рукам.
По рукам.
Гойда, гойда,
говори, говори.
Говори, приговаривай,
говори, да приговаривай,
топорами приколачивай!

Ой жги, жги...

3. А как гости с похмелья домой пошли.
Да пошли.
Они терем этот за собой зажгли.
Да зажгли.

Гойда, гойда,
говори, говори,
говори, приговаривай,
говори, да приговаривай,
топорами приколачивай!

Ой жги, жги...

**23 The Song of Fyodor Basmanov
and the Oprichniki (bass and chorus)**

1. Guests have gone to visit Boyars in their gates!
In their gates!
Axes playing havoc with the Boyar's fate!
Boyar's fate!

Holla! Holla!
Let them speak, let them speak!
Let them speak, let them all denounce!
Let the axes fall and death pronounce!
Let the axes speak and execute!

Hey! Burn! Burn! ...

2. See the axes split asunder courtyard gates!
Courtyard gates!
Drink the golden goblets, let them circulate!
Circulate!
Holla! Holla!
Let them speak, let them speak!
Let them speak, let them all denounce!
Let the axes fall and death pronounce!
Let the axes speak and execute

Hey! Burn! Burn! ...

3. See the guests go home, with drunken heads so
light!
Heads so light!
Leaving Boyar homesteads blazing in the night!

Holla! Holla!
Let them speak, let them speak!
Let them speak, let them all denounce!
Let the axes fall and death pronounce!
Let the axes speak and execute

Hey! Burn! Burn! ...

24 Пляска опричников (оркестр)

25 Полонез (оркестр)

26 Финал (хор)

ХОР

Вернись, вернись,
отец родной!
Вернись, вернись,
отец родной!

ИВАН

Слышу я голос народа!
В том призыве всенародном
волю вседержителя прочту,
в руки меч карающий
от господа приму.
Дело великое завершу!

ХОР

На костях врагов,
на пожарище воедино
Русь собирается.

24 The Dance of the Oprichniki (orchestra)

25 Polonaise (orchestra)

26 Finale (chorus)

CHORUS

Come back! Come back!
Father of ours!
Come back! Come back!
Father of ours!

IVAN

I hear the summons of the people!
The voice of the people
is the voice of God!
Into my hands I receive
the avenging sword of the Lord!
A mighty mission shall I complete!

CHORUS

On the bones of foes,
on their flaming pyres,
Russia united goes.
Forged as one by fire!

** Texts set in italics are omitted in this recording*

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First Released in 1981 as 3-VCL 9004X

Sergey Prokofiev's spectacular music for *Ivan the Terrible* is arguably one of his finest film scores. This classic recording of the oratorio arranged by Abram Stasevich conducted by Leonard Slatkin is filled with Prokofiev's irrepressible energy and eloquent melodic power. Ivan, the first 'Tsar of all the Russias' is portrayed in the film not as the bloodthirsty tyrant his nickname suggests, but as a sorrowful and lonely man, betrayed by his friends, deprived of love, and determined at all costs to preserve a unified Russia under constant attack from abroad and treasonous intrigues at home.

The Elite Recordings for Vox by legendary producers Marc Aubort and Joanna Nickrenz are considered by audiophiles to be amongst the finest sounding examples of orchestral recordings

**Sergey
PROKOFIEV
(1891–1953)**

1–26 Ivan the Terrible, Op. 116

(oratorio arranged by Abram Stasevich) (1961)

72:23

**Arnold Voketaitis, Narrator
Claudine Carlson, Mezzo-soprano
Samuel Timberlake, Bass
St. Louis Symphony Chorus and Orchestra
Leonard Slatkin**

New 192 kHz / 24-bit high definition transfers of the original Elite Recordings analogue master tapes

A detailed track list can be found inside the booklet.

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Recorded: March 1979 in St. Louis, Missouri, USA

Producers: Marc Aubort and Joanna Nickrenz • Engineering: Elite Recordings

Tape transfers: Mike Clements • Re-mastering engineer: Deborah Spanton

Booklet notes: Richard Freed

Cover photograph: *A monument to Ivan the Terrible* (www.dreamstime.com)

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