



SATURDAY

8.

October

Basilica St. Florian, Great Hall, 7:30 pm

Int. Brucknerfest

Synodal Choir Moscow

Alexey Puzakov Conductor



Russian Spiritual Music through the Centuries

Знаменный распев - От юности моя
Znamenny chant – From my youth
Snamennyj Gesang – Von meiner Jugend

Georgi Swiridow 1915–1998
Любовь святая
Holy love from Tsar Feodor Ioannovich
Geheiligte Liebe aus Tsar Feodor Iovannovich

Dimitri Bortniansky 1751–1825
Концерт для хора Nr. 32
Concerto for choir No. 32
Konzert für Chor Nr. 32

Alexei Lvov 1798–1870
Вечери Твоя тайныя
Of thy mystical supper
An deinem geheimnisvollen Abendmahl

Peter Iljitsch Tschaikowsky 1840–1893
Достойно есть
It is truly meet
Würdig ist es, dich zu preisen

Alexander Kastalsky 1856–1926
Великое славословие
Great Doxology
Großer Lobgesang

Pavel Chesnokov 1877–1944
Ангел вопияше
The Angel proclaimed to the Lady full of
Grace op. 22 No. 18
Ein Engel hat verkündet op. 22 Nr. 18

Sergei Rachmaninow 1873–1943
Хвалите Имя Господне
Praise the Name of the Lord op. 37 No. 8
Lobet den Namen des Herrn op. 37 Nr. 8

Pavel Chesnokov 1877–1944
Совет преевечный
Eternal Council op. 40 No. 2
Der ewige Rat op. 40 Nr. 2

Hilarion Alfejev born 1966
Во Царствии Твоем
In Thy Kingdom from St. Matthews Passion
In deinem Königreich aus der Matthäuspassion

Andrey Mikita
Странствия Владычня
Wanderings of the Lord
Wanderungen des Herrn

Dimitri Bortniansky 1751–1825
Тебе Бога хвалим
Glory be to God
Dich Gott loben wir

The monastery basilica is immersed in a colourful display of light borne by the special atmosphere of this sacred place. With a history of almost 300 years the Synodal Choir Moscow is one of the oldest and most impressive choirs worldwide, its head being the patriarch of the Russian Church. Orthodox and secular songs convey a meditative experience for body and soul.

The Basilica of the monastery St. Florian





The Synodal Choir

The Synodal Choir, one of the oldest professional choirs in Russia, was founded in Moscow in 1721. The Patriarchal Choir of singing sextons, which appeared in the 16th century, served as a basis for the Synodal Choir. Originally, the Patriarchal Choir included only male singers from the clergy. The singing remained monophonic until the middle of the 17th century; later on, the choir began singing polyphonic scores, which brought children's voices (altos and child sopranos) into the group. When the Patriarchate was abolished in 1700, the choir became known as "sobornal" (cathedral), and was attached to the Cathedral of the Assumption in the Kremlin. Following the establishment of the Holy Synod in 1721, the choir was transferred to this congregation, and became known as the Synodal Choir. During the 17th – 18th centuries, the performance of patriarchal choristers and the future Synodal Choir rivaled in musicality and craftsmanship, and presented a kind of "Moscow" parallel of a choir composed of monarchic singing sextons, renamed the Court Choir under Peter the Great, and subsequently transferred to Saint Petersburg.

At the turn of the 19th–20th centuries, the choir's repertoire had greatly expanded thanks to the inclusion of secular music and arrangements of Russian folk songs. Many Moscow composers wrote specially for the Synodal Choir. At one point in time, even Piotr Ilyich Tchaikovsky took an active part in the activities of the choir. When the Russian Patriarchate was restored in 1917, the choir kept its own historic name. During the Easter of 1918, the Kremlin cathedrals were closed down and the choir ceased to exist.

Today's Moscow Synodal Choir was revived in the spring of 2009, when Metropolitan Hilarion of Volokolamsk was appointed Father Superior of the Church of the Joy of All Who Sorrow. The Synodal Choir was revived on the basis of the choir of the famous church located in Bolshaya Ordynka, where the traditions of the Moscow School of choral church music had been preserved by the choirmaster, Nikolai Matveyev, ever since 1948. Over many years, the choir of the Church of the Joy of All Who Sorrow, under the direction of N. Matveyev, recorded and propagated Russian sacred music on gramophone records. Alexey Puzakov became one of the choirmasters of the Skorbyashchenskiy Church (All Who Sorrow) in the 1980s. After the death of N. Matveyev in 1933, many traditions initiated by the latter were interrupted, the musical library of the Skorbyashchenskiy choir was lost, whereas the choir itself lost many members and became an ordinary chamber music ensemble. Not long ago, Alexey Puzakov accepted the position of choirmaster of the Skorbyashchenskiy Church, and managed to unite the creative forces of eighty singers. Besides participating in solemn liturgies, the Moscow Synodal Choir also performs concert programs. The choir works with the Russian National Orchestra and the P.I. Tchaikovsky Grand Symphony Orchestra; it is also involved in programs designed for Moscow Christmas and Easter festivals, and takes part in important international church projects.

Alexey Puzakov, Honored Artist of Russia, is artistic director of the Moscow Synodal Choir.

The Monastery of the Canons Regular of St. Augustine's Order at St. Florian

Through the times and centuries, St. Florian is a place with a perfect harmony between faith, art and music. Just a few minutes from the city of Linz, you are here in between the nature. The Synodal Choir will give a deep insight in their both Orthodox and secular repertoire, performing in the famous monastery's basilica.

The basilica

In 1686 began the reconstruction of the basilica executed by Carlo Antonio Carlone using the foundations of the old Gothic church.

Bartolomeo Carlone, the architect's brother, was in charge of the stucco work. The ceiling frescoes elaborated by Gump and Steidl, two painters from Munich, show the martyrdom of Saint Florian (he is flagellated, beaten, thrown into the river Enns and assumed in heaven where he is glorified as patron against fire). The altar-piece shows Our Lady's Assumption.

The choirstalls with organ lofts on both sides were made by Adam Franz from Linz and the sculptures of the four bishops by Jakob Auer from Bozen/Italy. The organ From 1770 to 1774 the famous great organ, since 1930 called Bruckner-organ, was built by the priest and organ-builder Franz X. Chrismann from Ljubljana/Slovenia. Restoration work was done from 1945 to 1951 and during the latest restoration the basilica has undergone. The sonorous sound derives from the 4 manuals, 103 sounding organ-stops and 7343 pipes.

Crypt

The tombstones date from the Gothic period. The largest thereof is the one for abbot Peter Maurer (died in 1525). Remnants of walls from the time of the Romans and the foundations of the Gothic church can be seen. In the niches coffins of abbots are exposed.

Underneath the great organ, composer Anton Bruckner has been buried.

In the background the bones of 6000 people are stored which were discovered in 1291. They are said to be remnants of



Christians who had been buried there since the time of the Romans.

The bells in the monastery of St. Florian

There are 11 bells that share a historical background because of their number and age. Their importance in the field of bells is not restricted to Austria but well spread all over Europe. Six bells issue as early as 1300. In 1717, the most recent one of the ancient bells was cast representing the biggest historical bell in Austria at Baroque times. In 1999, these 11 bells were supplemented by a new one, the so-called bell of birth. A second chime was supplied in 2000. This peal of 8 bells is rung to call for the Canons' prayer.

Concert Address and Hotel Information

Augustiner Chorherrenstift St. Florian
Stiftstraße 1
A-4490 St. Florian

Accommodation is available in our comfortable
guesthouse. We offer single or double rooms, all are
equipped with WC/showers.

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