Transcription of Selected Manuscript Scores by Alexander Chesnokov:

Works for Men’s Voices

by

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ABSTRACT

This research paper creates a modern score transcription of selected choral works by composer Alexander Chesnokov. The life and works of Alexander Chesnokov are almost completely unknown in the United States. A collection of his works is housed in the New York Public Library (NYPL). Selected transcripts from this collection provide insight into the works and style of Alexander Chesnokov. They may also serve as a study guide and point for further research and explorations into the life and compositions of this Russian composer. The sets of transcriptions within this paper were created from a microfilm copy from the NYPL’s archival holdings. This study comprises transcriptions of selected scores, a discussion of errors and editorial choices, text translations, and a brief history of choral performance and style during pre-revolutionary Russia, the time period during which this composer lived and wrote.
This research paper is dedicated to my wife, Jennifer Smolnik, and my immediate family. Thank you for the continued support throughout my education and your faith in my efforts.
ACKNOWLEDGEMENTS

My studies at Arizona State University provided great personal development, varied perspectives on subjects studied, numerous opportunities for experimentation and application, and experiences that required diligent, hard work. I must thank Professor Gregory Gentry. His insistence in my reaching outside my level of comfort encouraged me to explore and refine my conducting gesture. I am grateful for his support of me as a graduate student and for his guidance and concern for my future success. I must also thank Drs. Andrew Campbell, William Reber, Jody Rockmaker, and Catherine Saucier for their support, encouragement, and collaboration.

There are a few people outside ASU who must also be thanked. The New York Public Library (NYPL) was very cooperative in providing access to their manuscript archives as well as microfilm reproductions of selected materials. Bob Kosovsky, PhD., Curator, Rare Books and Manuscripts provided needed guidance in accessing the NYPL collections and in receiving permission to examine, reproduce, and use selected materials for this research paper. Dr. Vladimir Morosan, founder and president of Musica Russica, the premiere publisher of Russian choral music, provided contacts for information related to this research paper. It was his suggestion that I consider Alexander Chesnokov as the subject for this project. Great thanks are also given to Lev Ivanov, Justin and Amelia Poll, and Alexandra Brattos for help with translation work and obtaining research materials.
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ALEXANDER CHESNOKOV

Alexander Chesnokov was born in 1880 to a family with a history of service as Russian precentors.¹ His first musical training came from the Moscow Synodal School, where he eventually taught and wrote church music. In 1899, Chesnokov composed his first major work and entered the St. Petersburg Conservatory to continue his education, remaining there until its completion in 1906. Chesnokov wrote a great deal for choirs and was a well-respected composer of sacred music. Due to political and governmental conflicts connected with the 1917 Revolution, Chesnokov emigrated to Prague, where he conducted the Russian Student Chorus.² Eventually, Chesnokov settled in Paris, where he finished his work *The Russian Requiem*. Chesnokov found himself hard pressed for money. He worked to support himself, composing in his spare time.³ While most of his compositions during the last period of his life have not been preserved, Chesnokov sent a copy of his *Requiem* to his brother Pavel. *The Russian Requiem*

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¹ A precentor is a person who leads a congregation in singing or prayers.

² The Russian Revolution was a time of major political and governmental changes with several of the changes, including provisional governments and their overthrow, occurred in St. Petersburg, where Chesnokov resided.

³ Pavel Chesnokov (b. 1877, d. 1944) was an important and prolific Russian composer of the Moscow Synodal School. His works are frequently performed today by various choirs.
work received its first performance in Russia posthumously in the 1990’s.

Chesnokov died and was buried near Paris in 1941.  

I was deeply interested in learning more about Alexander Chesnokov. Unfortunately, information about the author is practically non-existent. Searches in periodical indexes, music encyclopedias, English language internet sites, and Russian language internet sites yielded only the scant biographical information contained on the NYPL website. Vladimir Morosan offered a few suggestions for obtaining more information, but those suggestions failed to provide additional information. Contacts in Russia have reported they have been unable to find any legitimate information.

Having such limited biographical information leaves many unanswered questions. Why did Chesnokov leave Russia, while his brother remained there? What made him choose Paris as his final destination? Was it to escape persecution? Did he enjoy the musical environment? Despite the biographical sketch on the NYPL website, is Alexander Chesnokov mostly a sacred or secular composer? What percentage of his works is connected to the folk idiom? Does his talent equal that of his brother Pavel? What does his book contain? What possible implications do its contents have for Chesnokov’s personal style, the performance of his works, or for Russian music as a whole?

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One recent research advancement is the discovery of a small collection of letters between Alexander Chesnokov and famous Boston Symphony Orchestra conductor Sergei Koussevitzky. These letters are housed in the Library of Congress. While translation of the letters could not be completed in time for this project, I sincerely hope the contents of those letters will provide me guidance as to where to look for further information.

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5 Correspondence between Koussevitzky and Chesnokov can be found in *The Serge Koussevitzky Archive*, Call Number ML31 .K66, Box 12, Folder 21. Friends residing in the Washington D.C. area took digital photographs of the correspondence. They are currently in the translation process by a native Russian. A link to the Library of Congress Koussevitzky collection guide can be found at: http://international.loc.gov/service/music/eadxmlmusic/eadpdfmusic/2002/mu002008_x.pdf.
THE RESEARCH

I became interested in Russian choral music during a two-year religious mission to Russia. While in Russia, I learned the language, attended several performances, including choral concerts, and rehearsed and performed with a violinist at the Rostov-na-Donu Conservatory of Music. Upon returning to the United States, I founded my own singing group and researched the possibility of studying choral music in Russia. While resources were inadequate for study abroad, I maintained my interest in Russian music.

Alexander Chesnokov is virtually unknown in the United States, and information about him is extremely scarce. Searching musical indexes, internet sources, and library catalogs yielded almost no information. The small amount of available biographical information comes from the New York Public Library (hereafter, NYPL) website and the finding guide for the Alexander Chesnokov collection. As someone who, according to the NYPL website, was considered prolific, it would add to our understanding of pre-revolutionary Russian choral composition as well as provide another source of unperformed choral repertoire. Furthering, Alexander Chesnokov wrote an unpublished book about music and its relationship to colors, a work that could contain information useful in interpreting Chesnokov’s compositions.6

6 The book manuscript is in the archival Chesnokov collection at the NYPL. See Appendix B, “Guide to the Alexander Chesnokov Papers 1899-1962.”
During my doctoral studies, I was excited to discover that transcribing Russian choral manuscripts was an option for this project. I would be able to pursue my interests in Russian choral music while bringing unpublished music to light. As a conductor, it was also exciting to think I would be one of the first to hear unknown works. I knew I wanted to work with Russian choral music, but did not know which composers might hold promise for new discoveries. I was encouraged to contact Vladimir Morosan, founder and president of Musica Russica, the premiere publisher of Russian choral music, and inquired as to whether he could make a recommendation of Russian Choral composers whose music needed exploration and publication. Morosan had become aware of an archival collection of music and other works by Alexander Chesnokov. An acquaintance of his had preliminarily seen the collection, but further research had not been conducted. Morosan expressed interest in the collection and felt it deserved attention.

I found the archive listed on the NYPL website with a downloadable catalog of the Alexander Chesnokov collection. Unfortunately, only titles, material index numbers, and instrumentation were available—Unsure of the proper process to access the materials, or if access was even possible, I contacted the

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Musica Russica is considered the premiere US publishing company for Russian choral music. They publish a wide variety of sacred and secular Russian choral works. They also sell a variety of books that discuss the history of choral music in Russia. Consultation services for questions regarding Russian choral music or the Russian language in the context of Russian choral music is available as a paid service. They can be found at http://www.musicarussica.com.
NYPL and was directed to the Music Division curator of Rare Books and Manuscripts, Bob Kosovsky. After obtaining Kosovsky’s email address, I contacted him regarding the possibility of viewing the collection and using selections for this doctoral project. Kosovsky explained that the collection could indeed be viewed, but that it had to be in person. The collection is kept offsite, and, since only one known copy exists, no parts of the collection could be loaned. Furthermore, while materials could be used, photocopies of manuscripts were prohibited. The only permissible way to receive copies of selected materials was to order a microfilm. I asked regarding copyright, as it pertained to a microfilm and this project, and was informed that the library controlled the collection but did not hold a copyright to any parts of it. Any possible copyrights would rest with heirs of the collection. To the best of Kosovsky and Morosan’s knowledge, there are no known heirs. The selected works have been used with the permission of the New York Public Library.

With the project selected, I travelled to New York City to examine the contents of the collection. Before leaving, I studied the catalog listing, marking 55 folios containing music for chorus or voice. I arrived at the NYPL and was directed to the music area where the collection was waiting. Library policy stipulated that only one folio from one box could be viewed at a time. To expedite the process, as time was limited, I scanned the contents of each preselected folio, determining whether the music was choral, the manuscript was completed or nearly so, and whether the manuscript was readable.
It was exciting to hold original documents. Each folio contained several pages. While a number of folios had ten or more pages, most of the folios had ten or fewer. The documents were on printed staff paper, but all music notation was handwritten. Some of the manuscripts were fragile and required delicate handling to avoid tearing. Some of the contents were difficult to read and some were very clear. There was good representation of various stages of composition. Some pieces were barely begun, some were sketched out, some were finished, and some were relatively complete for the first half of two-thirds with the ending either crossed out or simply left unfinished. I made notes regarding the number of parts, types of voices, any included accompaniment, and whether the text appeared to be sacred or secular. Of the 55 folios examined, there were only two works I could definitively identify as sacred. This surprised me, as the NYPL’s biography of Chesnokov described him as a prolific composer of sacred music.

Upon complete inspection of the 55 preselected folios, I determined the collection contained numerous solo vocal works, several choral works, as well as a few other musical works. The collection also contained more than music manuscripts. There were several collections of Chesnokov’s writings. These included notes on the nature of the chorus and a book manuscript, *A Theory of Sound –Colour Synaesthetics*. I made a list of the possibilities for the project and returned to Arizona where I submitted the order request for a microfilm copy of the chosen selections. When the microfilm arrived, I reviewed the selections to make my final decision as to what I would transcribe. I chose a set of four pieces.
for men’s voices and one additional men’s piece because those selections appeared complete, were legible, would be interesting to choral conductors for their repertoire, and were of possible interest to Musica Russica.

The transcriptions were completed using Finale 2009. Every effort was made to produce a score as near an urtext edition as possible. Due to limitations with the lyric tool, the transcriptions had to be altered from their manuscript arrangement and changed to a four-staff configuration. Other formatting choices reflect the originality of the manuscript.

Although Musica Russica often provides text translations in their scores, I needed a working understanding of the text to complete this project. Having learned the Russian language during my time in Russia, I undertook the task of translating the text of each selected work. While most of the text was in Russian, the text included obsolete letters, a few words from other Slavic languages, and one text completely in Ukrainian. I did not produce a word-for-word or poetic translation. However, the meaning and intent of each piece was clearly ascertained.

It is presumed that this is the first time these works are being made available. I have provided these transcriptions of selected choral works by Alexander Chesnokov as a means of bringing unknown choral works to light.
DEVELOPMENT AND STYLE OF PRE-REVOLUTIONARY RUSSIAN CHORAL MUSIC

In order to have a better understanding of Alexander Chesnokov’s output, it is necessary to have a basic understanding of the development of Russian choral music during the period Chesnokov was alive and composing. The selections chosen for this project all share several stylistic traits: homophony, the folk idiom, and melody and harmony that evoke the meaning of the texts. An overview of music from the Imperial Court Chapel to folk traditions provides an appropriate background for appreciating the events that took place in the history of Russian choral music leading to a period when Russian composers felt and exercised the freedom to express themselves in a Russian and personal way rather than in a way dictated by Western or religious ideals. The history of Russian choral music during the late eighteenth and the nineteenth centuries made possible a “to-each-his-own” style of composition during the time period Alexander Chesnokov was composing.

The compositional style of pre-revolutionary Russian Choral music is a multi-faceted subject. Before Russia’s revolution, sacred church music, opera choruses, and folk music constituted the three main classifications of choral music, with the majority of choral output falling into two of the three: sacred music and opera choruses. These two categories each had limitations that put constraints on a truly Russian choral style. The third category was peasant folk music. Primarily
encountered in towns and villages, this music frequently consisted of a version of
the melody ornamented and embellished by multiple singers simultaneously. The
makeup and nature of peasant folk choirs was quite flexible as it depended on
who gathered together to perform for any given occasion.8

During the eighteenth century, vocal ensemble or choral music was
pursued only in local, domestic chapels. There were only two major exceptions:
the Moscow Synodal Choir and Imperial Court Chapel. The members of the local
d chapel choirs were often poor, had no musical training, and were either compelled
to be part of the choir or did so for whatever prestige or remuneration
participation might afford.9

The Moscow Synodal Choir officially received its name in 1721. However,
it had existed as the Choir of Patriarchal Singing Clerks since 1589.10 Associated
with the establishment of the Patriarchate in Moscow, This choir was considered
part of the Moscow Synodal School. As such, the choir was an official choir of
the church. The Moscow Synodal School was a music institution that prepared

8 Vladimir Morosan, *Choral Performance in Pre-Revolutionary Russia* (Ann

9 Vladimir Morosan, *Choral Performance in Pre-Revolutionary Russia* (Ann

10 Gerald R. Seaman, *History of Russian Music* (New York, Frederick A.
Praeger, Inc., 1967), 42.
future church musicians.\textsuperscript{11} Alexander Chesnokov attended this school, completing its rigorous curriculum.\textsuperscript{12} The Moscow Synodal Choir, as part of the Synodal School, was the only other major sacred choral institution during the early and mid nineteenth century to rival the Imperial Court Chapel.

The Imperial Court Chapel was one of Russia’s major sacred choirs and received great support from the Russian monarchy. The Imperial Court Chapel was the Russian Tsar’s church choir. Thus its directors were granted a great deal of control over music given to its directors. Early in its history, the choir set the precedent for Russian choral performance standards and, even after standards fell, they were the principal choir for performance of newly written sacred choral works. The history of the Imperial Court Chapel and its directors directly influenced the degree of freedom Russian composers did or did not enjoy concerning the composition of sacred works meant for church performance.


\textsuperscript{12} According to John Rommereim, the Moscow Synodal School’s curriculum included nine years of solfège; seven years of score reading at a keyboard; four years of training in harmony, counterpoint, and form; seven years each of piano and violin; and four years of playing in and conducting the string ensemble.
In 1796, Dmitry Bortniansky, an important composer from the Moscow Synodlal School, was appointed conductor of the Imperial Court Chapel.\textsuperscript{13} Under his direction, this choir flourished, receiving praise from within and beyond Russia’s borders. The choir of the Imperial Court Chapel performed Western European choral music, primarily of the Italian style, but always with a Russian color.\textsuperscript{14,15} With Bortniansky’s death in 1825, leadership of the Imperial Court Chapel was passed to Fyodor L’vov who remained the director until his death in 1836.\textsuperscript{16} L’vov did not possess the same pedagogical methods Bortniansky exhibited, nor did he learn them from his predecessor.

Following Bortniansky’s death, musical training of the singers all but disappeared. Furthermore, the Russian church adopted L’vov’s artistic ideas promulgated in his book *O penii v Rossii* [Singing in Russia]. L’vov’s ideas consisted of abandoning the Italian style of singing, in favor of establishing

\textsuperscript{13} Dmitry Bortniansky was the first conductor of the Imperial Court Chapel to have been recruited from within Russia. His compositional output was prolific, especially in the area of sacred music. Tchaikovsky edited Bortniansky’s liturgical works. They are performed frequently. His sacred works are studied for an understanding of 18\textsuperscript{th} century Russian Orthodox sacred music.

\textsuperscript{14} Morosan, 75-76.

\textsuperscript{15} Olga Dolskaya-Ackerly, from Gregory Gentry class notes, *The Music of Russia*, Fall Semester 1998, University of Missouri-Kansas City.

\textsuperscript{16} Fyodor L’vov gained the favor of the monarchy and was thus given permission to change the style of sacred music to reflect his personal tastes, which the monarch also enjoyed. L’vov preferred “pious simplicity” in sacred choral music. He favored abandoning the Italian and Western European traditions in favor of returning to a much simpler, plainer style reminiscent of Russian chant.
Russian rather than Western European choral performance traditions.\footnote{Marina Ritzarev, Eighteenth-Century Russian Music (Hampshire, England: Ashgate Publishing Limited, 2006), 336-337.} Fyodor L’vov died in 1836. However, his son, Aleksei L’vov, became the Director of the Imperial Court Chapel in 1837 and carried on his father’s efforts in establishing a Russian choral tradition.\footnote{Ibid., 79.}

The call to return to a Russian style of sacred choral music led Aleksei L’vov to gather original copies of Russian chant, form an invariable edition to be disseminated throughout all of Russia, and set in four-part harmony the yearly liturgical cycle and chant books. Such unification and control was seen as a way to keep all sacred music and its performance restricted to approved chant melodies and harmonies and serve to monopolize the entire choral repertoire in Russia.\footnote{Ibid., 79.}

The actions of Fyodor and Aleksei L’vov caused composers to write few sacred works for church performance. To be considered for inclusion in the church collections, compositions had to conform to the rules set forth by L’vov, which were felt to lead to dull and predictable sacred works.\footnote{Ibid., 79} To further control the performance of non-sanctioned sacred works, L’vov maintained control over church music by exercising his power of censorship. His actions effected choral
music throughout Russia. The exercise of censorship would continue with sacred music until 1879, when a lawsuit between the Director of the Imperial Court Chapel, Bahkmetev, and P. Jurgenson, Tchaikovsky’s publisher, clarified censorship decrees, thereby allowing the publication of liturgical works with approval of church authorities rather than the church censor.²¹ It was this legal victory challenging the church’s use of censorship that eventually led to a “to-each-his-own” style of composition in the late nineteenth century, the period during which Chesnokov wrote his music.

The first part of the nineteenth century saw the second main category of choral music, secular music, remain almost exclusively within the area of opera choruses, which flourished.²² Unaccompanied secular choral repertoire, however, was rarely composed during this period, as, aside from theatrical ensembles, very few independent choirs existed. The meeting of a choir or choral society was considered an “assembly,” and only institutional or church choirs could meet without permission from the police. Groups desiring to meet for choral singing had to receive police permission every time they met. The laws regarding assembly remained until the political reforms of 1861. Thus, choirs whose


²² Morosan, 117.
purposes were solely for cultural or recreational reasons were almost nonexistent prior to 1861.\textsuperscript{23}

Despite regulations and censorship problems, composition of new sacred works eventually increased. Thanks to new leadership of groups such as the Imperial Court Chapel, changes in programming by the Moscow Synodal Choir, new choral groups such as the Choir of the Free Musical School, political reforms, and the slow ebb of censorship, there was a large increase in sacred choral compositions.\textsuperscript{24} From the 1880’s until the revolution in 1917, “Russian sacred choral music experienced a veritable renaissance.”\textsuperscript{25} During this period, large-scale works numbered over forty and between 900 and 1000 shorter works by only twenty-eight composers.\textsuperscript{26}

Russian peasant folk music, our third category, existed throughout Russia. Peasant folk music was typically sung by groups of peasants who gathered to sing together. The style of their singing was often heterophonic in that the melody would be varied and embellished in a variety of ways simultaneously by various

\textsuperscript{23} Morosan, 117-118.
\textsuperscript{24} Ibid., 88.
\textsuperscript{25} Ibid., 91.
\textsuperscript{26} Ibid.
singers. While peasant folk music did not often reach formal choral institutions, it was still sought after by some.

In 1878, the Russian Choral Society was formed, establishing itself as the first secular chorus in Moscow. During its third season, the critic Lipaev commented on the vastly improved choir’s artistic endeavors and asked why the choir did not perform more works of a folk character. Russians and critics were well aware of folk idioms as participation in and knowledge of these songs had long been a part of the cultural fabric in its tradition. Despite the initial review and praise of the choir, subsequent reviews revealed the choir’s performances to be lackluster and dull. The overall performance quality of the Russian Choral Society not only failed to see a response to Lipaev’s request for more folk music, but it created a dearth of secular choral repertoire. Sacred output outnumbered secular output anywhere from five and ten to one.

The first real endeavor to bring the Russian folk idiom to the fore is credited to Dmitri Argrenev-Slaviansky’s Cappella created in 1868. Argrenev-Slaviansky had a naturally talented voice. He received a small amount of musical training in Russia and then Italy. Rather than pursue an opera career, he decided

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27 Heterophony is the practice of more than one singer singing a slightly varied version of the same original melody at the same time as other singers are singing. Thus, one would hear a multitude of melodic variants, but, rather than being presented consecutively, they would be presented all at once.

28 Morosan, 121.

29 Ibid.
to perform Russian folk music. He began as a soloist. Slowly, beginning with his Cappella in 1868, he turned to choral music. His ensemble consisted of approximately twenty-five men and women, eventually growing to as many as sixty singers. The Capella was unique because of its choice of repertoire and because the Capella was only the second choir to tour outside Russia. Agrenev-Slaviansky took his ensemble to four continents performing nearly fifteen thousand concerts of Russian and other Slavic folk songs. Despite their dislike for his performances, Agrenev-Slaviansky’s critics gave him credit for popularizing Russian folk songs with the rest of the world. Although Russian composers felt his performances and scores presented the folk songs in “thoroughly inappropriate and distorted arrangements, together with trite, sentimental songs that had nothing whatsoever to do with genuine folk song,” Agrenev-Slaviansky’s efforts brought Russian folk music to the attention of the Western world, and he was one of the first to write down many folk songs.

It seems only logical that Chesnokov, who was schooled in Moscow, would have been impacted by the trends in choral music despite the focus the school placed on sacred works. It is interesting to wonder how much of an impact choral performances in Moscow had on the number of folk compositions he wrote.

30 Morosan, 122.
31 Ibid., 122.
32 Ibid., 123.
Although Russians felt Agrenev-Slaviansky’s performances were not an accurate portrayal of Russian folk music, there were composers who incorporated accurate elements of Russian folk music into their own works. Modest Musorgsky used elements of folk heterophony in his own works. Alexander Chesnokov’s works, as represented by the transcriptions in this project, contain melodies, harmonies, and rhythms that depict the mood of the text and provide a folk character to the music. While not anywhere near the polished level of professional choirs, there was a certain draw to peasant choirs. L’vov described their singing:

> Many times I have had the opportunity to hear Russian songs sung by [folk] songsters, and the same songs sung by [trained] choir singers. The first sang by ear and, so to speak, according to natural instinct; the latter sang according to the laws of art. I cold not help but give preference to the former. In their performance, uninhibited by conditioned rules, there was an obvious strength, a fire, and an occasional burst of inspiration; by contrast, the choir singers sang correctly, but feebly and drably; it was clear that the requirements of music constrained them.34

The strength, fire, and inspiration described by L’vov can be heard and felt in these simple folk pieces by Chesnokov.

Despite the newfound compositional freedoms and the existence of folk arrangements by prominent Russian composers, the majority of choral output was sacred, not secular. Due to the constraints that had been placed on church compositions, Russian composers had, for a time, almost abandoned sacred compositions. With the legal victory for Tchaikovsky’s publisher, composers felt

33 Morosan, 124.

34 Ibid., 124.
greater freedom to compose sacred works. However, the indiscriminate nature of church music approval combined with censorship left composers without any real “canon” for writing church music. According to Kastal’sky, following Tchaikovsky’s victory, Russia saw “the dawning of the ‘each-to-his-own’ style…which flourishes to this day.”35 Alexander Chesnokov’s extent output appears to contain a greater number of secular and folk-arrangements than sacred works, a choice differing from his contemporaries and possibly related to the “to-each-to-his-own” style. Furthermore, his style maintains an earthier quality. Melodies sound as though they were adopted straight from the folk tradition without revision, and harmonies are sometimes unusual or unexpected, again differing from the polished and adapted versions often encountered in the output of Chesnokov’s contemporaries.

35 Morosan, 206.
BRIEF INTRODUCTION TO THE SELECTED WORKS

The pieces chosen for this project are simple. They are in either major or minor mode. Meter is uncomplicated with rhythms that are straightforward throughout most of the pieces. Harmonies are also simple. The melodies and harmonies give the pieces an earthy character. One could imagine the melodies were taken directly from peasant groups with harmonies added to fill out the music. The sound is somewhat different from other Russian composers’ folk works. Composers often borrow folk motives and polish their pieces to sound more substantial. The simplicity of these selected works gives them a certain degree of charm. The harmonies, rhythms, and general compositional style portray the mood of the text for each piece.

These selections are within reach of almost any male collegiate choir. However, a high school choir, even an advanced or honor high school men’s choir, might have difficulties performing these pieces due to some of the vocal ranges in the bass and first tenor parts. Ideally the choir’s size would be between twenty and forty singers. Having too many voices would make it difficult to appreciate the harmonies and rhythms with any degree of transparency between voice parts. Larger groups could perform these by giving up transparency.

Learning the Russian text is probably the most substantial obstacle. Scores published through Musica Russica typically include a transliteration of the Russian text and recordings of Russian pronunciation for a given work is often available for sale. Whether this is sufficient depends on the degree of accuracy
and authenticity the conductor desires. To achieve the most accurate pronunciation, a conductor would want someone familiar with Russian to coach the ensemble and give feedback as necessary. I look forward to performing these works with a men’s choir.
The Score

The first piece selected for transcription is entitled Mogila, or Grave. This work is a completed work in the manuscript collection. It is written on staff paper in the composer’s hand. Markings, for the most part, are clear. All writing is printed rather than being in script. However, the size of some of the text makes it difficult to understand. Notes are relatively clearly written. The score is complete with dynamic markings, articulations, slurs, rests, key changes, tempo markings, and other items pertinent to the work’s performance.

This work is assumed to be for four-part men’s chorus. The score does not state tenor or bass. The second staff uses the bass clef. The first staff uses a regular treble clef without the small “8” signifying performance an octave lower. However, in other manuscripts, which make use of the same clefs, voice parts are marked. The texture is homophonic with some interesting rhythmic interplay between parts. There is some evidence of text painting in measures 17 through 19 before the key change. The rhythm develops into triplets with lower parts having a rest on the first eighth note in each grouping. The corresponding text speaks of the Tartar savage. This piece, written in common time, begins and ends in g-minor with a middle section that begins in g-major, migrates to a minor sound, returns to major, and ends with an open fifth based on B.

There is a month and date written on each page of the score. No year accompanies the date, and it is unknown whether this date is the date of
composition. There is no other evidence suggesting when this piece may have
been written.

The Text

The text is attributed to Kol’tsova, although no first name is given. The
text is dark, speaking of a quiet, solitary grave. There is an embankment that is
new and a clean field. “Whose life? Life becomes obsolete.” The text continues,
speaking of someone whose path has ended. A Tartar savage murders in the
nighttime darkness. There is fresh blood on the Russian [female]. Or a young
bride gathers crops; an angelic baby in her hands. His death is bitterly mourned
under the clear sky. Above the grave, the wind rushes through the cornfield; quiet
dream of the grave.
FOUR PIECES FOR MEN’S VOICES

The second transcription is a set of four pieces for men’s voices. There is no general title to this set. They have been grouped together based on the consecutive numbering in the upper left-hand corner of each piece. It is interesting to note that, while Alexander Chesnokov was known as a prolific composer of church and choral music, there were very few sacred works in the NYPL collection. Of the few works that had a sacred text, none were complete or legible enough to serve as a candidate for transcription.

Oi to zabelei gory Verkhoviny

The Score

The score is hand-written on manuscript paper. All text is printed. This piece is particularly legible. There is a last name given for the source of the melodic material. However, no name is given for the source of the text. Tempo markings, dynamics, and articulations are all included. Unlike the previous piece, this score is marked for first tenor, second tenor, baritone, and bass.

This work is written in g-minor and is in common time. The texture is homophonic with no vastly contrasting rhythms or sections. There are, however, recurring syncopations as seen, for example, in measures 1, 3, 5, and 10. When preparing for performance, careful attention should be paid to rhythmic accuracy, as subtle changes occur in a few measures.
The Text

The text of the first piece has a somber tone. It is reminiscent of the character of peasant folk music in Russia. The text deals with nature and an allusion to death. The text, “Oh the whitened mountains high; o the turbulent wind on the plains. The high Beskid range of [my] birthplace sweet. Oh, you will be to me a cold grave.” is conveyed through use of slightly abrupt rhythms combined with frequent use of open fifths. Cadences often end with basses and first tenors two octaves apart.

Chervena kalina

The Score

The score for this work has the same layout as the previous works. Legibility is very good. All text is printed. This particular piece is not dated. There is no indication of source for the text or melody. Like Mogila, this piece does not specify voice parts and does not include an “8” at the bottom of the treble clef. Clefs are, however, handwritten. Despite the lack of written part assignments, the piece is written for four voices. The author assumes that since this piece follows in a numbered series, it is most likely for men’s voices.

The texture is much thinner. It is homophonic, but rhythmically simpler. Despite the less complicated rhythm, the piece is marked “fast”. This is also one of two in the set that includes repetitions.
The Text

The text of this piece has a nationalistic sentiment. However, the text speaks of a saddening Russian “kraina”. The word “kraina” could refer to a region or country. However, the attribution defines that region as Russian. Interestingly, the text comes from the Ukrainian Army Song of the Ukrainian Sich Riflemen. The source material for this connection is a Ukrainian textbook and an article from a Ukrainian magazine. The magazine article is, unfortunately, not in Russian. The textbook is unavailable. The translation is as follows (using the adaptation found in the song text): “Hey, in the meadow the red viburnum [a type of shrub] has tilted. For some reason our Russian [land] has saddened. And we will lift up that red viburnum, and we make our glorious Russian [land] to rejoice!”

Kolis’ Rusin pod Beskidom

The Score

This score follows the same pattern as the previous movements. Clean, legible writing allows for easier reading of the hand-written score. This piece is the second in the set to repeat music. Measures five through eight are repeated once, with different text set to the music each time. A bit unusual in comparison to the other pieces in the set, this particular work begins with four-part harmony

---


37 Ibid.
with mouths closed. It is the author’s assumption that the choir would be humming. Rather than having the entire ensemble sing words when the text enters, Chesnokov has marked the ensemble to sing the entire piece with closed mouths. The text is sung first by baritone solo, next a second tenor solo, then back to another baritone solo. The piece ends with the ensemble humming with closed mouths.

While in common time, this piece differs from the two previous as it is in d-major. The entire piece has a happy character with upward and downward movement of the vocal parts coupled with major sonorities.

The Text

The text is, once again, of a somber nature. The song speaks of a person, Rusin, on the Baskid range. Across summers evil is often seen. He doesn’t know “of the happiness long ago of a time that sleeps in a coffin.”38 The person speaking doesn’t want to remember her, most likely that period of happiness, to wound a grieving heart. This text speaks of death in connection with things that are often dealing with aspects of the earth or physical life. It is interesting that this piece is in a major key. Perhaps it is trying to focus on the happy memory of a time past or a person gone.

38 Translation of the text as translated by Carric Smolnik.
Verkhovino

The Score

Clarity of printed text and an inclusion of necessary dynamic markings and articulations are abundant in this score. This piece returns to the key of g-minor and is set in common time. The tempo marking for this final piece is “medlenno” (slowly). The bass and baritone parts begin on an open fifth that gives one measure of a slow, deliberate, march-like feeling. Tenors then enter. The first two systems continue in a slow fashion using mostly half and quarter notes. At measure nineteen, the meter changes to simple duple. The bass and baritone parts are marked staccato and the opening rhythm is presented in diminution. The tenors enter, also in diminution. The music has a lively and march-like mood. The piece continues in this fashion to the end.

The Text

The text is about nature. It mentions a light up high, “our [light],” and speaks of playing in the water all the time. There is cheerful noise. “Ah, yes, no foul language.” If only to whomever was present [it] walked. Just one year. Phrases of the text are repeated over and over as the men sing their march-like music to finish the piece and the set.
PREPARATION OF TRANSCRIPTIONS AND EDITORIAL DECISIONS

This research project consisted of several different tasks: transcription, translation, historical research, and review for errors and inconsistencies. After transcribing the notes and setting the lyrics, decisions had to be made concerning areas where notes were difficult to read. The composer sometimes omitted slurs from passages that had previously received them. Certain ambiguities and errors had to be addressed, taking into account how they would affect the music.

The overriding concern was a sense of continuity throughout a passage. Previous occurrences of different articulations helped inform decisions regarding missing articulation marks. If a particular rhythmic or melodic pattern were slurred preceding a measure that was not, a slur was added to maintain similar phrasing between voice parts. In one area, text was missing a letter in one voice part and not in another. Such an oversight was corrected to match the completed text. In some areas of the music notated elements did not always continue throughout a part despite a repetition in rhythm. However, unless only one or two notes were missing articulation marks, articulations were not added to longer passages. When the manuscript ceased the inclusion of articulation markings they were likewise discontinued in the transcription. Every effort was made by the author to maintain the sound and feel of the compositions as presented in the manuscript. To facilitate the listing of errors and corrections, each of the pieces in the set of four has been assigned a number, which will be used in the errors and corrections table. No errors or corrections were necessary in Mogila.
Table 1. Numerical Identification of Works

<table>
<thead>
<tr>
<th>Work Title</th>
<th>Assigned Identification #</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oi to zabeleli gory Verkhoviny</td>
<td>#1</td>
</tr>
<tr>
<td>Chervena kalina</td>
<td>#2</td>
</tr>
<tr>
<td>Kolis/ Rusin pod Beskidom</td>
<td>#3</td>
</tr>
<tr>
<td>Verkhovino</td>
<td>#4</td>
</tr>
</tbody>
</table>

Table 2. List of Errors and Corrections

<table>
<thead>
<tr>
<th>ID#</th>
<th>Measure #</th>
<th>Error</th>
<th>Correction</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>9</td>
<td>32(^{nd}) notes</td>
<td>16(^{th}) notes</td>
</tr>
<tr>
<td>2</td>
<td>11</td>
<td>Natural sign</td>
<td>No preceding accidental</td>
</tr>
<tr>
<td>2</td>
<td>13</td>
<td>No accent in bass part</td>
<td>Added accent mark</td>
</tr>
<tr>
<td>2</td>
<td>15</td>
<td>No accent in bass part</td>
<td>Added accent mark</td>
</tr>
<tr>
<td>2</td>
<td>23</td>
<td>Missing text in tenor 2</td>
<td>Added syllable “la”</td>
</tr>
<tr>
<td>2</td>
<td>23</td>
<td>Missing staccato mark in tenor 2</td>
<td>Added staccato mark to tenor 2</td>
</tr>
<tr>
<td>3</td>
<td>8-9; 12-13; 17</td>
<td>Line with arrow showing movement of solo and choral parts</td>
<td>Removed lines as solo parts were already labeled</td>
</tr>
<tr>
<td>3</td>
<td>12</td>
<td>Half not missing dot in tenor 1</td>
<td>Added dot to half note in tenor 1</td>
</tr>
<tr>
<td>3</td>
<td>19-20</td>
<td>Missing slur across bar line in tenor 2</td>
<td>Added slur to tenor 2 across bar line</td>
</tr>
<tr>
<td>3</td>
<td>23</td>
<td>Extra fermata between measures</td>
<td>Removed additional fermata</td>
</tr>
<tr>
<td>4</td>
<td>11</td>
<td>Missing work in baritone</td>
<td>Added word “yak” to baritone</td>
</tr>
<tr>
<td>4</td>
<td>19</td>
<td>Missing staccato</td>
<td>Added staccato</td>
</tr>
<tr>
<td>4</td>
<td>25-26</td>
<td>Text missing for bass and baritone</td>
<td>Added text from tenor 1 and 2</td>
</tr>
<tr>
<td>4</td>
<td>38</td>
<td>Misplaced slur in tenor 1</td>
<td>Repositioned slur</td>
</tr>
</tbody>
</table>
CONCLUSION

This project has been very valuable. First, it has added, no matter in how small a measure, to the choral repertory. The pieces I selected to transcribe are accessible to any college men’s ensemble. They provide additional foreign language works that represent the folk aesthetic. Second, these works begin to create a picture of the composer Alexander Chesnokov. He is virtually unknown. What was his life like? What inspired him? What led to his becoming a composer? While information is presently scant, one can have a small glimpse of the composer through these works. Third, these works are in pre-publication with Musica Russica. They will be submitted to Vladimir Morosan for publication consideration.

My journey has taught me a great deal. It has given me a much greater respect for any researcher dealing with foreign language sources. Translation of the texts required a great deal of time. Learning what questions to ask and in what order was something I had never before encountered in research, let alone something of this scope. I learned about library protocol, manuscript procedure, the timeline one should expect for various parts of the project, copyright issues, and academic use. In short, I feel better prepared to undertake future projects of this nature. The Alexander Chesnokov collection alone contains many manuscripts and documents that still need to be examined and brought forth.

Finally, this project has whetted my appetite for continuing my research, and I look forward to future opportunities to learn more. I am in contact with
acquaintances that studied music at Russian conservatories and hope to receive
information directing me where to search next. I have also contacted another
choral musician who has also taken an interest in Alexander Chesnokov and am
waiting to receive additional materials. There is so much yet to be answered. The
road forward will be difficult. Research in Russia is extremely slow. Records
were destroyed during political changes. The Soviet Era inculcated a feeling of
neighbor watching neighbor. Corruption exists in almost every part of
government and every step takes an undue amount of time. Communication with
experts is often difficult and finding contact information is, sometimes, almost
impossible. Materials are often un-cataloged and in no particular order. Also,
much of what exists is not housed in any way conducive to their preservation. At
its very basic level, I look forward to a time when I can rehearse and conduct a
men’s ensemble in performing these wonderful pieces.
TRANSCRIPTION OF SELECTED CHORAL WORKS

BY ALEXANDER CHESNOKOV

Transcribed by

Carrie Smolnik
чistoе по-ле кругом бездоро-го чи

чistoе по-ле кругом бездоро-го

чistoе по-ле кругом бездоро-го

чistoе по-ле кругом бездоро-го

жизнь от жили-си! кон-чил-ся путь. Та

жизнь от жили-си! кон-чил-ся путь.

жизнь от жили-си! кон-чил-ся путь.

жизнь от жили-си! кон-чил-ся путь.
Mogila

a little faster and stronger

T1

T2

B1

B2

a tempo

T1

T2

B1

B2
Mogila

T1

T2

B1

B2

на руках легей о плачах ли горько конец

на руках легей о плачах ли горько конец

на руках легей о плачах ли горько конец

на руках легей о плачах ли горько конец

a little faster

previous tempo

на руках легей о плачах ли горько конец

на руках легей о плачах ли горько конец

на руках легей о плачах ли горько конец

на руках легей о плачах ли горько конец

на руках легей о плачах ли горько конец

на руках легей о плачах ли горько конец
a tempo

 BV1 BV2

 BV1 BV2

 BV1 BV2
Oi to zabeleli gory Verkhovny

Four Pieces for Men's Voices, No. 1

Music by: A. Chesnokov
Transcribed by Carrie Smolnik

Slowly

Tenor 1

Tenor 2

Baritone

Bass

a tempo

T1

T2

B1

B2

Vegetnaya lozna

Vegetnaya

Vegetnaya

Vegetnaya
Oi to zabeleli gory Verkhovny

T1

Т1

Ой до бугин петер не ет на лужине бески

T2

Т2

Ой до бугин петер не ет на лужине бески Верхов

B1

Б1

Ой до бугин петер не ет на лужине бески

B2

Б2

Ой до бугин петер не ет на лужине

T1

Т1

Верховнихи ровна чиши

T2

Т2

Верховнихи ровна чиши

B1

Б1

Верховнихи ровна мои миши

B2

Б2

Верховнихи ровна мои миши
Ой та зебелі гóry Verkhovny
Chervena kalina
Four Pieces for Men's Voices, No. 2

Music by: A. Chesnokov
Transcribed by Caric Smolnik

Tenor 1

Tenor 2

Baritone

Bass

T1

T2

B1

B2

Fast
Chervena kalina

T1

T2

B1

B2

To Coda

0
Chervena kalina

Т1

А мы тую черненьку калинку по ложи че мы, а мы пашу Русскую краи

Т2

А мы тую черненьку калинку по ложи че мы, а мы пашу Русскую краи

В1

А мы тую черненьку калинку по ложи че мы, а мы пашу Русскую краи

В2

А мы тую черненьку калинку по ложи че мы, а мы пашу Русскую краи

Кoda

Т1

и - ну, гей раз - не - го - ли - че ли - ли, ли - ли.

Т2

и - ну, гей раз - не - го - ли - че ли - ли, ли - ли.

В1

и - ну, гей раз - не - го - ли - че ли - ли, ли - ли.

В2

и - ну, гей раз - не - го - ли - че ли - ли, ли - ли.

47
Kolis' Rusin pod Beskidom
Four Pieces for Men's Voices, No. 3

Andante

Solo

with closed mouths

Tenor 1

Tenor 2

Baritone

Bass

Baritone Solo

Solo

T1

T2

B1

B2

Music by: A. Chesnokov
Transcribed by Carric Smolnik

Andante

with closed mouths

Baritone Solo
Verhovino

Ан да не мач-ты, кра-ю шал ту ве-р-мо-ви-ну

Как бы мне лиш по-гу-ли-ти хоть од-ну го-ли-ну,
Verhovino

Ай, не ми-ты кра-ю, кра-ю, ш-л ту

Ай, не ми-ты кра-ю, кра-ю, ш-л ту пер-хов-ни-ну

Ай, не ми-ты кра-ю, кра-ю, ш-л ту пер-хов-ни-ну

Ай, не ми-ты кра-ю, кра-ю, ш-л ту пер-хов-ни-ну

Ай, не ми-ты кра-ю, кра-ю, ш-л ту пер-хов-ни-ну

Ай, не ми-ты кра-ю, кра-ю, ш-л ту пер-хов-ни-ну

Ай, не ми-ты кра-ю, кра-ю, ш-л ту пер-хов-ни-ну

Ай, не ми-ты кра-ю, кра-ю, ш-л ту пер-хов-ни-ну
BIBLIOGRAPHY


APPENDIX A
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Selections from Alexander Chesnokov papers, 1899-1962 JOB 06-2

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(Please complete either 1, 2 or 3 and fill out your name and complete address)

1. Thesis
   
   Institution: Arizona State University
   
   Course or degree: DMA-Choral Conducting
   
   Professor: Dr. Gregory Gentry
   
   Title of thesis: Transcription of Selected Manuscript Scores by Alexander Chesnokov: Works for Men’s Voices

2. Research for publication or performance (please circle whichever is applicable)
   
   a. book  b. periodical article  c. public performance or recording
   
   Title or subject: 
3. Purpose other than 1 or 2

Subject of study

Name (print) Carrie Smolnik
Address 625 W 1ST ST APT 110
         Tempe, AZ 85281

Date 4/6/2010 Signature Carrie Smolnik
APPENDIX B

GUIDE TO THE ALEXANDER CHESNOKOV

PAPERS, 1899-1962
Guide to the Alexander Chesnokov Papers, 1899-1962

JOB 06-2

Music Division

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Web address: http://www.nypl.org/research/mus/mus.html

Processed by: Liavon Yurevich
Date Completed: March 2006

Processed and encoded through a gift from Robert W. Wilson.

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Descriptive Summary

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<td>JOB 06-2</td>
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<tr>
<td>Creator:</td>
<td>Chesnokov, Alexander</td>
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<tr>
<td>Extent:</td>
<td>8.5 linear feet (10 boxes)</td>
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<td>Repository:</td>
<td>Music Division.</td>
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<td>The New York Public Library for the Performing Arts</td>
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Abstract: The papers of the Russian composer Alexander Chesnokov consist primarily of music scores; they also include unpublished librettos and manuscripts in English, French and Russian.

Administrative Information

Access

Collection is open to the public. Library policy on photocopying will apply. Advance notice may be required.

Publication Rights

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Preferred Citation

Alexander Chesnokov Papers, JOB 06-2, Music Division, The New York Public Library for the Performing Arts.

Custodial History

The Alexander Chesnokov Papers were donated to the Music Division in 1969 by Galina Chesnokov.
Biographical Note

Alexander Grigorievich Chesnokov (Tchesnokoff) (1880, Moscow -1941, Paris)  
(Pseudonyms: Al. Daleau, Al. Tchayss)

Russian Orthodoxy had many great composers in the early years of the twentieth century, and Chesnokov was one of the finest.

Alexander Chesnokov, brother of the famous Russian church composer Pavel Chesnokov, was born on March 5, 1880 to the family of hereditary Russian precentors who lived near Moscow, in Voskresensk. As he recalled later he knew music even before he knew the alphabet.

He was educated in, taught at, and wrote music for the Church's seminal musical institution, the Moscow Synodal School of Church Singing. After graduation in 1899 Chesnokov composed his first major work and was dispatched to continue education in Petrograd Conservatory (Rimsky-Korsakov and Glasunov class), which he completed in 1906.

Prolific choir composer, Chesnokov was the star of Orthodox choral music. After being shut down by the 1917 Revolution, he had to make ends meet by teaching or conducting state choirs and orchestras.

Chesnokov emigrated in 1923 to Prague, where he conducted the Russian Student Chorus named after Alexander Arkhangelski. He then settled down in Paris. Chesnokov lectured in the Russian Conservatory and taught church singing in the Sviato-Sergievskii Bogoslovskii Institut.

In Paris Alexander Chesnokov finished his Requiem of the Mystery of Death, or, The Russian Requiem, in which he honors graduates of the Petersburg Conservatory. The conservatory was seized by the Bolsheviks, and many were forced to emigrate.

Hard pressed for money, he started making music-hall arrangements for a tiny publishing company, writing his own music during spare moments. Very little of what he wrote during that difficult period has been preserved, but he did manage, however, to send the Requiem to his brother in Moscow where in 1990s it had its first performance.

Alexander Chesnokov was buried in France near Paris in 1941.
Scope and Content Note


Organization

The collection is organized into 4 series. They are:
Series I: Scores, 1899-1941, undated.
   Subseries I: Scores by Alexander Chesnokov, 1901-1941, undated.
   Subseries II: Scores by other composers, 1899-1900, undated.
Series II: Writings, 1906-1938, undated.
Series III: Subject Files, 1916-1932, undated.

Series Descriptions

Series I: Scores, 1899-1941, undated
Arrangement: alphabetical.
This series contain: published and unpublished music piano and vocal scores by Alexander Chesnokov as well as other composers.

Subseries I: Scores by Alexander Chesnokov, 1901-1941, undated 6 boxes
Arrangement: alphabetical.
This series contain: published and unpublished music scores, some with composer’s autographs.

Subseries II: Scores by other composers, 1899-1900, undated 1 box
Arrangement: alphabetical.
This series contain: published piano and vocal scores by different composers, including Frederic Chopin, Peter Ilich Tchaikovsky, and Mili Balakirev.

Series II: Writings, 1906-1938, undated 1 box
Arrangement: alphabetical.
This series contain: manuscripts of Chesnokov’s librettos and his book Theory of Sound-Colour Synaesthetics, as well as published scores.
Series III: Subject Files, 1916-1932, undated  1 box
Arrangement: alphabetical
This series contain: articles from Russian newspapers dedicated to the Chesnokov works; program with his performance; lyrics by unknown authors in Russian, French, and English.

Series IV: Oversized materials, 1926-1927, undated  1 box
Arrangement: alphabetical
This series contain: art works by Chesnokov and holograph manuscript of his Symphony.
### Series I. Scores, 1899-1941, undated

**Subseries I: Scores by Alexander Chesnokov, 1901-1941, undated**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<th>Date</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A la Balalaika</td>
<td>undated</td>
<td>Sketch, hologram ms.</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Adagio</td>
<td>op.34, undated</td>
<td>Violin score, hologram ms.</td>
<td></td>
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<td>3</td>
<td>Adagio</td>
<td>undated</td>
<td>Sketch</td>
<td></td>
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<td>Air Du Pays Natal</td>
<td>op.13, 1930</td>
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<td>Album les enfants</td>
<td>op.22, undated</td>
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<td>Allaegro</td>
<td>op.40, 1903</td>
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<td>Au Pays Des Tziganes</td>
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<td>Au Soir</td>
<td>undated</td>
<td>Piano score, sketch</td>
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<td>Le Baboureur</td>
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<td>Ballade</td>
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<td>La Battle et le Grundin</td>
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<td>Berceuse</td>
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<td>Breche zastupnik nach</td>
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<td>Chansonnette du coeur</td>
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<td>Chant Des Bateliers du Volga</td>
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<td>Chto tsveti,</td>
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<td>Church songs,</td>
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<td>Con-Con...</td>
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<td>Danse de la nuit</td>
<td>1928</td>
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<td>Danse de petite marquise</td>
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<td>Dedicated to Antonine Mikhailovne Chernovoi</td>
<td>1901</td>
<td>Piano score, vocal score,</td>
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Alexander Chesnokov Papers
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<td>Dedicated to M.Sh., undated (Piano score, sketch)</td>
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<td>Le Dervichs. Fox-trot, undated (Piano score, holograph ms.)</td>
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<td>Dektsia Kartinka. Dedushka i vnuchek, undated (Sketches, libretto)</td>
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<td>Dramaticheskaya Uvertiura, undated (Parts, holograph ms.)</td>
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<td>Dream of love and you, undated (Sketches)</td>
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<td>Dremnye pesenki, undated (Sketches, holograph ms.)</td>
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<td>Ei, ukhnem, undated (Vocal score, holograph ms.)</td>
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<td>Les Esquises du jour, undated (Orchestration, holograph ms)</td>
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<td>Etude, op.21, no.1, undated (Piano score, holograph ms.)</td>
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<td>Five preludes, op.33, undated (Piano score, holograph ms.)</td>
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<td>Gavott, op.14, no.3, undated (Parts, sketch)</td>
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<td>Georgian Folk Songs, undated (Vocal score, piano score, sketches)</td>
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<td>Gloria, 1926 (Sheet music, vocal score)</td>
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<td>God with us, undated (Vocal score, holograph ms.)</td>
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<td>La Grotte des Korrigans, op.12, 1926 (Piano score, sheet music. Autograph)</td>
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<td>Graust devushki, op.17, no.7a (former no.7), undated (Vocal score, holograph ms.)</td>
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<td>Je tvionfante, undated (Piano score, holograph ms.)</td>
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<td>Intermezzo, undated (Sketch)</td>
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<td>Iskhodila mamenka, undated (Vocal score, holograph ms.)</td>
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<td>Kaz-Bek, undated (Piano score, holograph ms.)</td>
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<td>L'amant d'un jour, undated (Parts, holograph ms.)</td>
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<td>Lapitishi, undated (Vocal score, holograph ms.)</td>
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<td>Last tango, undated (Piano score, sketch)</td>
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<td>Liturgy of St. John Chrysostom, undated (Piano score, holograph ms.)</td>
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<td>L'offense n'est pas encore pardonnee, undated</td>
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<td>Meditation no.2, undated (Piano score, sketches)</td>
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<td>Meditation, op.20, 1929 (Piano score, sketch)</td>
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<td>La Mer, op.12, 1928 (Piano score, sketches, holograph ms.)</td>
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<td>Mogila, op.24, undated (Vocal score, holograph ms.)</td>
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<td>Morceau Lyrique, op.11, no.4, undated (Piano score, sheet music)</td>
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<td>Na rodimuiu storonku, undated (Piano score, vocal score, holograph ms.)</td>
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<td>Nye opushhauvsh, undated (Vocal score, holograph ms.)</td>
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<td>Old Dancer, undated (Piano score, sketch)</td>
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<td>Osa, undated (Piano score, sketch)</td>
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<td>Pastel d'Orient. Serenade Oriental, op.12, 1928 (Sketches, holograph ms.)</td>
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Pastels Bleus D’orient, op.12, 1929 (Sheet music, orchestral part)

Pesni Dedka Sheptunka, undated (Piano score, vocal score, holograph ms.)

Pesnia pro Sokolu, undated (Vocal score, holograph ms.)

Petitcerzo, undated (Piano score, sketch)

Prelude no.1, undated (Piano score, sketches)

Prelude op.21, no.1, undated (Piano score, holograph ms.)

Premieres heures du matin, undated (Piano score, holograph ms.)

Rapsode Chinois, op.18, undated (Piano score, sketch)

La Religieuse, undated (Parts, holograph ms.)

Reflet de rubis, op.17, no.3, undated

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Requiem, undated (Vocal score, sketches)

Restaurations, op.22-24, undated (Vocal score, holograph ms.)

La Reve, undated (Piano score, sketch)

La Reve du trigan, undated (Piano score, holograph ms.)

Rimleichskii Etsud, undated (Piano score, sketch)

Roslniaia, undated (Parts, vocal score, holograph ms.)

Romanzetta, op.9, no.2, 1908 (Piano score, sketches)

Russian folk songs, undated (Piano scores, vocal scores, sketches)

Russian songbook, undated (Sketches, holograph ms.)

La Sarafane Ruge, January 5, 1941

Vocal score, holograph ms. Note by his wife: Written right before death.

Se zhenikh griadiot, Tropar, 1903 (Vocal score, reproduction)

Second Quartet, op.11, undated (Holograph ms.)

Separation, undated (Parts, sketch)

Serenade, undated

Vocal scores, sketches

Sketch, holograph ms.

Sketch

Serpentine, undated (Piano score, sketch)

Silence, undated

Choir and solo score, holograph ms. Lyrics by K.Balmont in Russian and French

Solfege, undated (Sketches, holograph ms.)

Sonate, op.32, undated (Violin score, holograph ms.)

Sonate Fantaisie, op.25, 1923 (Piano score, holograph ms.)

Sonate no.2, op.29, undated (Piano score, holograph ms.)

Sonate-Poeme, op.28, 1924 (Violincello score, holograph ms.)

Sonate pour violin et Piano, op.32, 1925 (Holograph ms.)

Song, undated (Vocal score, holograph ms.)

Songs from the Pesen Podkarpatskikh Rusinov, op.24, undated (Vocal score, holograph ms.)

Suite Eksizy Drya, undated (Parts, holograph ms.)

Symphony, undated (Orchestral score, holograph ms.)

Le Tabor Trigan, undated (Piano score, holograph ms.)

Tango, undated

Piano score, holograph ms.

Piano score, sketch

Piano score, holograph ms.

Piano score, ms. (Written by Chesnokov and W.Hirchmann)

Titany, 1924 (Piano score, sketch)

La Tombe, undated (Piano score, vocal score, sketch)

Torzhestvennaia Pesn, 14.05.1926 (Vocal score, holograph ms.)
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18 Trio, op. 26, undated (Parts, holograph ms, transparency)
19 Trio, undated (Parts, holograph ms.)
20 U vorot sosna raskočalasiu, undated (Vocal score, holograph ms.)
21 Ukrainian Folk Songs, undated (Piano score, vocal score, sketches)
22 Un Amant, undated (Parts, holograph ms.)
23 Untitled fox-slow, undated (Piano score, sketch)
24 Uzh ty Sioma Simeon, undated (Piano score, vocal score, holograph ms.)

Value, undated

6 1-3 Piano score, holograph ms.
4-5 Piano score, holograph ms.
7 V dol po Pieterskoj, undated (Vocal score, holograph ms.)
8 V dome shumnom zhivu i pustynnom, op.18, no.3, undated (Vocal score, transparency. Lyrics by N. Shklovsky)
9 La Verité et le Mensonge, op.23, undated (Vocal score, holograph ms.)
10 Voix-Tu Meaimer, undated Vocal score, reproduction, transparency, holograph ms. Lyrics by F. Sologub in Russian and French
11 Village, undated (Sketch)
12 Vo pole beroska, undated (Vocal score, holograph ms.)
13-21 Unidentified, undated (Sketches, piano scores, holograph ms.)

Subseries II: Scores by other composers, 1899-1900, undated

Box 7 File 1
1 Balakirev, Milii Alekseevich. Da molchit vsiakaia plot, undated (Vocal score, ms.)
2 Chopin, Frederick. Marche Funebre, 1899 (Sheet music)
3 Chopin, Frederick. Nocturne, op.9 no.2, undated (Sheet music)
4 Chopin, Frederick. Trauermarsch, op.35, undated (Sheet music)
5 Gungl,Josef. Les Amourettes. Value, undated (Sheet music)
6 Lyadov, Anatoly Konstantinovich. Lullaby, undated (Ms.)
7 Puccini, Giacomo. Tosca, 1900 (Sheet music)
8 Rimsky-Korsakov, Nikolay. At, vo pole, undated (Vocal score, ms.)
9 Tchaikovsky, Peter Illich. Girls Chorus Mazepa, undated (Vocal score, ms.)

Series II: Writings, 1906-1938, undated

8 1 Ms.
2 Typescript
3 Deva nesushaia svetilnik, undated (Libretto, typescript)
4 Letter, undated
5 Notes regarding the nature of the chorus, undated (Ms, in Russian)
6 Stollege, undated (Ms, typescript)
7 Songs of Pierre Jean De Berange, 1908 (Scores and lyrics, in Russian)
8 A Theory of Sound-Colour Synaesthetics, undated (Drafts, ms., in Russian)
9 Part 1, 1923-1938
10 Part 2, 1926
11 Typescript, in English
12 Hand-made illustrations
13 Untitled play, undated (Ms., in Russian)
14 Works, 1906-1910 (Sheet music)

Series III: Subject Files, 1916-1962, undated

Box 9 File 1
1 Friken, N. Lyrics, undated (Typescript, in Russian)
2 Lists of the Russian Church music works, undated (Ms., in Russian)
3 Lyrics by unknown authors, undated (Ms., in English, Russian, and French)
4 Newspaper articles, undated (In Russian)
5 Program, 1926 (In Czech)
6 Restavratrix. Folk Song Poems, 1916 (Ms., in Russian)
7 Russian Folk University in Prague. Schedule. Project, undated (Ms., in Russian)
8 Societe des Autors, compositeurs et editeurs de Musique. Letter to Galina Voikowsky-Chesnokov, 1962 (In French)

**Series IV: Oversized Materials, 1926-1927, undated**

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<td>2</td>
<td>Chesnokov, A. Symphony, undated (Orchestral score, ms.)</td>
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