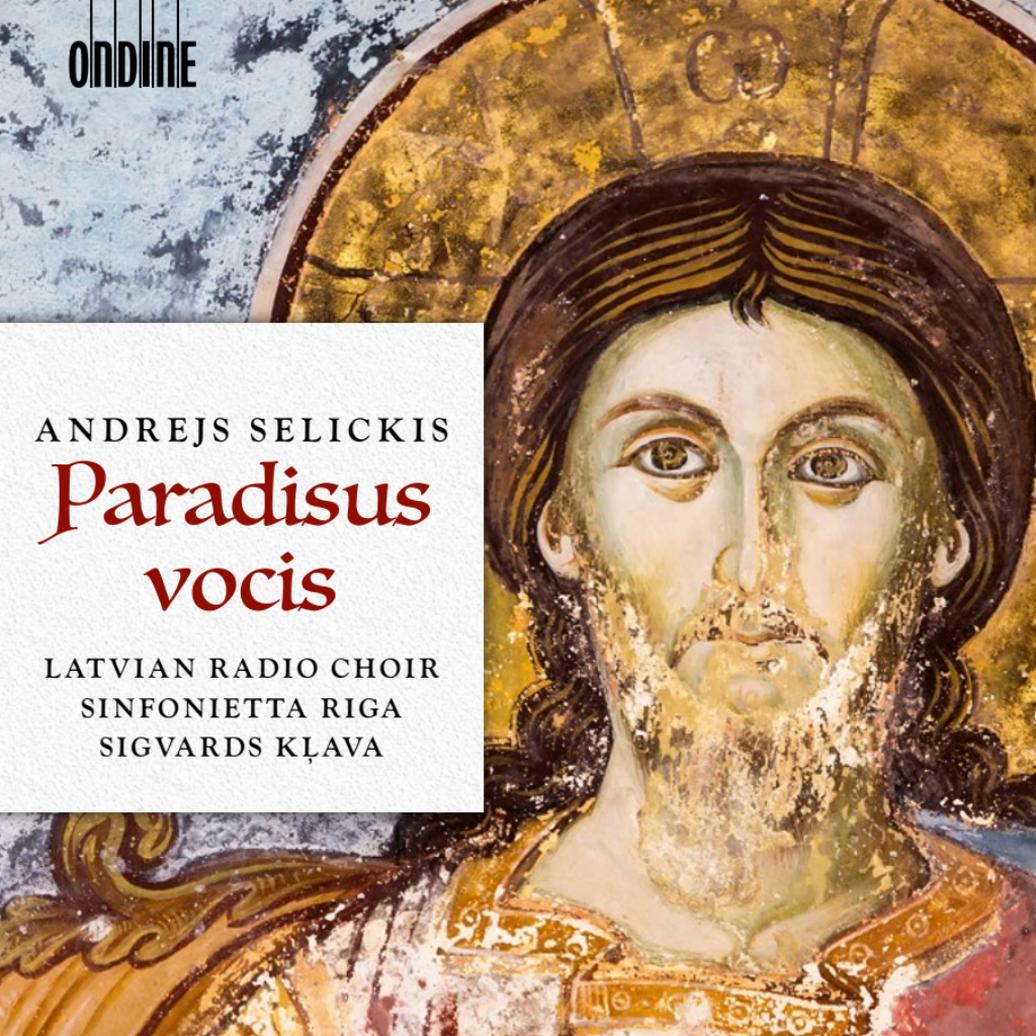


ONDINE

ANDREJS SELICKIS

Paradisus
vocis

LATVIAN RADIO CHOIR
SINFONIETTA RIGA
SIGVARDS KĻAVA





ANDREJS SELICKIS

ANDREJS SELICKIS (b. 1960)

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LATVIAN RADIO CHOIR SINFONIETTA RIGA (5)

SIGVARDS KĻAVA, conductor

Ieva Parša, mezzo-soprano; Ieva Nīmane & Māris Jēkabsons, bagpipes (5)

Priest Father Vasily, recitation (2)

Ivo Krūskops, timpani (3 & 7)

Vitālijs Stankevičs, baritone; Ieva Ezeriete, soprano (8)

Andrejs Selickis (b. 1960) is a singular, idiosyncratic phenomenon among Latvian composers – a musical pilgrim searching for the path to God’s garden without aspiring to renown or creative self-affirmation. As with Arvo Pärt, Selickis’ work is inseparably linked to his faith, which has found a deep and unique expression in his distinct style. His world of sound seems to incorporate codes of holy texts, a higher model of the Universal order and a divine symmetry. Iconic symbolism, sacred archetypes and the ecstatic experience of God’s presence are the keys to his music, and they seem to reflect Selickis’ own visual image – fine-boned but with a strong, penetrating gaze. “Each page of his compositions – the beginning and end – is gratitude to God. You will not find anything plaintive or sorrowful in this music,” conductor Sigvards Klāva has said regarding Selickis’ work.

Selickis was born in Daugavpils, Latvia. Although his roots are in the eastern region of Latgale, he also has Polish, Ukrainian and even a bit of Greek blood. This manifests the energy of his personality but also in the tone of his compositions. “At the moment, the Latgalian and Polish sides dominate – and Chopin is like a brother to me,” he has said.

Selickis did not have an easy childhood. After his father’s tragic death when Selickis was only one and a half years old, the family moved to the town of Ogre near Riga, where Selickis studied violin at a music school for children. At home, his mother often played his father’s records of Tchaikovsky’s music.

Selickis later attended the Jāzeps Mediņš School of Music in Riga, where he graduated from the music theory class. He received his diploma as a composer in 1986, having studies in Pēteris Plakidis’ class at the Latvian Conservatory. A crucial meeting with Arvo Pärt took place in the later 1970s, and the Estonian composer became a mentor – and almost a father – for Selickis in both life and music. The aspiring composer had managed to get Pärt’s telephone number, and simply called him up and arranged a meeting in Tallinn. “He was, is and will always be an example of sanctity for me. How to live a holy life, how to live purely, and then, accordingly, one can also write in such a way,” Selickis says.

Pärt’s emigration from the Soviet Union was an emotional blow to Selickis. He nevertheless followed the Estonian’s parting blessing: “When I am no longer *here*, may the priest of your Church be your composition teacher.” And that is what happened.

This inkling of religious mysticism as an intense, vertical flow permeates Selickis' music. He maintains that there is nothing so sacred in music as monody, and in his compositions he enjoys using antiphons, variation form, algorithmic text forms, ancient modes and nods to Church Slavonic Znamenny Chants and Gregorian chants as well as early Armenian and Romanian church music. He possesses an amazing ability to integrate, an ability to *re-sing* Orthodox *stolp* notation into a Latvian musical fabric in such a way that the borrowed chants merge imperceptibly with his own composed chants to form a new, national whole. Selickis' compositions often feature small bells, which serve as a semantic symbol for the presence of God.

Selickis has worked as an independent artist since graduating from the conservatory. He lives in Riga and serves as a regent, liturgist and psalmist in various congregations of the Church. He also has a master's degree in theology. Selickis' music has been increasingly performed in public in recent years. In 2015 he was awarded the Latvian Great Music Award, the highest state honour in music.

The creative collaboration and friendship between Kļava and Selickis began in 2012 with the *Litany to Mother Teresa*. Kļava explains: "Andrejs became something of a signpost in my life, a guide who has spurred me to embark on the path where one can encounter the extremely extraordinary and the extremely essential." Together, Kļava and Selickis have studied and sung Old Believer chants. They have also set out on pilgrimages to the Hagia Sophia Cathedral in the former Constantinople and the monasteries on Mount Athos in Greece. The album *Paradisus Vocis* (Paradise of Sounds) serves as a resume of the creative collaboration between the Latvian Radio Choir, Sigvards Kļava and Andrejs Selickis.

Litany to Mother Teresa (2012) was the first composition with which Andrejs Selickis entered active concert life. Up until then, his main field of work remained within the environment of church music. He composed the *Litany* for Sigvards Kļava's cherished concert programme, for which several Latvian composers wrote pieces in honour of Mother Teresa. Selickis' contribution is both folkloric and sacred, archetypal and iconic, with a culmination that asks forgiveness (*God, bless and save Latvia!*) through Mother Teresa.

Paradisus vocis (2014) arose following a study trip to some of the oldest religious temples and monasteries in Turkey and Greece to research the tradition of Byzantine sacred chant. The work was premiered in the final concert of the TENSO European choir week at Riga Cathedral. Vasily Volkov, an Old Believer priest from the Holy Martyr Habakkuk congregation in Jēkabpils (Latvia) and a good friend of Selickis, also participated in this recording. Volkov is an authentic singer of Old Russian chants and a repository and exceptional interpreter of Old Believer religious folklore.

“*Paradisus Vocis* is a desire – and a call, an appeal – to protect sound as well as the world in which it resounds. It is also an appeal to care for nature – the nature of Eden – and to grow and tend to musical gardens as divine, sun-filled wonders. [...] It expresses sincere faith in ‘Life in forthcoming Eternity’ as well as apocalyptically light-filled hope in the anticipated bliss.”

Regarding *O Crux Christi!* (**Antiphon for the Feast of the Exaltation of the Holy Cross**) for the Latvian Radio Choir (2016, premiere) Selickis says: “The liturgical chant is based on a hymn of the Roman Catholic Church, the *O Crux Christi* (Oh, Christ’s Cross) antiphon of the *Magnificat* at First Vespers of the Feast of the Exaltation of the Holy Cross, composed by Venantius Fortunatus (530–609). [...] In this hymn, our faith is expressed in a laconic and simple manner; in some places it is unusually documentary in its directness, but at the same time it is voiced with such concentrated strength, so deeply personal and alive, that one wishes to experience and sing these priceless words and phrases again and again, each time anew.”

My Soul is Yearning for Heaven (*Dusja grustit o Nebesab*, 1980/2017, premiere of the version for mixed choir) with lyrics by Sergei Yesenin is the composer’s dedication to Georgy Sviridov. Selickis comments: “In my youth I was deeply moved – and I continue to be moved – by Sviridov’s music. Especially under the conditions of the atheistic regime, as a budding composer and Christian I felt an affinity for his work, in which faith and even denominational identity was conveyed informally, freely and powerfully.

“The song’s content and pathos, its intense and direct emotion made it a *manifesto* for my *parched* soul. Over time, however, as I listened to it again and again, I got the impression that, strangely, it is precisely in this composition that the music, which is outstanding in its own right, resounds as if it stood all alone instead of as the poem’s *alter ego* or *manifesto*.

“I wrote it for men’s voices so that I could sing it together with my friends *as a hymn*, and over time this hymn became a hit in the repertoire of the Gaudeamus men’s choir. Last year I created a new version of it for the Latvian Radio Choir. The choir’s director, Sigvards Kļava, wanted to include something of my work in a concert programme alongside Sviridov’s *Hymns and Prayers* and Rachmaninov’s sacred music. I, for my part, very much wanted my dedication to Sviridov to resound next to the work of the master himself. I ventured to finally dedicate it – as a special thank you – to Sigvards Kļava and the Latvian Radio Choir.

“*Ot junostji moeja* is the so-called *first antiphon for the Tone 4 hymns of the Songs of Ascents*, a selection of hymns that the Orthodox Church – to which I belong and which I serve – sings early in the morning during All-Night Vigils of the major Church feasts. Therefore, despite the quite discreet content, the character of the hymns is festive, lapidary, bright. My antiphon, on the other hand, is fairly slow, long and, however strange it might seem, quiet. [...] The first two parts of the antiphon are a very happy beginning of a journey towards divine monody, which is the first and currently only model for the subsequent monodic, national, Latvian archetype of sacred music. The hymn’s lyrics were written by John of Damascus († 749), the legendary Byzantine saint, hymnographer (that is, a theologian, poet and composer all in one), ascetic and patron of Orthodox music (and thus also of my own music).

“The *Church Hymns (Izje Heruvimy, Tebe pojem, Svetilen Voznesenija Gospodnja)* are a collection of my music that contains everything that could potentially find a place in the liturgical life of the Holy Church. Everything is rooted in the Church’s oldest or the existing Orthodox musical traditions and is conceptually based on the archetypal models of sacred musical systems. Of course, not every spiritually themed work fits into the live flow of a church service, just like not every genuine liturgical chant fits into a concert of sacred music. That is why the selections for this recording consist of hymns that can, hopefully, be appreciated and comprehended in Church as well as in a concert.”

“The Church Slavonic formula for my specific *Cherubic Hymn (Izje Heruvimy)* pre- existed; it was even printed in the late 19th century in the old five-line notation, although the Byzantine original has not been found. It seems that the chant originated around the 17th- to 18th centuries. At this time, a period when the Church’s traditions were being secularised and Byzantine originals were seen as very exotic, *chanters* usually preserved almost nothing of the *Oriental nature* of the formulas. However, because I am somewhat familiar with this nature and tradition, I can try to imagine what the original available to the musicians at

that time may have been like...and *re-sing* it, sing it *virtually* anew. The union of the ‘Cherubic Hymn’ and Psalm 148 in a single formula is unusual; while the psalm is dominated by festive joy, Jesus Christ is going towards a terrible death while this ‘Hymn’ is sung! And that is also what I regard as the late influence of post-Byzantine liturgical practice...and the antinomy that I should try to solve in *my composition*.

“So, this *new composition* unites both an archaeological study of Church music and a renovation and singing anew of the formula as well as an arrangement of the obtained material that makes use of all the musical styles of that era – including fantastic Early Russian multipart singing and early ‘partes’, which are not in internal contradiction with the internal nature of the original – and also flashes of 21st-century logic, mentality and style, which are obvious over the course of the composition.

“*Tebe poem* (2004/2018) grew out of the ‘partes’ tradition of Slavic Baroque-era Orthodox music. As a musical style, an *affect* and a feature of an entire cultural era, I never felt very close to partes. It only excites the senses, trying to replace prayer with dreams about oneself. I, too, found it pleasant to daydream *in the shadow of* ‘partes’ when I began singing in the Church choir at age seventeen.

“Every time we had to sing a musically average and inexpressive *standard piece* in the Liturgy, the Eucharistic canon, I was overcome by something out of the ordinary, incomprehensible and inevitable in the first eight measures of the canon’s conclusion. Over the years, I developed a desire to capture, hold and musically prolong this mystical experience. And so, more than a quarter of a century after that *first contact*, *Tebe poem (In Paradisum)* was born.

“At the heart of the *Hymn to Light - Christ (Svetilen Voznesenija Gospodnja)* – on the Feast of His Ascension into Heaven – is the *Znamenny Chant (znamennyj rospev)* as the sun rises. This is the Byzantine formula adopted by Church Slavonic in the Middle Ages that is typical to all *morning* hymns regardless of their specific texts. The content of the texts is also more or less typical: the sun is a synonym for Jesus Christ, and Christ, like the sun, enters this world and illuminates Everything. The theme is archaically primitive and naïve (an incomplete major scale that rises above and falls below the horizon three-times-three times in a row, like a triple tripartite Sun!) and almost portrays the line of a wave. The wave of eternal light and warmth, for its part, generates a powerful vertical flow, which I merely send upward again and again...”

Lauma Malnace

The Latvian Radio Choir (LRC) ranks among the top professional chamber choirs in Europe and its refined taste for musical material, fineness of expression and vocal of unbelievably immense compass have charted it as a noted brand on the world map. Since 1992, LRC has two conductors – Sigvards Kļava, Music Director and Principal Conductor; and Kaspars Putniņš.

The repertoire of LRC ranges from the Renaissance music to the most sophisticated scores by modern composers; and it could be described as a sound laboratory – the singers explore their skills by turning to the mysteries of traditional singing, as well as to the art of quartertone and overtone singing and other sound production techniques. The choir has established a new understanding of the possibilities of a human voice; one could also say that the choir is the creator of a new choral paradigm: every singer is a distinct individual with his or her own vocal signature and roles in performances. The expertise of singers has made LRC a remarkably flexible ensemble able to deal with vocal and instrumental music, as well as with opera performances, multi-media projects, intimate a capella talks, and theatrical shows where singers can express themselves as soloists and talented actors.

The choir has participated in the top international musical forums in Salzburg and Montpellier, the Baltic Sea Festival, Klangspuren Festival, La Musica, Ultima, the Venice Biennale, White Light Festival USA, Soundstreams in Canada; and performed in renowned concert halls such as the Concertgebouw and Muziekgebouw in Amsterdam, Konzerthaus in Berlin, and Cité de la Musique in Paris, Lincoln Center in New York and Dresden Frauenkirche. LRC has successfully worked with many outstanding guest conductors, including Riccardo Muti, Heinz Holliger, Lars Ulrik Mortensen, Stephen Layton, Tõnu Kaljuste, James Wood, and Esa-Pekka Salonen, among others.

www.radiokoris.lv

Since the foundation of the orchestra in 2006, Normunds Šnē is the Artistic Director and Chief Conductor of **Sinfonietta Rīga**. The chamber orchestra regularly enjoys collaborating with guest conductors – a number of various programmes have been staged in cooperation with Paavo and Kristjan Järvi, Heinz Holliger, John Storgårds, Christoph Poppen, Juha Kangas, Tõnu Kaljuste and Ariel Zuckermann.

Brilliant soloists have performed together with Sinfonietta Rīga: Monica Groop, Inga Kalna and Olga Pasichnyk (Pasicznik); as well as pianists Kristian Bezuidenhout, Diana Ketler and Alexander Toradze, the most prominent Latvian organist Iveta Apkalna, violinists Kolja Blacher, Pekka Kuusisto, Isabelle Faust, Thomas Gould, Alina Pogostkina, Baiba Skride, Augustin Dumay and Alexander Janiczek, violist Maxim Rysanov, cellist Sol Gabetta, trombone soloist Christian Lindberg, jazz drummer Peter Erskine, accordionist Ksenija Sidorova, flutist Patrick Gallois, clarinetist Emil Jonason and the experts of the early music Andrew Lawrence-King and Enrico Onofri. The orchestra is working together with the Latvian Radio Choir and its conductor Sigvards Klāva. Together, they have annually staged several musical programmes including the first performances of Latvian sacred music.

Sinfonietta Rīga has toured Paris, the Herkulessaal in Munich and the Lincoln Center New York; the orchestra has performed at the Alte Oper in Frankfurt, The Laeiszhalle in Hamburg and at the Philharmonic Halls in Kiev and St Petersburg.

The contribution of the Chamber Orchestra Sinfonietta Rīga to the recording of the album Adam's Lament by Estonian composer Arvo Pärt has won them a Grammy Award; but the rest of their recorded albums have been released by the devoted partners of Sinfonietta Rīga: Wergo, Ondine, Edition Records and Challenge Records. Three times the orchestra has been awarded the highest prize of its country for achievement in culture and music – The Grand Music Award.

www.sinfoniettariga.lv

Sigvards Kļava is one of the most outstanding Latvian conductors, also a professor of conducting and producer, music director of the Latvian Radio Choir since 1992. As a result of Sigvards Kļava's steady efforts, the Latvian Radio Choir has become an internationally recognized, vocally distinctive collective, where each singer possesses a creative individuality. Under Sigvards' guidance, the choir has recorded a number of choral works by little known or completely forgotten composers of the past, as well as formed a friendly collaboration with a number of notable Latvian composers. Sigvards Kļava is a professor at the Jāzeps Vītols Latvian Academy of Music. Kļava is a multiple winner of the Latvian Grand Music Award. He has performed at the Concertgebouw and Muziekgebouw of Amsterdam, Berliner Konzerthaus and Philharmonie, Théâtre des ChampsÉlysées in Paris, Berwaldhallen in Stockholm, Dresdner Frauenkirche as well as in the New York Lincoln Centre.





1 From My Youth (От юности моя) (2011)

От юности моя мнози борют мя страсти,
но Сам мя заступи и спаси, Спасе мой!
Ненавидящи Сиона посрамятся от
Господа:
яко трава бо огнем будете изсохше!

Слава Отцу и Сыну
и Святому Духу
и ныне и присно
и во веки веков. Аминь.

Святым Духом
всяка душа живится
и чистотою возвышается,
светлеется Тройческим единством
священнотайне.

2 Paradisus vocis (2014)

1. daļa - Svētās Dāvanas – svētajiem!

2. – Viens ir Svēts, viens ir Kungs Jēzus Kristus
par godu Dievam Tēvam. Āmen.

From my youth many passions have afflicted me,
but Thou, O my Savior, defend me and save me.
Ye that hate Zion shall be put to shame by the
Lord,
for ye shall be withered by fire, even as grass.

Glory to the Father, and to the Son,
and to the Holy Spirit,
now, and for ever
and unto ages of ages. Amen.

By the Holy Trinity
is every soul given life,
and in purity it is exalted,
it is illuminated by the Triune Unity in mystic
holiness.

1. part – *The Holy Gifts – for the saints!*
(in the culmination of the Eucharist
canon of the Divine Liturgy –
last invocation of the priest before
taking Holy Communion –
Holy Gifts in the altar)

2. – *The One is Holy, One is the Lord Jesus Christ
for the glory of God the Father. Amen*

(: Jāņa Atkl. 15:4)

3. – Ne acs ir redzējusi, ne auss ir dzirdējusi,
ne nojautusi sirds, Ko Dievs ir sarūpējis
tiem, kas Viņu mīl.
(2. Kor. 2:9)
4. – Alleluija
5. – Svētās Dāvanas – svētajiem!
6. – Ak, Kristu TERIREM –
īstenā, vissvētākā Pasha TERIREM!
Ak, Visgudrība TERIREM, ak, Dieva Vārds
un Spēks TERIREM!
Ļauj mums pie Tevis jo pilnīgāku dalību
ņemt Tavas Valstības nebeidzamajā Dienā!

(response to the invocation of the
priest – first part of the verse of
Holy Communion –
comp. Book of Revelation 15:4)

3. – *What no eye has seen, what no ear has heard,
and what no human heart has conceived,
the things God has prepared for those who
love Him.*
(2 Corinthians 2:9)
4. – *Alleluia*
(the closing of the verse of the Holy
Communion)
5. – *The Holy Gifts – for the saints!*
6. – *O Christ, TERIREM –
true and most holy Pascha TERIREM!
O Omni-Wisdom TERIREM,
O Word and Power of God TERIREM!
Grant that we may more perfectly partake
of You in the never-ending Day of Your
Kingdom!*
(St John of Damascus (8th century
A.D.) – 2nd troparion of 9th hymn
of the Paschal canon of the morning
service together with Angel *syllables*,
in the Byzantine tradition. This
is the closing hymn of the priest's
thanksgiving prayers after taking Holy
Communion, after which he carries
out Holy Communion to the people)

7. – Svētās Dāvanas – svētajiem!

8. – AINEAINENA AINEAINENA
AINEAINENA
AINEAINENA AINENINANE
AINENEINE
INENEINE INENIENIE
AINENE AINENE
AINE INEINEINE
AINENIE AINENIE
NEINE NEINE NEINE
NEINE NEINE NEINE
AINENENE AINENE NANIE
AINENENENA NEINE NANIE
AINENEINE INEINE INEINE INENANI
AINAI
NAAINI
AIJĀ
TAJNO

7. – *The Holy Gifts – for the saints!*

8. – AINEAINENA AINEAINENA
AINEAINENA
AINEAINENA AINENINANE
AINENEINE
INENEINE INENIENIE
AINENE AINENE
AINE INEINEINE
AINENIE AINENIE
NEINE NEINE NEINE
NEINE NEINE NEINE
AINENENE AINENE NANIE
AINENENENA NEINE NANIE
AINENEINE INEINE INEINE INENANI
AINAI
NAAINI
AIJĀ
TAJNO

(other signs of Angel *syllables* in the Byzantine tradition – A.S., that indicate the direct presence of Angels in the service and especially at the Eucharist, as well that with human words the future Sweetness... cannot be uttered! – **Andrejs Selickis**)

3 My Soul is Yearning for Heaven (Душа грустит о Небесах) (1980/2017)

Душа грустит о *Небесах*,
Она нездешних нив жилища.
Люблю, когда на деревьях
Огонь зеленый *золотится*.

То *ветви* золотых стволов,
Как свечи, теплятся пред тайной,
И расцветают звезды слов
На их листве первоначальной.

Понятен мне земли глагол,
Но не стряхну я муку эту,
Как отразивший в водах дол
Вдруг в небе ставшую комету.

Так кони не стряхнут хвостами
В хребты их пьющую луну...
О, если б прорасти глазами,
Как эти листья, в глубину.

(Сергей Есенин, 1919)

My soul is yearning for heaven
It longs up there, away.
Still I love when the trees ripen
To the fiery green flame.

Branches on golden trunks
Glow and shine like the candles do.
And I feel like they bloom to say
Something sweet to the stars in view.

I see what Earth is telling me and why
But I cannot break off this torment.
And comets racing through the sky
Reflect in valleys' waters dormant.

I wish I could stay there forever
To witness things, grow in and stare
As horses shake their tails
And dare to reach the Moon that stares back.

(Sergei Yesenin, 1919)

English translation: Maria Zhizhina

4 Cherubic Hymn (Иже херувимы) (2011)

Иже херувимы тайно образующе
и животворящей Троице трисвятую песнь
припевающе,
всякое ныне житейское отложим попечение,

яко да Царя всех подыдем,
ангельскими невидимо дориносима чинми.
Аллилуиа, аллилуиа, аллилуиа.

5 Litany to Mother Teresa

1. daļa – *Jēzus līgava* (sekvence)

Jēzu, Tova avs
sirdspilneibā uz Tevi sauc:

*„Mans Līgavaini! Tevi as milu
un, meilūt, Tev sekoju
leidz pat Krustam,
leidz nu mirušim Augšanceļsonai:*

*Tevis dēļ cīšu mūkas –
lai nu Tevis saņemtu Krūni,
Tevis dēļ allaž mērstu –
Lai pi Tevis byut myužeigi dzeivai:*

*Tod nu pījam
manas dzeiveibas škeistu upuri !”*

Let us, that are mystically representing the
Cherubim
and singing unto the life-giving Trinity the
thrice-holy hymn,
now put away all the cares of this life;

that we may worthily receive the King of all,
who is invisibly escorted by the Angelic Orders.
Alleluia, alleluia, alleluia.

Part 1 – *Bride of Jesus* (sequence)

Jesus, from the fullness of her heart,
Your ewe cries to You,

*“My Groom! It is You I love
and, loving, I follow You
even up to the Cross,
even up to the Resurrection of the dead:*

*Because of You I suffer pain
to receive the Crown from You
because of You I always die –
to be with You eternally alive:*

*So accept
the pure sacrifice of my life!”*

Kristu želeigais! Ar jās lyugšonām,
lyudzam: pestej myus!
(tropārs sv. mūceklei)

2. daļa – Litānija

Kyrie, eleison! (trīsreiz)
Christe, eleison! (3)
Kyrie, eleison! (3)

Svātō Trejādeība – Dīvs Tāvs,
Dāls un Svātais Gors –
apsažāloj par mums!

Vyssvātō Marija, jaunovu Jaunova,
Dīva Dzemdeitōja, glōb mūs!

Jyus, vysi svāti ar svātū Terēzi,
lyudzīt Dīvu par mums!

Svātlaimeigō mōte Terēze,
aizlyudz par mums! *(9 reizēs)*

Kristu želeigais! ar jās lyugšonām,
lyudzam: pestej mūs! *(3)*

Ak, Kristu, klausī! *(3)*
Ak, Kristu, uzklausī! *(3)*
Kristu! želeigi uzklausī! *(3)*

Merciful Christ! With her prayers,
we pray – save us!
(troparion to a holy martyr)

Part 2 – Litany

Lord, have mercy! *(3x)*
Christ, have mercy! *(3x)*
Lord, have mercy! *(3x)*

Holy Trinity – God the Father,
the Son, and the Holy Spirit –
have mercy upon us!

Most Holy Mary, Virgin of virgins,
Birth-giver of God, save us!

You, all the saints, with holy Teresa,
pray to God for us!

Blessed mother Teresa,
pray for us! *(9x)*

Merciful Christ! With her prayers,
we pray – save us! *(3x)*

O Christ, listen! *(3x)*
O Christ, hear us out! *(3x)*
Christ, mercifully listen! *(3x)*

Pijam, ak, Kristu, (3)
Sovas izradzātās (3)
svātās lyugšonu ! (3)

Svāvlaimeigō mōte Terēze,
aizlyudz par mums ! (9 reizes)

Svāvlaimeigō, izradzātō, Kristus krūnētō !
meilō mōte, svātō Terēze, tevi lyudzam :

lyudz, lai myusu Kungs
Jēzus, želeigais
Dīvs, svētej

Latviju
Latviju
Latviju !

(orķestra interlūdija – Atbilde)

Kyrie, eleison ! (3)
Christe, eleison ! (3)
Kyrie, eleison ! (3)

Āmen.

(litānijas tradicionālā un jaunā korpusa daļas – A. S.)

Accept, O Lord, (3x)
the prayer (3x)
of Your chosen saint! (3x)

Blessed mother Teresa,
pray for us! (9x)

Blessed, chosen, crowned by Christ,
beloved mother, holy Theresa, we beg you:

pray for our Lord Jesus,
the merciful God,
to bless

Latvia
Latvia
Latvia!

(Response: interlude by orchestra)

Lord, have mercy! (3x)
Christ, have mercy! (3x)
Lord, have mercy! (3x)

Amen.

3. daļa – Lyugšona

*Pyut, vējeņi, Dīva vējeņi !
aiznes myusu lyugšonu
vysu svātū Dzimtenē –
Dabass Jeruzalemē !*

Meilō mōte ! ...

*Pyut, vējeņi ! ...
Lyudz Divu par mums ! ...
Dīva vējeņi ! ...*

Lyudzam tevi : palyudzis ! ...
Aiznes myusu lyugšonu ! ...

Lai Dīvs svētej Latviju ! ...
Dabass Jeruzalemē !... (A. S.)

Koda

Vēja Kirija (8 reizes)

Part 3 – Prayer

*Blow, O wind, God's wind,
take our prayer
to the Homeland of all saints –
Heavenly Jerusalem!*

Beloved mother!

*Blow, O wind!
Pray for us!
God's wind!*

We beg you: pray!
Take our prayer!

So that God would bless Latvia!
Tō Heavenly Jerusalem!

Coda

Vēja Kirija' (8x)

6 We Sing to Thee (Тебе поем) (2004/2008)

Тебе поем,
Тебе благословим,
Тебе благодарим,
Господи,
и молим Ти ся,
Боже наш !

We sing to Thee,
we bless Thee,
we give thanks to Thee,
O Lord,
and we pray unto Thee,
O our God !

¹ 'Kyria of the Wind' – an epithet of a saint (author's note).

7 O Crux Christi! (2016)

O Crux Christi,
splendidior cunctis astris,
mundo celebris,
hominibus multum amabilis,
sanctior universis:

quae sola fuisti digna
portare talentum mundi:
dulce lignum, dulces clavos,
dulcissima ferens pondera:
salva praesentem catervam,
in Tuis hodie congregatam.

O Cross,
brighter than all the stars,
famed throughout the world,
lovely unto men,
and of all things the most holy

which alone were worthy
to bear the ransom of the world:
O sweet wood, O sweet nails,
that bore so sweet a burden,
save this congregation
this day assembled in Thy praise.

8 Hymn to Light – Christ (Светилен Вознесения Господня) (2012)

Учеником зрящим Тя,
вознесеня еси Христе ко Отцу соседа,
ангели предтекуще зовяху:
возмите врата возмите,
Царь бо възыде
к начальному Свету славы.

As Thine Apostles gazed on Thee,
Thou, O Christ, didst ascend to the Father to sit
beside Him,
as angels, running before Thee, cried:
lift up the gates,
lift them up,
for the King hath ascended to the primal light
of His glory.

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