

A Study of Sergei Rachmaninoff's *All-Night Vigil*

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Rachmaninoff was one of the most prevalent composers of Russian choral music and his *All-Night Vigil* is widely regarded as one of the monuments of choral music. This paper's aim is to demonstrate how Rachmaninoff's *All-Night Vigil, Op. 37* stands out as one of the most notable choral works through the analysis of the piece's historical background, religious context, textual aspects, and compositional techniques.

The Life and Music of Sergei Rachmaninoff

Sergei Vasilyevich Rachmaninoff was the second born of Lyubov and Vasily Rachmaninoff on March 20, 1873. Rachmaninoff lived on the Oneg countryside when he began to exhibit signs of musical ability. His mother, Lyubov, hired pianist, Anna Ornatskaya to teach lessons to Sergei. The piano lessons with Ornatskaya were short lived as Sergei's father, Vasily, spent the family's finances and was forced to sell the estate at Oneg and move to St. Petersburg during the early 1880s. Sergei was awarded a scholarship to enroll at the St. Petersburg Conservatory and study piano with Gustav Kross, an acclaimed pianist who gave the first Russian performance of Tchaikovsky's *Piano Concerto No. 1 in B Flat Minor, Op. 23* in 1875. This experience was once again short lived due to a diphtheria epidemic that swept through St. Petersburg and affected Sergei, his older brother, Vladimir, and sister, Sofiya. While Vladimir and Sergei recovered, Sofiya succumbed to the illness. Shortly after, the parents divorced, leaving Lyubov to take care of Vladimir and Sergei.

The divorce impacted Sergei's grades and during the spring of 1885, he failed his core classes and was in danger of losing his scholarship at the St. Petersburg Conservatory. In order to keep Sergei on track, Lyubov searched for a piano teacher known for their extreme demands and discipline. A former student of Franz Liszt, Alexander Ziloti, recommended that Sergei take lessons from Nikolay Zverev, who was known for his harsh teaching. Sergei was forced to move

to Moscow and live in Zverev's apartment while taking lessons. Zverev was strict; forcing Rachmaninoff to begin practicing from six o'clock in the morning to two o'clock in the afternoon. It was under Zverev that Rachmaninoff improved his piano skills and began composing. By 1887, Rachmaninoff had composed three nocturnes for piano in F sharp minor, F major, and C minor. He also composed *Romance in F sharp minor*, *Prélude in E flat minor*, *Mélodie in E major*, and *Gavotte in D major* that were to be combined for Rachmaninoff's first opus but were never published. During the spring of 1888, Rachmaninoff enrolled at the Moscow Conservatory. During the fall of 1888, Rachmaninoff studied piano under Alexander Ziloti, counterpoint under Sergey Taneyev, and harmony under Anton Arensky. Taking classes with Taneyev and Arensky, Rachmaninoff's compositional skills improved immensely. Rachmaninoff graduated with honors from the Moscow Conservatory on May 24, 1889 but continued to study at the Conservatory until 1892.¹

Rachmaninoff's life as a composer can be divided into three periods, indexed by where he lived. Rachmaninoff's first period of compositions occurred from 1890 to 1896. While he was a student at Moscow Conservatory from 1890 to 1892, Rachmaninoff composed his *Piano Concerto, Op. 1*, *Elegiac Trio in G Minor*, *Russian Rhapsody* for two pianos, *Youth Symphony*, a symphonic poem titled *Prince Rostislav*, and an opera titled *Aleko*. After his student years, Rachmaninoff composed as a free artist from 1892 to 1896. During this time, he composed opuses two through sixteen. Rachmaninoff's second period of compositions occurred from 1900 to 1917 while he lived in Moscow, Dresden, and Ivanovka. He lived in Moscow from 1900 to 1906 and wrote opuses seventeen through twenty-six. Rachmaninoff moved to Dresden in 1906 and lived there until 1909, when he composed opuses twenty-seven through twenty-nine.

¹ Geoffrey Norris, *Rachmaninoff* (New York, NY: Schirmer Books, 1994), 1-10.

Rachmaninoff moved again to Ivanovka in 1909 and lived there until 1917, when he composed opuses thirty through thirty-nine and revised his first piano concerto. Rachmaninoff's third period of composition is defined by his move to the New World in 1921 until two years before his death in 1941. During Rachmaninoff's third period, he composed piano transcriptions, opuses forty through forty-five, and revised his fourth concerto.² Rachmaninoff's compositional output consists of six operas, ten choral works, nineteen orchestral works, eleven chamber works, twenty-nine piano works, twenty-two solo vocal works, sixteen arrangements for piano, and one arrangement for piano and violin.³

As a pianist, Rachmaninoff was not regarded as a prodigy player and began lessons later in his childhood. It was not until he began lessons with Zverev that Rachmaninoff's piano abilities improved and helped start up his career as a musician. During his second year of piano lessons with Zverev, Rachmaninoff was awarded the Rubinstein Scholarship and played in student concerts. From 1885 to 1887, Rachmaninoff performed Bach's *Prelude in A Minor*, *Étude in D Major* by Henselt, and the second and third movements of Beethoven's *Sonata in E Flat, Op. 31*. Rachmaninoff attended many of Anton Rubinstein's performances and he had great admiration for the pianist. After graduating from Moscow Conservatory, Rachmaninoff focused on his career as a composer, but did appear as a piano soloist at the Moscow Electrical Exhibition in September 1892. His repertoire included Rubinstein's D Minor Concerto, Chopin's *Berceuse*, Liszt's arrangement of the Waltz from Gounod's *Faust*, and Rachmaninoff's own *C Sharp Minor Prelude*. His performance was harshly critiqued, especially in comparison to the

² Barrie Martyn, *Rachmaninoff Composer, Pianist, Conductor* (England: Scolar Press, 1990), 19-21.

³ Geoffrey Norris, "Works," in *Rachmaninoff [Rakhmaninov, Rachmaninov], Serge*, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000050146>.

debut of a young Josef Lhevinne. Despite early criticism, Rachmaninoff performed in over one thousand concerts in North America and Europe in mostly recital or concerto performances. Of his concerto performances, Rachmaninoff played his own compositions on 318 occasions. This number is significant when compared to the performances where he played from the concertos of Beethoven, Liszt, Schumann, Scriabin, and Tchaikovsky only forty-seven times.⁴

As a conductor, Rachmaninoff did not obtain a lot of experience throughout his early life. He directed his motet *Deus Meus* in 1891 and his opera *Aleko* three times in 1893. Similar to his early career as a pianist, Rachmaninoff was harshly critiqued. During the first night of *Aleko* the Young Gypsy and Zemfira stopped singing midway through a duet, and critics blamed the singers as well as Rachmaninoff's lack of skill. It is thought that Rachmaninoff began his conducting career after the failure of his first symphony. It was after this failure that he joined Mamontov's Private Opera as the assistant conductor.⁵ Despite his early failures, it is estimated that Rachmaninoff conducted in over 1,300 performances from 1891 to 1941. On the podium, Rachmaninoff conducted numerous opera productions, symphonies, concertos, choral works, suites, and for recordings.⁶

Rachmaninoff struggled with his mental health starting at an early age. From the family divorce, death, financial ruin, academic failure, moving away from family to pursue piano lessons, and the sheer amount of harsh criticism as a musician, conductor, and composer, it is amazing that Rachmaninoff did not give up on his musicianship and pursuing further academic studies. Without his perseverance, the music and Orthodox communities would not have acquired such profound literature like the *All-Night Vigil*.

⁴ Barrie Martyn, *Rachmaninoff Composer, Pianist, Conductor* (England: Scolar Press, 1990), 387-395.

⁵ Martyn, *Rachmaninoff Composer, Pianist, Conductor*, 509.

⁶ Martyn, *Rachmaninoff Composer, Pianist, Conductor*, 532-562.

The Music of the Russian Orthodox Tradition

Growing up in the Russian Orthodox church, Rachmaninoff's *All-Night Vigil* also abides by the compositional traditions of the Russian liturgy. One of the most important traditions of the Russian liturgy is chant, which was brought to Russia from Byzantium. The Russians developed this Byzantine chant into their own form of chant known as Znamenny. Beginning in the tenth-century, Russian chant was often sung by all male voices with a drone in the bass. The original Byzantine chant was heavily influenced by Slavonic folk music and the original Greek text had been converted to Russian. The addition of symbols to indicate melodic direction is what gave Znamenny chant its name.⁷ Characteristics of Znamenny chant includes diatonicism, conjunct motion, mostly stepwise motion with skips at cadences, mostly quarter and half note rhythmic values with whole notes appearing at the ends of phrases, with melodic movement according to the text. Melodic formulas, known as "octoechos," grouped melodies by melodic patterns instead of scale patterns.⁸ The Russian Orthodox tradition is heavily based on using the voice and the choirs were to sing without instrumental accompaniment.⁹

During the middle of the seventeenth-century, the music of the Russian liturgy was influenced by western European music in an attempt to "modernize." Russian liturgical music lost its sense of nationalism until the nineteenth century. From 1735 to 1826, Russian liturgical music observed harmonies tied to Italian music and from 1826 to 1885, the Russian liturgical

⁷ Stephen Henry Prussing, "Compositional Techniques in Rachmaninoff's 'Vespers, Op. 37'" (PhD diss., Catholic University of America, 1980), 6-7, http://library.tcu.edu/PURL/EZproxy_link.asp?login?url=https://www.proquest.com/dissertations-theses/compositional-techniques-rachmaninoffs-vespers/docview/303017653/se-2?accountid=7090.

⁸ Eric Kenneth Loftis, "An Investigation of the Textual Contrasts in Sergei Rachmaninov's 'Night Vigil,' Opus 37" (PhD diss., University of Southern Mississippi, 1980), 15-20, http://library.tcu.edu.ezproxy.tcu.edu/PURL/EZproxy_link.asp?login?url=https://www-proquest-com.ezproxy.tcu.edu/dissertations-theses/investigation-textural-contrasts-sergei/docview/303056569/se-2?accountid=7090.

⁹ Prussing, "Compositional Techniques in Rachmaninoff's 'Vespers, Op. 37'", 6.

music observed harmonies tied to German Romantic music. Composers like Rimsky-Korsakov, Liadov, Kastalsky, Chesnokov, and Shvedov began the movement to regain a sense of nationalism by placing more emphasis on the original chants. Rachmaninoff furthered his knowledge and love of the Russian Orthodox chant melodies by studying with a scholar of Orthodox chant and composer named Stepan Smolensky. Rachmaninoff utilizes the Znamenny, Greek, Kiev, and Bulgarian chants in his *All-Night Vigil*.¹⁰

Historical and Religious Contexts of the *All-Night Vigil*

The *All-Night Vigil* was composed in less than two weeks during January and February of 1915. In an interview with Oskar Von Riesemann, Rachmaninoff says that “The impulse to compose it came to me after hearing a performance of my Liturgy, which I did not like at all.”¹¹ Rachmaninoff was referring to his *Liturgy of St. John Chrysostom* which did not follow the strict Russian Orthodox traditions very well.¹² The *All-Night Vigil* did follow the Orthodox church’s rules which include that certain parts of the All-Night Vigil service music must include traditional chants like Znamenny, Greek, and Kiev, and six pieces may allow for the composer to write original melodies.

When Rachmaninoff completed his *All-Night Vigil*, he played the piece for Kastalsky and Nikolai Danilin, the director and conductor of the Moscow Synodical Choir. Rachmaninoff described that after he played the ending passage of the fifth movement, “Lord, Now Lettest Thou Thy Servant Depart in Peace,” that features the basses singing down to the low B-flat under the bass clef, Danilin shook his head at Rachmaninoff and said, “Now where on earth are

¹⁰ Loftis, “An Investigation of the Textual Contrasts in Sergei Rachmaninov’s ‘Night Vigil,’ Opus 37”, 21-28,

¹¹ Oskar Von Riesemann, *Rachmaninoff’s Recollections* (London: George Allen & Unwin LTD, 1934), 176.

¹² Prussing, “Compositional Techniques in Rachmaninoff’s ‘Vespers, Op. 37’”, 6.

we to find such basses? They are as rare as asparagus at Christmas!” Rachmaninoff writes that “Nevertheless, he [Danilin] did find them. I knew the voices of my countrymen, and I well knew what demands I could make upon Russian basses!”¹³ Kastalsky adored the *All-Night Vigil* and conducted its premiere on March 10, 1915, in Moscow, Russia. The premiere was performed for the benefit of war relief during World War I. Rachmaninoff was satisfied with the performance and was praised by audiences, musicians, and critics like acclaimed composer, Prokofiev, and his former teacher, Taneyev. The Moscow Synodical Choir performed the *All-Night Vigil* on five more occasions over the next month.¹⁴ Rachmaninoff dedicated the *All-Night Vigil* to Smolensky, who died in 1914.¹⁵

The All-Night Vigil service occurs before important festivals in the Russian Orthodox church. Rachmaninoff utilized psalms, canticles, and hymns from the Divine Offices of Vespers and Matins to create his *All-Night Vigil*. The All-Night Vigil service implies that the service is to last all night; however, it only lasts about three hours under current Orthodox practice. As mentioned before, the Orthodox tradition expects that specific chants be used for certain parts of the service music. Rachmaninoff was able to take these chant melodies (as well as the original melodies he composed) and texts to construct profound choral music.¹⁶

The chant melodies in the *All-Night Vigil* vary by piece and some are created by Rachmaninoff himself, while other pieces use preexisting chant melodies from the Russian Orthodox tradition. The melodies that used in the fifteen movements of Rachmaninoff’s *All-Night Vigil* are found on the next page (see table 1).

¹³ Oskar Von Rieseemann, *Rachmaninoff’s Recollections* (London: George Allen & Unwin LTD, 1934), 176.

¹⁴ Sergei Bertensson and Jay Leyda, *Sergei Rachmaninoff A Lifetime in Music* (Bloomington, IN: Indiana University Press, 2001), 190-192.

¹⁵ Robert Walker, *Rachmaninoff His Life and Times* (Kent, TN: Midas Books, 1980), 76.

¹⁶ Max Harrison, *Rachmaninoff Life, Works, and Recordings* (London: Continuum, 2005), 196.

Movement Title (In English)	Chant Origins
O Come, Let Us Worship	Rachmaninoff
Bless the Lord, O My Soul	Greek
Blessed is the Man	Rachmaninoff
Gladsome Radiance	Kiev
Now Lettest Thou Thy Servant Depart	Kiev
Ave Maria	Rachmaninoff
Glory be to God (The Six Psalms)	Znamenny
Praise Ye the Name of the Lord	Znamenny
Blessed Art Thou, O Lord	Znamenny
The Veneration of the Cross	Rachmaninoff
Magnificat	Rachmaninoff
Gloria in Excelsis	Znamenny
Today Hath Salvation Come	Znamenny
When Thou, O Lord, Hadst Arisen	Znamenny
To the Mother of God	Greek

Table 1. Types of chants used in the *All-Night Vigil*

Source: Loftis, "An Investigation of the Textual Contrasts in Sergei Rachmaninov's 'Night Vigil,' Opus 37", 57.

Textural and Musical Analysis of the *All-Night Vigil*

This portion of the paper will look at the textual and musical components of the first eight movements of Rachmaninoff's *All-Night Vigil*, *Op. 37*. Because of their shorter duration, flow,

and exciting musical nature, the first eight movements can be programmed in a concert setting, while the remaining movements can make the major work feel stalled.

The first movement of the *All-Night Vigil* is “Priidite, Poklonimsya,” or “Come Let us Worship.” The text for this movement is an extension of the sixth verse of Psalm 95 (see figure 1).¹⁷

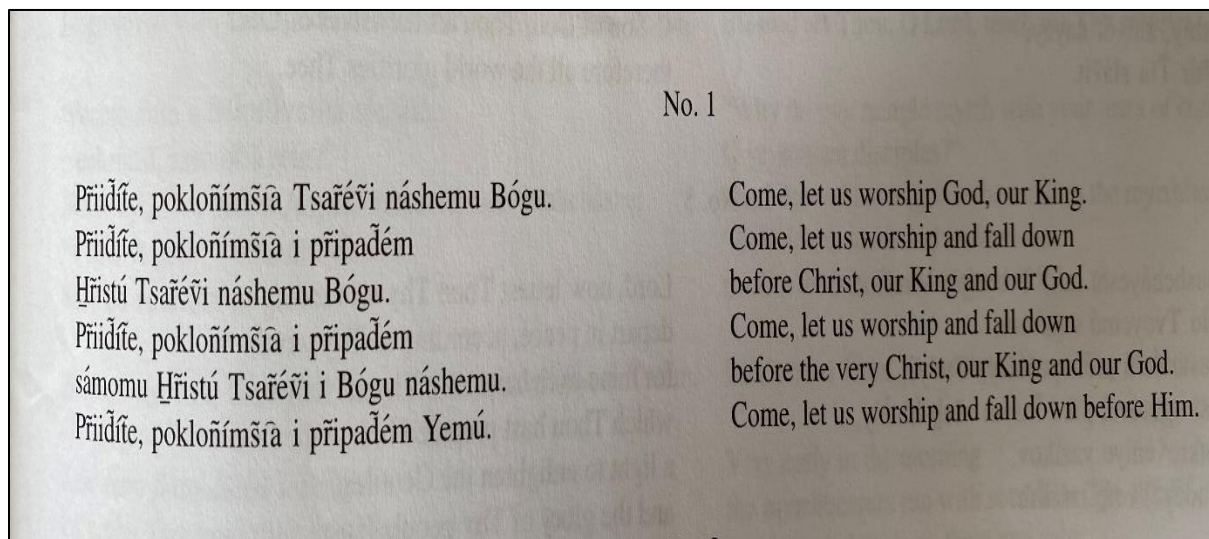


Figure 1. Text and translation for movement one of the *All-Night Vigil*
 Source: Sergei Rachmaninoff, *All-Night Vigil, Op. 37*, ed. Vladimir Morosan and Alexander Ruggieri (Madison, CT: Musica Russica, 1992), vii.

This first movement is used by Rachmaninoff as an invitation to worship, using the word “us” frequently in the English text. The piece begins on a seven-part, rhythmically elongated C-major chord, with the choir singing “Amen.” Rachmaninoff creates a chant-like setting by not utilizing many bar lines and not writing a time signature. Rachmaninoff doubles the melodic content of the soprano one and two line with the tenor one and two in order for his chant melody to predominate the texture, as shown on the next page (see figure 1.1).

¹⁷ Prussing, “Compositional Techniques in Rachmaninoff’s ‘Vespers, Op. 37’”, 45..

№ 1. Приидите, поклонимся
Priidite, pokloinimsia **Come, Let Us Worship**

Довольно скоро.
[Poco allegro.]

Soprano
A - mīn. Pri - i - dī - te, po - klo - nīm - šīa Tsa -
A - минь. При-и-ди-те, по-кло-ним - ся Ца -

Alto
A - mīn. Pri - i - dī - te, po - klo - nīm - šīa Tsa -
A - минь. При-и-ди-те, по-кло-ним - ся Ца -

Tenor
A - mīn. Pri - i - dī - te, po - klo - nīm - šīa Tsa -
A - минь. При-и-ди-те, по-кло-ним - ся Ца -

Bass
A - mīn. Pri - i - dī - te, po - klo - nīm - šīa Tsa -
A - минь. При-и-ди-те, по-кло-ним - ся Ца -

Piano
(for rehearsal only)

Figure 1.1. First page of movement one, demonstrating the main theme
Source: Rachmaninoff, Morosan and Ruggieri, *All-Night Vigil*, Op. 37, 1.

The poco allegro tempo marking allows the piece to rhythmically flow, despite the feeling of repetition throughout the four sections, which create an a, a', a'', a''' form.

Throughout the piece, there is an emphasis on the A-major chords, which act as the V of D-minor. The first three sections cadence on a phrygian half cadence, while the final section cadences on a G-major sonority to set the listener up for the second movement, which begins on a C-major chord.

The second movement of the *All-Night Vigil* is “Blagoslovi, Dushe Moya, Ghospoda,” or “Bless the Lord, O My Soul.” The text for this movement comes from verses one, six, and twenty-four from Psalm 104.¹⁸

¹⁸ Stephen Henry Prussing, “Compositional Techniques in Rachmaninoff’s ‘Vespers, Op. 37’”, 52.

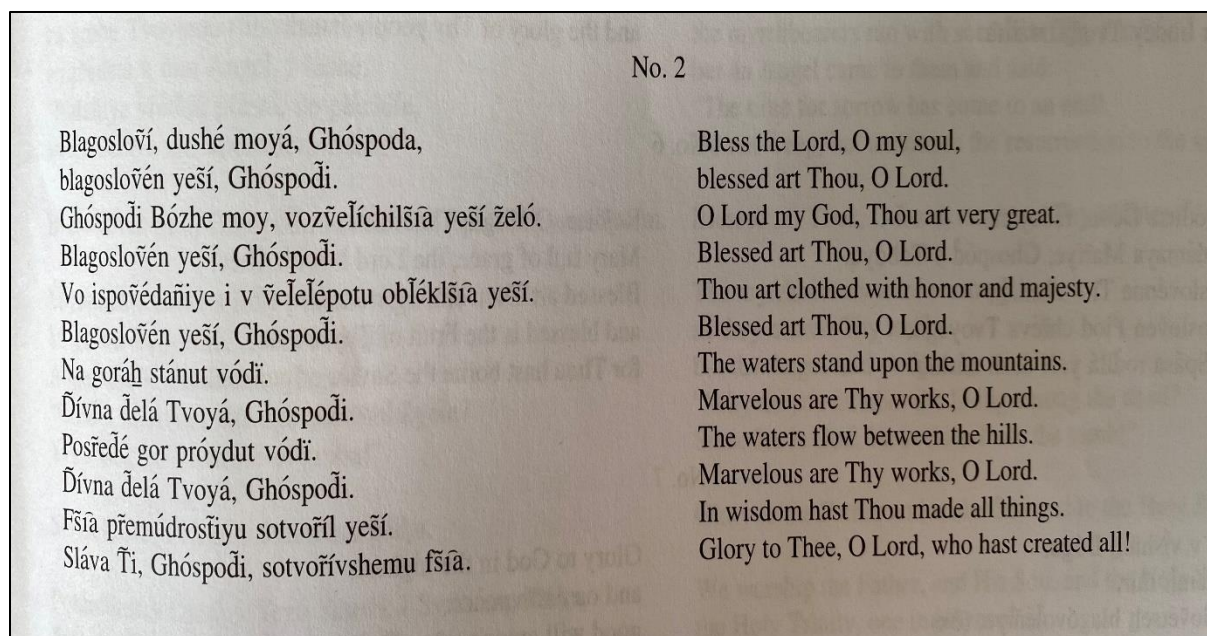


Figure 2. Text and translation for movement two.

Source: Rachmaninoff, Morosan, and Ruggieri, *All-Night Vigil*, Op. 37, vii.

In the second movement, Rachmaninoff employs an alto soloist to sing the Greek chant melody. There is no question about the tonality in this movement; it's in C-major. Rachmaninoff begins this movement similar to the first movement with an "Amen" on a C-major chord, this time in a four-part open sonority. Rachmaninoff writes many time signature changes between 4/2, 3/2, 2/2, and 9/4 with a Moderato tempo marking. The time signature switches are likely to accommodate for the varying rhythmic values in the alto soloist's chant line.

This movement frequently alternates between two choral textures. The first choral texture features the alto soloist with a four-part tenor and bass line that acts as the soloist's accompaniment. The tenor and bass harmonies are close in spacing and are comprised of whole and half notes with occasional quarter notes occurring between the tenor two and baritone lines. An example of the first choral texture is shown on the next page (see figure 2.1).

И - chil - ста уе - си зе - ло.
ли - чил - ся с - си эс - ло.

сло - ви.
сло - ви.

сло - ви.
сло - ви.

Вла - го - сло -
Бла - го - сло -

Алто II

pp

Figure 2.1. First choral texture featuring alto soloist, tenors, and basses
Source: Rachmaninoff, Morosan, and Ruggieri, *All-Night Vigil*, Op. 37, 6.

The second choral texture features a four-part soprano and alto line with the tenor one occasionally joining the sopranos and altos. This second choral texture acts as the refrain of the piece and frequently returns after the first choral texture is featured (see figure 2.2).

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pp

Дів - на де - ла Тво - уа, Гхо - спо - ди.
Див - на де - ла Тво - я, Го - спо - ди.

Дів - на де - ла Тво - уа, Гхо - спо - ди.
Див - на де - ла Тво - я, Го - спо - ди.

28

pp

Рo - сфе -
По - сре -

f

Figure 2.2. Second choral texture featuring sopranos, altos, and tenors
Source: Rachmaninoff, Morosan, and Ruggieri, *All-Night Vigil*, Op. 37, 7.

The sections of this piece constitute an a, b, a', b', a'', b'', a''', b''', a''''', b''''', with an ending coda that cadences on a seven-part C-major chord. The final C-major chord will act as the V for the third movement that begins in F-major.

The third movement of the *All-Night Vigil* is “Blazhen Muzh,” or “Blessed is the Man.” The text is taken from Psalm one, verses one and seven, Psalm two, verses eleven and twelve, and Psalm three, verses seven and eight (see figure 3).¹⁹

No. 3	
Blazhén muzh, ízhe ñe íde na sovět ñechestívih.	Blessed is the man, who walks not in the counsel of the wicked.
Alílúya, alílúya, alílúya.	Alleluia, alleluia, alleluia.
Yáko vĕstĭ Ghospódĭ puĭ právedníh,	For the Lord knows the way of the righteous,
i puĭ ñechestívih pogĭbñet. Alílúya...	but the way of the wicked will perish. Alleluia...
Rabótayĕ Ghóspodevĭ so stráhom,	Serve the Lord with fear
i ráduyĕšĭa Yemú s trĕpetom. Alílúya...	and rejoice in Him with trembling. Alleluia...
Blazhéni fĭši nadĕyushchišĭa nañ. Alílúya...	Blessed are all who take refuge in Him.
Voskřesní, Ghóspodi, spašĭ mĭra, Bózhe moy. Alílúya...	Arise, O Lord! Save me, O my God! Alleluia...
Ghospódne yesĭ spašĕniye,	Salvation is of the Lord;
i na Ířúdeh Tvoihĭ blagoslovĕniye Tvoyé. Alílúya...	and Thy blessing is upon Thy people. Alleluia...
Sláva Otsú, i Sínu, i Svĭratómu Dúhu,	Glorify the Father, and to the Son, and to the Holy Spirit,
i níñe i přĭsno i vo věki věkóv. Amĭñ.	both now and ever and unto ages of ages. Amen.
Alílúya, alílúya, alílúya, sláva Tĕbé, Bózhe.	Alleluia, alleluia, alleluia, glory to Thee, O God!
Alílúya, alílúya, alílúya, sláva Tĕbé, Bózhe.	Alleluia, alleluia, alleluia, glory to Thee, O God!
Alílúya, alílúya, alílúya, sláva Tĕbé, Bózhe.	Alleluia, alleluia, alleluia, glory to Thee, O God!

Figure 3. Text and translation for movement three

Source: Rachmaninoff, Morosan, and Ruggieri, *All-Night Vigil*, Op. 37, vii.

The third movement’s form is very clear, featuring two verses utilizing the three psalms, with an Alleluia refrain after each verse, a Gloria Patri verse, and three Alleluia refrains. It is likely that Rachmaninoff utilizes three psalms and three final refrains to symbolize the Holy Trinity. This movement is mostly unmetered with barlines used to separate the psalm verses from the Alleluias. Each verse is sung by the first and second altos with the first and second

¹⁹ Prussing, “Compositional Techniques in Rachmaninoff’s ‘Vespers, Op. 37’”, 63.

tenors. Each repetition features slight melodic and harmonic variations while staying in the key of F-major and cadencing in the relative minor of D-minor (see figure 3.1).

Figure 3.1. The sopranos, altos, and tenors demonstrate the main theme for this movement
 Source: Rachmaninoff, Morosan, and Ruggieri, *All-Night Vigil*, Op. 37, 13.

Each Alleluia refrain is sung in a five-part choral texture with the sopranos singing Rachmaninoff's chant melody, with slight melodic and harmonic variations with each repetition (see figure 3.2).

Figure 3.2. The choir demonstrates the repeated secondary theme
 Source: Rachmaninoff, Morosan, and Ruggieri, *All-Night Vigil*, Op. 37, 17.

The first two refrains are in F-major, the third in B-flat major, the fourth in C-major, the fifth in B-flat major, the sixth in F-major, the Gloria Patri in F-major, the seventh refrain in G-minor, and the eighth refrain (which can be considered a coda) in F-major. The first six refrains cadence in their respective relative minor keys, while the seventh refrain cadences in G-minor and the eighth refrain cadencing in D-minor.

The fourth movement in the *All-Night Vigil* is “Svete Tihiy,” or “Gladsome Light.” The text is taken from a third-century candle lighting hymn (see figure 4).²⁰

viii	No. 4
<p>Světe tihiy sviatiya slavi Bessmertnago, Ottsá Nebésnago, Sviatágo, Blazhénago, Iisúse Hristé. Prishédshe na západ sólnsa, vídevshe svet večérniy, poyém Ottsá, Sína i Sviatágo Dúha, Bóga. Dostóin yeší vo fšia vřeěnená pet bñi glási přepodóbními, Síne Bózhiiy, zhívót dayáy, témzhe mñr Tñá slávit.</p>	<p>Gladsome Light of the holy glory of the Immortal One— the Heavenly Father, holy and blessed— O Jesus Christ! Now that we have come to the setting of the sun, and behold the light of evening, we praise the Father, Son, and Holy Spirit—God. Thou art worthy at every moment to be praised in hymns by reverent voices. O Son of God, Thou art the Giver of Life; therefore all the world glorifies Thee.</p>

Figure 4. Text and translation for movement four
 Source: Rachmaninoff, Morosan, and Ruggieri, *All-Night Vigil*, Op. 37, viii.

In this movement, Rachmaninoff employs an extended choral texture with a tenor soloist, a first and second soprano, a first and second alto, a first, second, and third tenor, and a first, second, and third bass line (SSAATTTBBB). While there are barlines to indicate measures, Rachmaninoff again does not write a time signature, as any given measure can have different beat amounts. This piece stays in a C-natural minor tonality. Rachmaninoff opens the movement

²⁰ Prussing, “Compositional Techniques in Rachmaninoff’s ‘Vespers, Op. 37’”, 74.

with the first tenors singing the Kiev chant alone for two measures before the second soprano and second alto enter as accompaniment. A cascade of entrances from the first soprano, first alto, second tenor, and third bass occur in the preceding measures. The general roles for the voice parts act as accompaniment to the chant with the third bass part acting like an organ pedal, constantly sustaining notes on the E-flat below the bass clef (see figure 4.1).

The image displays a page of musical notation for a choral work. It features seven staves of music. The top two staves are vocal parts with lyrics in Cyrillic: "són tsa, v'í - dev - she s'vet v'e - chér" (солн ца, ви - дев - ше свет ве - чер). The next two staves are vocal parts with lyrics: "t'í - hiy, Své - ěe t'í - hiy, Své - ěe t'í - hiy, Sve - te ti - хий, Sve - te ti - хий," (ти - хий, Све - те ти - хий, Све - те ти - хий, Све - те ти - хий,). Below these are three bass parts labeled Bass I, Bass II, and Bass III. Bass I and Bass II have lyrics "Své - ěe ti - хий, Sve - te" (Све - те ти - хий, Све - те). Bass III has lyrics "Své - ěe ti - хий," (Све - те ти - хий,). The bottom two staves show piano accompaniment with dynamic markings *mf* and *p*. The score includes various musical notations such as clefs, notes, rests, and dynamic markings.

Figure 4.1. Extended choral texture and the cascade of vocal parts
 Source: Rachmaninoff, Morosan, and Ruggieri, *All-Night Vigil*, Op. 37, 23.

Rachmaninoff does a fantastic job of employing the extended choral parts in a natural way that fills out the harmonic series, even through the chromatic passing chords. The movement cadences on a C-minor chord, serving as the supertonic chord to B-flat minor in the following movement.

Movement five of the *All-Night Vigil* is “Nyne Otpushchayeshi,” or “Lord, Now Lettest Thou Thy Servant Depart in Peace.” This movement is also referred to as the Nunc Dimittis in the Latin translations and uses the text from Simeon’s prayer (see figure 5).²¹

No. 5	
<p>Nyne otpushcháyeshi rabá Tvojegó, Vladíko, po glagólu Tvojemú s mírom, yáko vídesta óchi moí spašéniye Tvoyé, yézhe yeší ugotóval před Ľitsém všeh Ľrudéy, sĽvet vo otkrovéniye yazíkov, i slávu Ľrudéy TvoĽh IzráílĽa.</p>	<p>Lord, now letttest Thou Thy servant depart in peace, according to Thy word, for mine eyes have seen Thy salvation, which Thou hast prepared before the face of all people— a light to enlighten the Gentiles, and the glory of Thy people Israel.</p>

Figure 5. Text and translation for movement five

Source: Rachmaninoff, Morosan, and Ruggieri, *All-Night Vigil*, Op. 37, viii.

Movement five features many similarities to the previous movement. Both utilize a natural minor key (this movement in B-flat natural minor), a tenor soloist, divided and extended choral parts, a Kiev-based chant, and ostinato. Rachmaninoff opens the piece with both alto parts and the tenor moving between a G-flat major chord and a B-flat minor seven in ostinato fashion while the tenor soloist sings the Kiev chant melody (see figure 5.1).

The image shows a page of a musical score for movement five, titled "№ 5. Ныне отпускаеши (Киевского распева) Lord, Now Lettest Thou (Kievan Chant)". The tempo is marked "Медленно! [Adagio.]". The score includes parts for Soprano, Alto, Tenor Solo*, Tenor, Bass, and Piano (for instrumental only). The lyrics are in Russian and English. The piano part features an ostinato pattern in the left hand.

Figure 5.1. Demonstration of ostinato and Kiev chant in the tenor

Source: Rachmaninoff, Morosan, and Ruggieri, *All-Night Vigil*, Op. 37, 27

²¹ Prussing, “Compositional Techniques in Rachmaninoff’s ‘Vespers, Op. 37’”, 81.

As the piece progresses, Rachmaninoff seamlessly adds more choral parts to fill out the texture very slowly. For context, the basses are the final choral part to be included and do not enter until the third page.

One of the most gorgeous moments of this piece is its climax. As the choir texture thickens, the dynamic increases ever so slowly, still in ostinato fashion, until we reach a fortissimo D-flat major sonority with all voice parts except alto in their high registers respectively. Immediately following the climax, Rachmaninoff writes a quick decrescendo to a piano dynamic as the texture thins to only the first and second sopranos sustaining a whole note (see figure 5.2).

The image displays a musical score for the climax of movement five. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The music is in 4/4 time and D-flat major. The vocal parts enter at measure 22 with the lyrics: "fseh Iiu - déy, s'vet" / "всех лю - дей, свет". The piano accompaniment provides a harmonic foundation, starting with a fortissimo (ff) dynamic and transitioning to piano (p) after the vocal climax. The score shows the vocal parts reaching their high registers and the piano accompaniment sustaining a whole note chord.

Figure 5.2. Musical climax of movement five

Source: Rachmaninoff, Morosan, and Ruggieri, *All-Night Vigil*, Op. 37, 30.

The centerpiece moment for this movement is the ending two measures which feature the second basses singing a slow, descending B-flat minor scale down to the B-flat below the bass clef on the next page (see figure 5.3).

Облегченная редакция:
Simplified version:

Alto
Tenor
Bass

33

и - ля. и - ля. и - ля.
и - ля. и - ля. и - ля.
и - ля. и - ля. и - ля.
и - ля. и - ля. и - ля.
и - ля. и - ля. и - ля.

per dendo si

ppp

Figure 5.3. Concluding measures of movement five featuring the famous low B flat.
Source: Rachmaninoff, Morosan, and Ruggieri, *All-Night Vigil*, Op. 37, 31.

The sixth movement of the *All-Night Vigil* is “Bogoroditse Devo,” or “Rejoice, O Virgin.” This movement may also be referred to as the “Ave Maria” in the Latin translations. The text is taken from Luke one, verses twenty-eight and forty-two, although the Russian version does not contain the ending words, “Pray for us now and in the hour of our death.” In the context of the All-Night Vigil service which combines the evening and morning services of Vespers and Matins, this sixth movement would conclude the Vespers portion of the service (see figure 6).²²

No. 6

<p>Богороди́те Дѣво, ра́дуйси́а, Благода́тная Ма́ри́е, Гхо́сподъ с Тобо́у. Благосло́вѣнна Тѣ в зне́на́хъ, и благосло́вѣн Пло́д чрѣ́ва Тво́егó, я́ко Спа́са ро́дилá яе́шъ ду́ш на́шихъ.</p>	<p>Rejoice, O Virgin Theotokos, Mary full of grace, the Lord is with Thee. Blessed art Thou among women, and blessed is the Fruit of Thy womb, for Thou hast borne the Savior of our souls.</p>
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Figure 6. Text and translation for movement six
Source: Rachmaninoff, Morosan, and Ruggieri, *All-Night Vigil*, Op. 37, viii

²² Prussing, “Compositional Techniques in Rachmaninoff’s ‘Vespers, Op. 37’”, 88.

This movement is the most recognized piece from the entire *All-Night Vigil* and is often the most sung piece from the choral work because of its limited range (especially for the basses), minimal divisi in the choral parts, tessitura, length, andante tempo, and a firm time signature of 4/4 with one change to a 6/4 time signature. Until measure thirteen, the piece is in a four-part texture with the soprano singing the Rachmaninoff-created chant melody, and the bottom three voices moving in homorhythm with the soprano melody (see figure 6.1).

№ 6. Богородице Дево
Rejoice, O Virgin

Bogoroditse Devo

Покойно, не скоро.*)
[Andante moderato.]

Soprano
Bo - go - ró - di - tse Dé - vo, rá - duy -
Bo - go - ро - ди - це Де - во, ра - дуй -

Alto
Bo - go - ró - di - tse Dé - vo, rá - duy -
Bo - go - ро - ди - це Де - во, ра - дуй -

Tenor
Bo - go - ró - di - tse Dé - vo, rá - duy -
Bo - go - ро - ди - це Де - во, ра - дуй -

Bass
Bo - go - ró - di - tse Dé - vo, rá - duy -
Bo - go - ро - ди - це Де - во, ра - дуй -

Piano
(for rehearsal only)
p mp

5

Figure 6.1. Beginning measures of movement six

Source: Rachmaninoff, Morosan, and Ruggieri, *All-Night Vigil*, Op. 37, 32.

The piece stays in a F-major tonality with zero accidentals and zero surprises in harmonic progression. Rachmaninoff's counterpoint in this movement is impressive and resembles that of a Bach chorale. The fantastic counterpoint also allows for a natural phrase shape that is consistent throughout the piece. In regard to phrasing, Rachmaninoff does not incorporate any more phrase markings in comparison to other pieces; however, the slow tempo can make the listener believe that this piece has more phrase shape than other movements.

At measure fourteen, the four-part homophonic texture concludes with the altos divided into two parts with an ostinato melody with quarter and eighth note values that could represent the cradling motion of Jesus. The sopranos and tenors have a countermelody in their respective octaves with mostly whole and half note values that could represent the flying angels. Although the soprano and tenor countermelody are written a full dynamic lower than the alto's melody (pianissimo versus piano), the countermelody pairs perfectly (see figure 6.2).

The image shows a musical score for a four-part vocal setting. The score is in G major and 4/4 time. It features a four-part vocal texture (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in Russian. The score is marked with dynamics like *pp* and *p*, and tempo markings like *molto dolce*. The alto part has an ostinato melody, while the soprano and tenor parts have countermelodies. The piano accompaniment provides harmonic support.

Figure 6.2. Demonstration of ostinato and melody versus countermelody
 Source: Rachmaninoff, Morosan, and Ruggieri, *All-Night Vigil*, Op. 37, 33.

The climax of this piece occurs at measure twenty-one, with a dramatic crescendo to fortissimo being demanded from all four voice parts in the preceding measure. During the climax, the first and second sopranos are doubled in octaves with the first and second tenors

while the altos and basses sing the melody in octaves. Rachmaninoff writes a dramatic decrescendo to pianissimo at measure 24 to conclude the climax (see figure 6.3).

The image shows a musical score for the concluding measures of movement six's climax. It consists of five staves. The top two staves are vocal lines (soprano and alto) with Russian lyrics. The bottom three staves are piano accompaniment. The score is marked with a forte (ff) dynamic and a decrescendo hairpin. The lyrics are: "гá - дуу - шĭа, - гá - дуу - шĭа, - уá - ко / ра - дуй - ся, - ра - дуй - ся, - я - ко / чĭѣ-ва - Тво - е - го, - я - ко Спа - са - ро-дĭ-ла, / чре-ва - Тво - е - го, - я - ко Спа - са - ро-дĭ-ла, / гá - дуу - шĭа, - гá - дуу - шĭа, - уá - ко / ра - дуй - ся, - ра - дуй - ся, - я - ко / уá - ко Спа - са - ро-дĭ-ла, / я - ко Спа - са - ро-дĭ-ла, /".

Figure 6.3. Concluding measures of movement six's climax
 Source: Rachmaninoff, Morosan, and Ruggieri, *All-Night Vigil*, Op. 37, 34.

Three preceding measures conclude the piece in a solemn, reflective manner with the final chord sung at a pianississimo dynamic. It is in this solemn mood that Rachmaninoff perfectly ends the Vespers portion of the All-Night Vigil service.

The seventh movement of the *All-Night Vigil* can go by many titles: “Shestopsalmiye,” or “The Six Psalms” because the Six Psalms are typically read aloud during a real All-Night Vigil service, “Gloria in Excelsis” because of the English translation of the text, and “The Lesser Doxology” as which is found in Rachmaninoff’s autograph due to his use of only a portion of the

znamenny chant titled “The Great Doxology.” This movement begins the Matins portion of the All-Night Vigil service (see figure 7).²³

No. 7	
Sláva v v̋sh̋n̋ih̋ Bógu, i na žem̋l̋i m̋ir, v chelov̋etseh̋ blagov̋ol̋ēniye. (3x) Ghóspodi, ust̋n̋e mőj ot̋v̋erzesh̋i, i ustá moyá voz̋v̋est̋iat̋ h̋valú Tvojú.	Glory to God in the highest, and on earth peace, good will among men. (3x) O Lord, open Thou my lips, and my mouth shall proclaim Thy praise.

Figure 7. Text and translation for movement seven

Source: Rachmaninoff, Morosan, and Ruggieri, *All-Night Vigil*, Op. 37, viii.

The seventh movement begins with a rather thin texture between the second soprano, altos, first tenors, and second tenors. Rachmaninoff uses extended choral divisi in this piece, with eleven choral parts singing at the climax of the piece. Rachmaninoff writes the znamenny chant melody in the second soprano and alto parts in the beginning, utilizing the first and second tenors as accompaniment (see figure 7.1).

№ 7. Шестопсалмие*) **The Six Psalms*)**

Не скоро. (движение половинами)
 [Andante.] (alla breve)
cantabile

Soprano 2
mf cantabile
 Slá - va v v̋sh̋ - ñih̋ Bó - gu. i na žem - lí m̋ir,
 Сла - ва в в̋ш̋ - них Бо - гу, и на зем - ли мир,

Alto
mf cantabile
 Slá - va v v̋sh̋ - ñih̋ Bó - gu. i na žem - lí m̋ir,
 Сла - ва в в̋ш̋ - них Бо - гу, и на зем - ли мир,

Tenor
p
 Slá - va v v̋sh̋ - ñih̋ Bó - gu. i na žem - lí m̋ir,
 Сла - ва в в̋ш̋ - них Бо - гу, и на зем - ли мир,

Bass
p
 Slá - va v v̋sh̋ - ñih̋ Bó - gu. i na žem - lí m̋ir,
 Сла - ва в в̋ш̋ - них Бо - гу, и на зем - ли мир,

Piano (for rehearsal only)
mf cantabile
 Не скоро. (движение половинами)
 [Andante.] (alla breve)
p

Figure 7.1. Opening measures of movement seven

Source: Rachmaninoff, Morosan, and Ruggieri, *All-Night Vigil*, Op. 37, 36.

²³ Prussing, “Compositional Techniques in Rachmaninoff’s ‘Vespers, Op. 37’”, 95.

At measure four, Rachmaninoff writes for the baritone line to enter, and the second bass line enters at the preceding measure. Throughout the piece, the bass's role will be to serve as a low drone, similar to an organ pedal. By measure five, the altos are alone in singing the chant melody while Rachmaninoff employs three soprano parts and three tenor parts to accompany the chant melody. This choral texture will continue until the climax of the piece at measure eleven, where Rachmaninoff employs three soprano parts, two alto parts, three tenor parts, and three bass parts. It is evident in the climax that Rachmaninoff is attempting to imitate bell-like sounds, possibly representing the pealing of bells that may occur to indicate the Matins portion of the service has begun (see figure 7.2).

The image shows a musical score for the climax of Rachmaninoff's *All-Night Vigil*, Op. 37, 38. The score is written for a choir and piano. The tempo is marked "В темпе. [Giusto.]" and the dynamics are "f" (forte) and "lunga" (long). The score is divided into two systems, each starting at measure 11. The first system features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are in Russian and Latin: "ва, сла ва, сла ва, сла ва, сла ва." and "Іс ле ни е. Сла ва ва." The piano accompaniment consists of a low, sustained bass line with a rhythmic pattern of eighth notes, creating a bell-like sound. The second system continues the vocal parts and piano accompaniment, with the piano part featuring a more complex rhythmic pattern of eighth notes. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature.

Figure 7.2. Demonstration of extended choral parts and representation of bell pealing in the climax
 Source: Rachmaninoff, Morosan, and Ruggieri, *All-Night Vigil*, Op. 37, 38.

The piece concludes in a mostly four-part texture with occasional divisi in the alto and bass parts. While the harmonic progression is not similar, the switch to a chorale-like texture with fantastic counterpoint is similar to that of movement six.

The eighth movement of the *All-Night Vigil* is “Hvalite Imia Ghospodne,” or “Praise the Name of the Lord.” The text originates from Psalm 135, verses one and twenty-one, and Psalm 136, verses one and twenty-six (see figure 8).²⁴

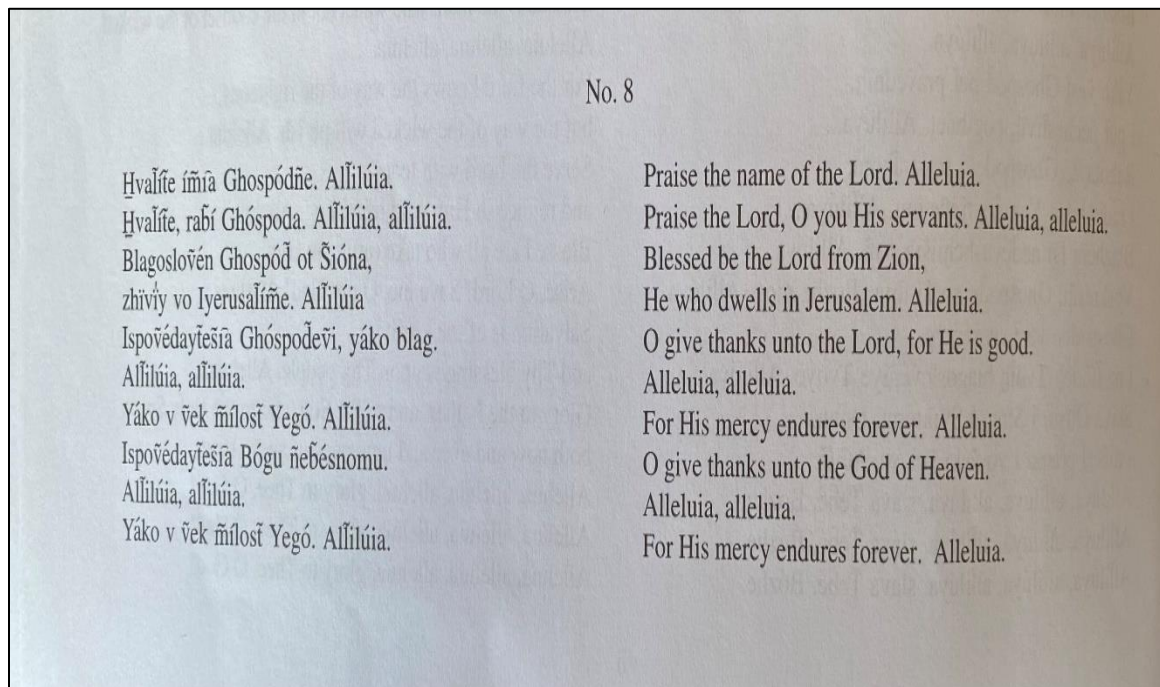


Figure 8. Text and translation for movement eight

Source: Rachmaninoff, Morosan, and Ruggieri, *All-Night Vigil*, Op. 37, viii.

The eighth movement stays firmly diatonic in the key of A-flat major, mostly in a 4/4 time signature with occasional changes to a 6/4 time signature, and contains extended choral divisi with three soprano parts, two alto parts, three tenor parts, and three bass parts (SSSAATTTBBB). There are also defined sections within this piece, which constitute an a, b, a', and concludes with only the second half of the b section.

The piece begins with the first, second, and third sopranos and first and second tenors and serve as an active accompaniment line to the altos and basses who are singing the znamenny

²⁴ Prussing, “Compositional Techniques in Rachmaninoff’s ‘Vespers, Op. 37’”, 101-102.

chant melody in octaves. Throughout the piece, the altos and basses will sing a line from their chant and then join the sopranos and tenors rejoicing “Alleluia,” (see figure 8.1).

№ 8. Хвалите имя Господне (Знаменного роспева)
 Hvalite imia Ghospodne (Znamennovo rospéva) Praise the Name of the Lord (Znamenny Chant)

Не скоро. [Andante.]
 Не скоро. [Andante.]

Soprano
 Цва - Ї - фе і - мѣ Ghos - рѡд
 Хва - ли - те и - мя Гос - под

Alto
 *) *f* *spiritoso; molto marcato e ritmico*
 Цва - Ї - фе і - мѣ Ghos - рѡд
 Хва - ли - те и - мя Гос - под

Tenor
 Цва - Ї - фе і - мѣ Ghos - рѡд
 Хва - ли - те и - мя Гос - под

Bass
 *) *f* *spiritoso; molto marcato e ritmico*
 Цва - Ї - фе і - мѣ Ghos - рѡд
 Хва - ли - те и - мя Гос - под

Piano (for rehearsal only)
 Не скоро. [Andante.]
 Цва - Ї - фе і - мѣ Ghos - рѡд
 Хва - ли - те и - мя Гос - под

Figure 8.1. Demonstration of extended choral parts with doubled alto and bass singing the chant
 Source: Rachmaninoff, Morosan, and Ruggieri, *All-Night Vigil*, Op. 37, 40.

At measure twelve, the altos lead the choir into the B section through a repeated E-flat note, declaiming “Alleluia.” As the alto fades, the tenor and three-part bass parts take over the line in their low registers. Rachmaninoff doubles the tenor and second bass parts in octaves so that the Znamenny chant melody predominates the texture (see figure 8.2).

42
 13

Іу - і - уа,
 лу - и - я,

Вла - го - сло - венъ Ghos - рѡд от Си - ѡ -
 Бла - го - сло - венъ Гос - подъ от Си - ѡ -

Вла - го - сло - венъ Ghos - рѡд от Си - ѡ -
 Бла - го - сло - венъ Гос - подъ от Си - ѡ -

Figure 8.2. Demonstration of the Znamenny chant occurring in the tenor and bass one line
 Source: Rachmaninoff, Morosan, and Ruggieri, *All-Night Vigil*, Op. 37, vii.

The final two measures of the B section is used as transitional material into the A-prime section and is also used as the final coda at the end of the piece. The A-prime section's difference in comparison to the A-section is how Rachmaninoff utilizes a modal five chord to also highlight the slight melodic difference in the Znamenny chant. The utilization of the modal five chord (see figure 8.3).

31 45

Бо - гу - Не - бес - но - му. Ал - ли - лу - и - я,
Бо - гу - Не - бес - но - му. Ал - ли - лу - и - я,

бес - но - му. Ал - ли - лу - и - я, ал - ли - лу - и -
бес - но - му. Ал - ли - лу - и - я, ал - ли - лу - и -

Бо - гу - Не - бес - но - му. Ал - ли - лу - и - я,
Бо - гу - Не - бес - но - му. Ал - ли - лу - и - я,

бес - но - му. Ал - ли - лу - и - я, ал - ли - лу - и -
бес - но - му. Ал - ли - лу - и - я,

Figure 8.3. Recurrence of the A-theme

Source: Rachmaninoff, Morosan, and Ruggieri, *All-Night Vigil*, Op. 37, 45.

The movement by using the same melodic, rhythmic, and textual content from measures nineteen through the first half of measure twenty-one in measures forty-one through forty-four.

Rachmaninoff leaves the listener with a pianissimo, solemn “Alleluia.”

Conclusion

Sergei Rachmaninoff's *All-Night Vigil* is well acclaimed and has been considered one of the monuments of choral music. The *All-Night Vigil*'s historical background of being composed

in less than two weeks is remarkable considering the high praise it has always received. The *All-Night Vigil*'s ability to be performed in a concert setting as well as in a liturgical context, places it on the same tier as other acclaimed choral works that possess the same capabilities. The compositional techniques and detail of Rachmaninoff is what makes the *All-Night Vigil* a monument of choral music.

Annotated Bibliography

Bertensson, Sergei, and Jay Leyda. *Sergei Rachmaninoff A Lifetime in Music*. Bloomington, IN: Indiana University Press, 2001.

Bertensson and Leyda collaborate on a biography of Sergei Rachmaninoff, which contains insight on Rachmaninoff's early life, failures, places he's moved, musical works, and his retreat from Europe. In chapter twelve, Bertensson and Leyda write about the first Great War and in the inception of Rachmaninoff's *All-Night Vigil*. They provide historical and religious context to the writing of the *All-Night Vigil*, often referred to as *Vespers*. Two interviews are quoted in this chapter from Rachmaninoff on the audition of the *All-Night Vigil* and from Kastalsky, the conductor of the premiere of the *All-Night Vigil*. [TCU Music Library ML 410]

Harrison, Max. *Rachmaninoff Life, Works, Recordings*. London: Continuum, 2005.

Harrison writes a biography on Sergei Rachmaninoff's works, career, and recordings. Harrison reviews and provides historical context on Rachmaninoff's first symphonies and concerts, as well as important aspects of Rachmaninoff's personal life. In chapter twenty-six, Harrison writes about World War I, as well as the musical and liturgical factors of the *All-Night Vigil*. This includes the chants used and aspects of the score that make the *All-Night Vigil* special. [TCU Music Library ML 410]

Loftis, Eric Kenneth. "An Investigation of the Textual Contrasts in Sergei Rachmaninov's 'Night Vigil,' Opus 37." PhD diss., The University of Southern Mississippi, Hattiesburg, 1980. ProQuest Dissertations Publishing.
http://library.tcu.edu.ezproxy.tcu.edu/PURL/EZproxy_link.asp?/login?url=https://www-proquest-com.ezproxy.tcu.edu/dissertations-theses/investigation-textural-contrasts-sergei/docview/303056569/se-2?accountid=7090.

Loftis writes a dissertation analyzing the treatment of texts, chants, and choral textures of Rachmaninoff's *All-Night Vigil*. Loftis divides his dissertation into five sections. Section one introduces the problem and reasonings for this study. Section two explores the Russian liturgical music, the western influences on Russian liturgical music, general aspects of the *All-Night Vigil*, analysis of choral textures, and textural aspects of the *All-Night Vigil*. Section three features a summary of Rachmaninoff's life and career. Section four features a complete analysis on the text of the *All-Night Vigil*. Section five summarizes the findings of the dissertation. [Music Periodicals Database]

Martyn, Barrie. *Rachmaninoff Composer, Pianist, Conductor*. England: Scolar Press, 1990.

Martyn divides this book into three separate parts. In the first part, "Rachmaninoff the Composer," Martyn explores his musical history, principal compositions, composition

career, musical style, and the major areas where he moved. In part one, chapter seven delves through the years 1909 to 1943, around when the *All-Night Vigil* was written and premiered. In the second part, "Rachmaninoff the Pianist," Martyn explores his career as a solo pianist, concert statistics, repertoire performed, and his discography. In the third part, "Rachmaninoff the Conductor," Martyn explores his career as a conductor, repertoire conducted, and a list of performances. [TCU Music Library ML 410]

Norris, Geoffrey. *Rachmaninoff*. New York, NY: Schirmer Books, 1994.

Norris writes a biography on Sergei Rachmaninoff that is separated into twelve chapters. Chapters one through five explore Rachmaninoff's biography regarding his early years, growing success, Rachmaninoff as a conductor and composer, his life in America, and the end of his career. Chapters six through twelve explore Rachmaninoff's piano compositions, orchestral works, piano and orchestra works, chamber music, operas, art songs, and choral works. In the choral works chapter, Norris writes extensively on Rachmaninoff's *All-Night Vigil* and the historical, religious, and compositional elements of the work. [TCU Music Library ML 410]

Norris, Geoffrey. "Rachmaninoff [Rakhmaninov, Rachmaninov], Serge." *Grove Music Online*. 2001; Accessed 19 Sep. 2021.
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000050146>

Norris divides his article on Rachmaninoff into six sections, with the first four sections divided in chronological groupings. Section one includes biographical information on Rachmaninoff from 1873 to 1892, section two includes biographical information from 1892 to 1901, section three includes biographical information from 1901 to 1917, and section four includes biographical information from 1918 to 1943. Section five features information on Rachmaninoff as a pianist, conductor, and composer. Section six features a list of Rachmaninoff's operas, choral works, orchestral works, chamber music, piano compositions, vocal solo works, arrangements for piano, and an arrangement for piano and violin. [Grove Music Online]

Prussing, Stephen Henry. "Compositional Techniques in Rachmaninoff's, 'Vespers, Opus 37.'" PhD diss., The Catholic University of America, Washington, D.C., 1980. ProQuest Dissertations Publishing.
http://library.tcu.edu/PURL/EZproxy_link.asp?login?url=https://www.proquest.com/dissertations-theses/compositional-techniques-rachmaninoffs-vespers/docview/303017653/se-2?accountid=7090.

Prussing writes a dissertation analyzing the compositional elements that make Rachmaninoff's *All-Night Vigil* stand out as the most successful Russian choral work by properly preserving the Orthodox chant melodies and simultaneously creating beautiful

choral music. Prussing divides his dissertation into fifteen chapters. Chapter one explores the background of Russian Orthodox church music, chapter two explores Rachmaninoff's biography, chapter three explores the background of the *All-Night Vigil*, chapter four analyzes the compositional techniques of movements one and two, chapter five analyzes the compositional techniques of the third movement, chapter six analyzes the two Kiev chants, chapter seven analyzes the sixth movement, chapter eight analyzes the seventh and eighth movements, chapter nine analyzes the ninth movement, chapter ten analyzes the tenth movement, chapter eleven analyzes the eleventh movement, chapter twelve analyzes the twelfth movement, chapter thirteen analyzes the last three movements, chapter fourteen compares Rachmaninoff's church compositions to other Russian sacred music composers, and chapter fifteen summarizes the findings of the dissertation. [Music Periodicals Database]

Rachmaninoff, Sergei. *All-Night Vigil, Opus 37*. Edited by Vladimir Morosan and Alexander Ruggieri. Madison, CT: Musica Russica, 1992.

This is a score of Rachmaninoff's *All-Night Vigil*. This score includes editorial notes, the texts and translations of the *All-Night Vigil*, the score for the fifteen movements, an appendix of the unison chants used in the *All-Night Vigil*, and Musica Russica's transliteration system. Each score features the title in Cyrillic script, transliteration from Cyrillic to Latin-based script, and the English version. The score also features the choral parts, a piano reduction, and all tempi markings and text in Cyrillic and Romanized script. [Personal library]

Rachmaninoff, Sergei. *All-Night Vigil, Op. 37 "Vespers."* Conducted by Charles Bruffy. Recorded with the Phoenix Chorale and Kansas City Chorale, March 1, 2015. Chandos CHSA5148, 2015. Streaming audio.

This is a recording of Rachmaninoff's *All-Night Vigil* which won two Grammy awards in 2016 in the categories for best choral performance and best engineered album, classical. This recording is conducted by Charles Bruffy, features the Phoenix Chorale and Kansas City Chorale, and was engineered by Chandos Records. [Naxos Music Library]

Riesemann, Oskar von. *Rachmaninoff's Recollections*. London: George Allen & Unwin LTD, 1934.

Riesemann met with Sergei Rachmaninoff to write a biography on Rachmaninoff. This book is interesting because the stories and information written were told directly to Riesemann by Rachmaninoff. Riesemann divides the book into twelve chapters. The first eleven chapters are in year groupings related to important events in Rachmaninoff's life and the twelfth chapter is a summary of Rachmaninoff as a composer. Chapter ten explores "War and Revolution" from the years 1914-1919. Riesemann writes about the first World War, concerts for charity, and the *All-Night Vigil*.

Walker, Robert. *RACHMANINOFF his life and times*. Kent, TN: Midas Books, 1980.

Walker divides his biography on Sergei Rachmaninoff into ten chapters. These chapters explore Rachmaninoff's roots, childhood, conservatory studies, successes and failures, compositional discoveries, the impact of war, his departure to the New World, his thirties, and a conclusion. In chapter seven, Walker explores how World War I impacted Rachmaninoff's life and compositions. In this chapter, Walker also explores the historical aspects of Rachmaninoff's *All-Night Vigil* and writes about the *All-Night Vigil*'s textual and musical aspects, as well as its first performance and the initial reception of the *All-Night Vigil*. [TCU Music Library ML 410]