



Moscow Conservatory
RECORDS

FIRST
PUBLISHED
ON CD

**ROBERT SHAW
CHORALE
&
ORCHESTRA**



Bach
MASS IN B MINOR

LIVE IN GRAND HALL
OF THE MOSCOW
TCHAIKOVSKY
CONSERVATORY

NOVEMBER 27, 1962

SMC CD 0151-0152
ADD/MONO
2 CDs Set
TT: 125.44

ROBERT SHAW CHORALE & ORCHESTRA

Johann Sebastian Bach (1685 – 1750) Mass in B minor, BWV 232

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14 XXVII. Chorus: Dona nobis pacem	4.57

Live in Grand Hall of the Moscow Tchaikovsky Conservatory
November 27, 1962

Sound Restoration & Mastering: Elena Doinikova
Executive producer: Eugene Platonov

The present recording was made in the autumn of 1962, when the ensemble known as the Robert Shaw Chorale was making a tour of 11 cities of the USSR, giving 30 concerts during the time frame of 7 weeks. During the time of the tour the memorable “Caribbean crisis” erupted, when the world was on the brink of a world war, and only the well-known maneuver of the USSR compelled the USA to remove from Turkey the missiles aimed at Soviet Union. The dangerous events did not hinder the success of the concerts: the Russian audiences inspired the performers with its rapturous attention, while the clerks from the Ministry of Culture, with due consideration of these performances, even “permitted” A.V. Sveshnikov’s Chorus henceforward to perform (in measured limited quantities) Sergey Rachmaninov’s “All-Night Vigil” (which at that time was unofficially banned from performance).

Bach’s Mass became the gem of the American musicians’ tour program. The audiences were enchanted by the natural tempos, the relatively chamber-like choral ensemble and the emotional quality of the sound. The artistic power of this music became instantly revealed. Robert Shaw foresaw the subsequent tendencies in performance of Bach’s music with the aid of historically accurate means. It must be remembered that in the 19th century this Mass was entrusted to choruses of immense size comprised of 300-400 singers, while the slowed down tempos, even in the 20th century, frequently resulted in performances one and a half hours long (Scherchen: 1.34’ in 1959; Klemperer: 136’ in 1967; Robert Shaw: 1.18’ on the Telarc compact disc).

J.S. Bach completed his work on his most important composition towards the end of his life, as it is customary to date it, in 1749, having inscribed its movements as follows: 1. Missa (Mass); 2. Symbolum Nicenum (The Nicene Creed); 3. Sanctus (Holy); 4. Osanna, Benedictus, Agnus Dei et Dona nobis pacem (Hosanna, Blessed is He, Lamb of God and Grant us Peace). However, he did not give the cycle a single general title. In 1845, for the first time, the publisher of Bach’s masterpiece, Simrock gave the score the successful title, “Solemn Mass” (German: Hohe Messe from the Latin missa solemnis), correctly interpreting the nature of the genre and the unprecedented character of the artistic manifestation. It must be remembered that in the Lutheran church canon (as in the other Western confes-

sions) exceeding the temporal limitations of the chants of the mass was tolerated exclusively in the case of the solemn mass, which was timed for special occasions (coronations, military victories, etc.). It is presently assumed that Bach composed the Mass for the ceremony of consecrating the new building of the Lutheran Church of St. Sophia in Dresden, however, the festivity took place only after the composer’s decease (which included the performance of a mass by another composer – Johann Adolph Hasse). The first complete performance of Bach’s Mass (with the original text) took place in the momentous year, 1870, when all the German lands were united under a single German Empire. Its first release on a gramophone record took place back in 1929 in Great Britain, under the direction of Albert Coates.

This recording was first published in 1988 in USSR on LPs (Melodiya C10 26061-66). Since then, it was not reprinted and has already become a rarity. Newly restored from the original tapes stored in the Audio Archives of the Moscow Conservatory, now the record first comes on CDs and returns the listeners the opportunity to plunge into the atmosphere of the memorable meeting with a great artist in the Grand Hall of the Conservatory in the early 60s.



Russian Reaction to Cuban Crisis Not Visible, Shaw Says on Return to States

By H. L. RAMPFORD

Robert Shaw, associate director of the Cleveland Orchestra and head of the famed Robert Shaw Chorus, said the Russian reaction to the Cuban crisis, as reported in the Cuban press, was "not as he could observe in London."

Made at the first gathering Shaw said he had no way of knowing how much information had been released about the Cuban situation or how it was handled, but in any event there was no discernible reaction at the concert hall or on the streets.

Shaw is head of the Robert Shaw Chorus and Chamber Orchestra, which toured Russia for six weeks, "the impression he believes the chance of making may well be the bridge to mutual understanding between the American and Russian people."

The Russian chorus master was named at the time he landed on his return Tuesday, reporting he also met with his American colleagues during his stay in Moscow.



ROBERT SHAW

"When we arrived in Leningrad," he said, "we were told about the Cuban crisis and that it had not been announced in Russia. We were warned that there might be demonstrations against us."

"However, the Leningrad authorities were the warmest and most responsive we expected. Long lines of people, several hundred, stood all night to get coupons from some government bureau that would enable them to attend in the following days just to try to get a standing ovation when we performed."

"It is my impression," he said, "that the Russian people have such a great desire for peace that they welcome an opportunity to see something from America that is not political or aggressive in nature."

"Probably in some of the past had such responsive and

Wart Shaw, the Russian artist, the Shaw says, occurred in 1940, but in Moscow he has not been scheduled. The group of people was great, including Shaw's Chamber Orchestra. Shaw said he was on duty 24 hours before the concert started, though all possible seats and standing room had been already bought. Shaw had been already bought.

"One member of our orchestra was offered 50 rubles for his time as a soloist," he said. "In 1940, a Russian official paid eight of our 18 concert dates."

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US PRESS ABOUT SHAW'S USSR TOUR

ROBERT SHAW ON MAYAKOUSKY SQUARE IN MOSCOW. RUSSIA, 1962



Данная запись сделана осенью 1962 года, когда коллектив Robert Shaw Chorale (букв.: «Хорал Роберта Шоу») совершал свою поездку по 11 городам нашей страны, дав 30 концертов за 7 недель. В дни гастролей, разразился памятный «нарибский кризис», мир был на грани мировой войны, и лишь известный манёвр СССР принудил США убрать из Турции нацеленные на нас ракеты. Опасные события не помешали успеху концертов: русская публика своим восторженным вниманием вдохновляла исполнителей, а чиновники Минкульта с оглядкой на эти выступления даже «позволили» хору А.В. Свешникова впредь исполнять и записывать (в дозированных пределах) «Всенощную» С.В. Рахманинова (бывшую под негласным запретом).

Месса Баха стала жемчужиной гастрольной программы американцев. Публику очаровали естественные темпы, относительно камерный состав хора, проникновенность звучания. Художественная сила этой музыки сразу открылась. Р. Шоу предвосхитил последующие тенденции исполнения музыки Баха с помощью исторически достоверных средств. Ведь в XIX в. эту Мессу поручали огромным хорам, включавшим не менее 300–400 певчих, а замедленные темпы даже в XX в. нередко складывались в полуторачасовое звучание (Шерхен: 134' в 1959; Клемперер: 136' в 1967; Р. Шоу: 118' на диске Telarc).

И.С. Бах завершил работу над своим главным произведением в конце жизни, как принято считать — в 1749 г., обозначив его части: 1. Missa (Месса); 2. Symbolum Nicenum (Никейский символ [веры]); 3. Sanctus (Свят); 4. Osanna, Benedictus, Agnus Dei et Dona nobis pacem (Осанна, Благословен, Агнец Божий и Даруй нам мир). Но единого общего названия не дал. В 1845 г. издатель баховского шедевра (Зимрок) впервые предпослал партитуре удачный заголовок «Торжественная месса» (нем. Hohe Messe от лат. missa solemnis), верно распознав природу жанра и беспримерность воплощения. Ведь в лютеранском обиходе (как и в других западных вероисповеданиях) превышение временных масштабов песнопений мессы допускалось именно для торжественной мессы, приурочивавшейся к особым поводам (коронация, военная по-

беда и т.д.). Ныне предполагается, что Бах сочинял Мессу для церемонии освящения нового здания придворной лютеранской церкви Св. Софии в Дрездене, но торжество состоялось уже после кончины композитора (с мессой другого автора — И.А. Хассе). Первое полное исполнение Мессы Баха (с оригинальным текстом) состоялось в знаменательном 1870 году, когда немецкие земли вошли в единую Германскую империю. Первая её запись на грампластинки вышла в Великобритании в 1929 г. (дир. А. Коутс).

Настоящая запись впервые увидела свет в 1988 году на виниловых пластинках фирмы Мелодия (С10 26061-66). С тех пор она не переиздавалась и успела стать раритетом. Вновь отреставрированная с оригинальных плёнок, хранящихся в звуковом архиве Московской консерватории, ныне эта запись впервые выходит на компакт-дисках и возвращает слушателю возможность окунуться в незабываемую атмосферу встречи с великим артистом в Большом зале консерватории в начале 60-х годов



ХОР И ОРКЕСТР РОБЕРТА ШОУ

Иоганн Себастьян Бах (1685 – 1750)

Месса си минор, BWV 232

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Запись с концерта в Большом зале Московской государственной консерватории
им. П.И. Чайковского 27 ноября 1962 года

Рестаурация и мастеринг: Елена Дойникова
Исполнительный продюсер: Евгений Платонов