**Salvation is Created (1912)**
Pavel Grigorievich Chesnokov (Tschesnokoff), arr. Bruce H. Houseknecht
Kjos

**Background**
Pavel Chesnokov (1877-1944) was Russian Empire and Soviet composer, choral conductor and teacher. He composed over 500 choral works, the first 400 were sacred works and the final 100 were secular. Educated at the Moscow Conservatory, extensively trained in instrumental and vocal. By 1917, during the Bolshevik Revolution and under subsequent communist rule, no one was permitted to produce any form of sacred music, thus hindering Chesnokov's compositional output. When the Cathedral of Christ the Savior was destroyed (Chesnokov was the last choir master), he was so disturbed that he completely stopped writing music.

Salvation Is Created is a choral work, composed in 1912, probably one of Chesnokov’s very last sacred works before he was forced to turn to secular composition by the Soviet government. Based on it's popularity, was published in both Russian and English. Scored for either six (SATTBB) voices (unaccompanied), the work is a communion hymn based on a Kievan synodal chant melody and Psalm 74.

**Translation:**
“Salvation is created in the midst of the earth, O God. Alleluia, alleluia, alleluia.”

Psalm 74:
“For God is my King of old, working salvation in the midst of the earth.”
Spasenie sodelal ‘Salvation is created’, Op 25, No 5
http://bibleasmusic.com/tag/psalm-74/

**Analysis**
Broad Description: A transcription of the Russian Orthodox chorale for concert band.

**Musical Elements**

Form - Over-arching AA’ PHrasal: AA’B Ext, AA’B Ext
The text is repeated 3 times. AA’B, then to the three Alleluias. In Russian Orthodox music, as well as many other religions, three is a very symbolic number. Generally Salvation is Created is composed in a 4 part chorale setting.

**Text**
What does the text personally mean to Chesnokov? Is the text painting his enlightenment or oneness with God? Salvation is created by our every day actions not granted by God. Maybe Chesnokov was speaking to someone else, giving warning about the future. This is an example of Russification, trying to make the music as Russian as possible, within the confines of the requirements of the Russian Orthodox Church. The Kievan chant is so engrained in many Russian works, that we say it “sounds” Russian.

**Rhythm**
In Chesnokov’s choral version the meter is 4/2 (giving a very broad flowing feeling), which was changed to 4/4 for the band arrangement. Houseknecht most likely changed the meter to make it more accessible (or for sales of the arrangement) for bands in the United States that have a preference for common time. Very slow moving rhythm (sad, Russian dirge), however the dotted quarter/eighth note combination drives into the resolution of the phrase. There is a pair of moving 8th notes in measure three of the A theme that should be brought out as a moving line for maximum musical impact, because it leads to the highest note of the phrase.
**Melody**
In this work, the A melody is very step-wise, natural minor melody that is 5 measures long, and overlaps the second phrase. After the second statement of the melody, the B melody follows starting with a large jump of a 5th (Love the Horns) and then descends in stepwise motion. Perfect 5th leap on third repetition of the word “Salvation”, which paints a picture of ascension or oneness with God.

**Harmony**
In Houseknecht’s arrangement, the change in tonality from b minor/D major to c minor/Eb major has a huge impact on the bleakness of the hymn, but also subdues the change to major. Of course, the change in key for the band version is mostly a logistical consideration. The A Sections are primarily in c minor, while each of the B sections and the extensions are in Eb major.

Salvation is Created begins with an open perfect 5th. The second phrase ends with a major triad in root position with the third on top (Ab major triad), then leading to the new key of Eb major (vi - IV - I). In Measure 21 there is an open 5th, which leaves the first half of the work feeling very unfinished (and anticipating the second stanza of music). The second stanza starts with that open 5th. This seems to be a very common chord progression in Russian music, especially with the ascending chromaticism of the vi leading to the IV. The end result of this is the merging relative major and minor into a “super key” with two tonics.

Russian folk music (and religious music) uses the natural minor mode as well as the pentatonic scale in crafting melodies.

> “The Russian folksong imperiously demands an original harmonization and a very special art of modulation. First, it is rare to come on a song the melody of which can be treated entirely in one of the two modes, major or minor; most often, even if it spans but a few measures, it passes from the minor to its relative major and vice versa. These changes, generally unexpected, are almost always of a striking and sympathetic effect.” - Cesar Cui

The Russian Submediant in the 19th Century by Mark DeVoto
http://www.tufts.edu/~mdevoto/RussianSubmediant.pdf

Perhaps the shift in harmony from the harmonic minor to the relative major is reflective of Chesnokov’s ideology and enlightenment (or realization of God). The shift in harmony could also be reflective of the old Russian Tzar structure leading to the new idealism of the growing communist movement. Even though this might be the demise of his career in sacred music. It is interesting to speculate how his compositions after the revolution changed. Because of Pavel Chesnokov’s strict devotion to the Orthodox church, I sincerely doubt he was interested in being a part of this political shift, opposed to Stravinsky and some of his contemporaries. Instead it seems that he was involved in a shift towards “Auctorial” sacred music (sacred music with individual composers expression, which was almost inconceivable in the Orthodox church).

**Texture/Timbre**
Salvation is Created features frequent shifts in texture from very thin to the full ensemble. In the first stanza the texture changes from lower reeds and brass (Tenors and Basses in Original Choral) to upper winds, Flutes and Trumpets in measure 5. While there is one solo part in horn 1 (m19), the horn is contrasted with the woody sounds of the clarinets and bassoons. There is a shift to full ensemble and forte dynamic with “the earth” at measure 10. Texture is thinned out on the repetition of the last alleluia.

In the second stanza, much of the texture shifts remain, but some of the timbres change. For example, in measure 22, the clarinets and saxophones are replaced by the trombones.
Expression
As a chorale, we are so used to hearing perfect four measure phrases, with half and full cadences at the end of each phrase. In this chorale however, Chesnokov uses overlapping five measure A phrases. Each of the phrases feature a written crescendo/decrescendo on the first two measures, however this is not always reflective of the goal note of each phrase. There is a strong antecedent/consequence relationship in the B Section after a full caesura (timpani holds through), where a decrescendo then continues throughout the B section and the extension. It is within the third statement of the text (m10), that the tonality shifts from minor (after finishing the A section on IV) to major and is emphasized with a sudden shift in dynamics, from mezzo piano to forte. The ensemble maintains the forte dynamic for six measures before decrescendo to piano in measure 17.

The Heart
The heart of Salvation is Created is the shift from the dark, open tonality of the natural minor to the major key, that is reflective of a movement towards “auctorial” sacred music within the guise of Nationalism.

Music Selection
This is a wonderful transcription of the Russian Orthodox choral work for the wind band. It functions very well as a chorale for warm-up purposes, but also a performance piece. Salvation is Created gives band students a setting to work on shaping phrases, harmonic intonation and balance within the ensemble.

Reasons to Perform
• A great example of Romantic Period choral music
• Transcription allows students to explore concepts of balance between parts and perfect 5th intonation
• Balance and Blend
• Timbral shifts - Low Brass to Upper Winds
• Shaping Phrases to highest, longest or last
• Russification? What makes this piece sound Russian? Shift from Natural Minor to Major.

Introducing the Piece
Listening to 1812 Overture - Paint/draw a comic strip about what you hear when listening? What is this piece of music about? What makes you think that and why?

Take Out The Piece…
That shifts from natural minor to relative major
That was written just before the Russian revolution
That is based on an chant
That is identifies with a country that spans two continents

Skill Outcome
Students will perform with uniformity of phrase shape.

Strategies
• Solfege to teach scales/modal relations and melodies - Common Do (Aural)
• Eb/c Scale - Students will use a variety of techniques to internalize the tonal centers of Eb and c minor. 
  We will begin by working through our scale learning skills with solfeggi (and numbers). We will work in rounds (and may even use the circle of fourths to understand relationships of major to minor). 
  Assessment in SmartMusic.
• Shape The Band - Students will take turns in front of the ensemble leading crescendo/decrescendo through different parts of the phrases in warm-ups and chorales (Kinesthetic, Aural, Visual).
• Highest, Longest, Last - Students will perform each phrase the melody with various phrase shapes based on three options. Is the goal note the highest, is it the longest note or is it the last note? Score marking assignment.
• Compose (also Knowledge Outcome) - Students will compose simple 4 measure melodies in c minor or Eb major (within the range of a 5th, i.e., La-Mi or Do-Sol). They will analyze the phrase and determine the shape based on highest, longest or last. We will use a template in Noteflight Classroom so their compositions can be shared and performed as part of warm-ups in class, and students will partner up to compare minor melodies to major melodies. Melodies will be played over minor and major ii - V7 - I progressions.
• Build the Pyramid - Teams of six students build pyramids. Stack the cups challenge. (Kinesthetic)
• Pyramids - Root, 5th, 3rd - Intonation adjusted with Pythagorean tuning.
• Small Ensemble Music - Function chorales with mini-bands. Student conductors will balance the ensembles in small groupings of 4-8.

Assessments
• Small Ensemble Music - Students will balance the ensembles in small groups of 4-8.
• SmartMusic playing assessments (Salvation is Created)
• Score marking assignment on “Highest, Longest, or Last”
• Composition project
• Informal assessments of other strategies during class

Knowledge Outcome
Students will demonstrate understanding the relationship between the natural minor and major, and why composers use shifts in tonality.

Strategies
• Definitions
  • What is harmony? The combination of simultaneously sounded musical notes
  • Chords? Two or more pitches sounding simultaneously
  • Major vs Minor
  • Harmonic Progression? A series of musical chords, or chord changes that “aims for a definite goal” of establishing or contradicting tonality founded on a key.
• Warm-Ups with modal scales & chords - Modal ascending and descending chords
• Warm-Ups around Circle of Fourths (Unison, 5ths, Major, Minor)
• Identifying Key Signatures
  • Fried Chicken Goes Down Awful Easy Baby & BEAD G C F
  • Relative Major and Minor - Understanding the submediant relationship to major
• Common Chord Progressions and Substitutions - I-IV-V-I
  • Improvise over a simple vamp
  • Substitute ii for IV - What is different? What is the same?
  • Is it Major - Is it Minor? Ear training?
• Composition projects a four measure phrase in C natural minor or in Eb major. Accompanied by a minor drone or common chord progressions (ii-V-I).
• Comparative of Major/Major paired compositions to minor/Major paired compositions.
  • Why would a composer use a shift in tonality?
  • What difference does it make to the listener?
  • Which did you like better? and Why?
Assessments

- Chord ear training and identifying major or minor
- Identifying Key Signatures by use of the Circle of Fourths
- Composition Projects - Combination of the team projects - Major/Major or minor/Major

Affective Outcome

Students will explore the ideas of nationalism, both in shaping one's individual identity and community identity.

Strategies

- **1812 Overture** - Paint/draw a comic strip about what you hear when listening? What is this piece of music about? What makes you think that and why? One irony is that we associate this piece of music with our Independence Day celebrations, however the music is strictly French and Russian.
- **Patriotism/Nationalism** - Bring in something that you associate with a feeling of Patriotism. Why did you choose this item? What did they bring in? Potential items: flags, clothes, music
- **Listening Lab: Listen to music of other countries**… What makes you identify or not identify with a piece? Can you describe what makes the piece sound “Russian”, “Japanese”, “Native American”, “French”, “German”, “American”. Question: are any of these pieces based in religion?
  - Rachmaninov: Vespers Mvt 5 Bogo Devo
  - Jadin: Symphonie for Band
  - Bagley: National Emblem March
  - Hatikvah: Israeli National Anthem
- **In-Class Discussions:**
  - Can Religion be a source of Nationalistic pride? Native American? Russian? Israeli?
  - Are we American? Or do we hold on to cultures from other countries? Do we do this more than people of other countries? Why?
  - What can inspire feelings of Nationalism? Moment of truth? Enlightenment? When you struggle with one thing only to find the reason for it later? Freedom? Own personal belief into something and weren’t able to share, but then were finally able to share? Unveiling - Easter service in the Russian Orthodox church. What would it be like to be a devout Orthodox Russian at that time?
  - How can we put that feeling of illumination into the performance?
- **Cultural Identity:**
  - What, besides music, can a culture identify with? Art? Food? Architecture? Language/Dialect? What is worth saving/rebuilding in 50-100 years?
  - Christ the Savior Church in Russia - Rebuilt to the exact specifications of the original

Assessments

- Socrative Online Journal or Notecards (check for understanding) - some anonymous
- Comic Strip Drawing - Self Assessment
- In-class discussions and informal assessment

Unit Description

Students will explore the ideas of Nationalism, both in shaping one's individual identity and community identity.

Symphonie for Band by Louis Jadin (1794) - French Revolutionary band piece - Maybe one of the earliest pieces written for a “band”.

National Emblem March by E.E. Bagley - United States Patriotic and march form.