

ЛЪВА ПИКОЛАЕВЪТЪ ГОЛСТОГО. (223)

Съставилъ ето владиславъ Пиколовъ, а. П. Тодоровъ написа, что въсь Нисомавель
очень любить слушать эту молитву и каждый разъ, когда и на немъ пробавлять
челъ молитву, дабу въсь, ступени, ступени, ступени, "Коль-Нидрей" - Асторъ.

כל נדרי

"КОЛЬ-НИДРЕЙ"

—ЕВРЕЙСКАЯ—
МОЛИТВА

ДЛЯ СКРИПКИ СЪ АККО
ОРТЕПИАНО или ОРГАНА



СОЧИНЕНИЕ

МИХАИЛА ЭРДЕНКО

Op. 3 СЪВѢСТЕННОСТЬ ПЕЧАТЛЕЛ ЦѢНА 75 коп.

K O L N I D R E

R O M A N M I N T S

K O L N I D R E

- | | | | | | |
|---|---|------|---|---|------|
| 1 | JOHN ZORN
Kol Nidre for string quartet (1996)
ROMAN MINTS violins, viola; KRISTINA BLAUMANE, cello | 6'58 | 7 | MIKHAIL ERDENKO
Kol Nidre Op.3
ROMAN MINTS violin; KSENIA BASHMET piano | 6'30 |
| 2 | ERNEST BLOCH
Abodah (God's Worship) (1929)
A Yom Kippur Melody
ROMAN MINTS violin; KSENIA BASHMET piano | 6'22 | 8 | ELENA LANGER
The Prayer (1998)
ROMAN MINTS violin; MOSCOW MALE JEWISH CAPELLA
ALEXANDER TSALIUK conductor | 7'49 |
| | ALEXANDER VEPRIK
Suite for violin and piano Op.7 | | 9 | ALEXEY KURBATOV
Kol Nidre for saxophone and string quartet (2024)
ARNOLD GISKIN soprano saxophone; ROMAN MINTS violins and viola;
KRISTINA BLAUMANE cello | 6'57 |
| 3 | i Comoditto, Abbandono | 3'30 | | | |
| 4 | ii Barocco, al rigore di Tempo | 2'22 | | | |
| 5 | iii Capriccioso, ma placido
ROMAN MINTS violin; KATYA APEKISHEVA piano | 4'34 | | | |
| 6 | ERNEST BLOCH
Nigun from Baal Shem (1923)
ROMAN MINTS violin; KSENIA BASHMET piano | 6'44 | | | |

Total playing time: 51'53

Tracks 2, 6, 7, 8 recorded in 2014, produced by **Maria Soboleva**, edited by **Elena Sych**

Tracks 3–5 recorded in 2006, produced and edited by **Alexander Burtman**

Tracks 1 recorded in 2025 by **Roman Mints**, Track 9 recorded in 2025 by

Roman Mints and **Arnold Giskin**, edited by **Pavel Bogatyrenko**

Post production and mastering by **Pavel Bogatyrenko**

Photo by **Nina Ai-Artyan**

Kol Nidre

I recorded most of this album ten years ago as a birthday present for my father. For one reason and another I never got round to releasing it back then; but now I find that events in the world and in my life have turned my thoughts back to themes of Jewishness.

It all began when I suggested to my friend the composer Alexei Kurbatov that he should write his own version of the *Kol Nidre* for string quartet and sax for the festival we run together. At that moment I decided it was time to finish this record.

Why Kol Nidre?

Firstly, because it is one of the best known melodies of the Judaic liturgy: the song emerged from the ghetto long before the Jews themselves did. A number of non-Jewish composers have been inspired to write versions of it – some have even discerned traces in Beethoven's String Quartet opus 131.

Secondly, because *Kol Nidre* announces the most important day in the Jewish calendar, Yom Kippur. Like the whole of Jewish history, the story of *Kol Nidre* is full of contradictions, squabbles and debatable meanings; actually in its early days many rabbis were opposed to *Kol Nidre*, and particularly against its use in the Yom Kippur service.

Kol Nidre has also frequently been cited by anti-Semites as proof that Jews are not to be trusted, thanks to its rather opaque text, which allows the annulment of future oaths.

Nevertheless, the music (rather than the text) of *Kol Nidre* has become a bridge between Jews and the non-Jewish world. The melody itself became something of a Jewish signature tune, which then filtered through into the music of classical composers – the best known version being Max Bruch's, usually performed with cello or viola in the role of the cantor.

The *Kol Nidre* of Mikhail Erdenko – like Erdenko himself, frankly – has essentially been forgotten; he was a famous violinist from a Romany family that has produced many talented players right up to the present day. When I was a kid learning the violin, my mother would snap up music for me in second-hand bookshops – particularly if there were big Hebrew letters on the front.

On the title page of the score my mother found, was written:

I dedicate this piece to the memory of Lev Nikolayevich Tolstoy, because Lev Nikolayevich loved to listen to this prayer, and whenever I came to him, he ordered me: "Make an old man cry! Play Kol Nidrei!" The Composer

So this music accompanied me throughout my life until I decided to record it as a present for my father: *Kol Nidre*, dedicated by a Gypsy violinist to the memory of a great Russian writer. That sentence has a very personal resonance for me.

John Zorn's *Kol Nidre* is odd in not using the famous melody at all – typical of this maverick composer, who has influenced me a lot. Like me and many other Jews raised outside Europe, Zorn was constantly asking himself what it meant

to be a Jew. He sought an answer in composing improvised Jewish music, which he called 'radical Jewish culture'. *Kol Nidre* is actually one of his more traditional compositions.

The Prayer by Elena Langer, written several years ago, was one of the first pieces I premiered – and it was also Elena's final examination piece at the Moscow Conservatoire. This piece has been with me throughout my life: most recently I played it with a choir in Minsk at a concert given in memory of the victims of the Holocaust.

I first came across the music of Alexandr Vepruk when I was researching the music of politically persecuted composers in Russia – something close to my heart, since my own grandfather had been persecuted under Stalin, and it felt important to speak about that terrible period, in the hope of preventing it happening again. While recording this piece I didn't yet know that Vepruk – whose ambition was to become the 'Jewish Bartok' – had come pretty close to meeting my grandfather: one of my grandfather's campmates in the Gulag had met Vepruk in another camp.

I hadn't planned to include Ernest Bloch's *Nigun* in this collection, because the composition is really so well-known, and there are thousands of recordings, including those by the greatest violinists. But here again there's a personal connection: I played it for the first time at school, where the grandson of

David Oistrakh's accompanist Frida Bauer was studying with the same teacher... and Frida came to the concert to hear her grandson play. When, after the concert, this pianist who played with the great Oistrakh came up to me and said a few kind words, I was very happy and very touched. It is one of the brightest memories of my childhood.

I find *Avoda*, also by Bloch, just as striking as *Nigun*, but for some reason it is played much less, and deserves to be heard.

As with pretty much everything I record, this is a very personal disc. Over the years my feelings about who I am, about my ancestors and my place in their culture have changed a good deal. I still really have no idea what it means to be a Jew, and to what extent I even am one. However, I do know that playing in a Jewish way comes very easily to me.

Roman Mints

Roman Mints

One of the most outstanding and original musicians of his generation, Roman Mints has collaborated with violinists Gidon Kremer, Alina Ibragimova, Boris Brovtsyn, Alexander Sitkovetsky; flautist Sharon Bezaly, oboists Dmitri Bulgakov and Nicholas Daniel; pianists Katya Apekisheva, Ingrid Fliter, Alexander Kobrin, Charles Owen, Vadym Kholodenko, Lukas Geniušas; cellists Kristina Blaumane, Jamie Walton, Alexander Buzlov and Thomas Caroll; violists Maxim Rysanov and Nils Mönkemeyer; singers Gweneth-Ann Jeffers, William Purefoy, Anna Dennis. He has worked alongside conductors Andrew Davis, Saulius Sondeckis, Vladimir Ziva, Vladimir Ponkin, Philipp Chizhevsky and Natalia Ponomarchuk amongst others.

Roman has performed with such prominent groups as London Mozart Players, London Chamber Orchestra, BBC Concert Orchestra, Brno Philharmonic, Lithuanian Chamber Orchestra, Musica Viva Orchestra, Russian Philharmonia, Kremerata Baltica, Prague Soloists and Tallinn Chamber Orchestra.

Roman has also been a member of the Moscow Contemporary Music Ensemble – the oldest contemporary music group in Russia.

Roman has recorded for ECM, Harmonia Mundi, Quartz, Melodiya and other labels, his albums featuring a number of world-premiere recordings. An album of works by Dobrinka Tabakova for ECM was nominated for a Grammy Award for Best Classical Compendium. His recording of solo violin music, with an innovative recording approach invented by Roman and dubbed ‘spatial orchestration’, was a CD of the week at WQXR Radio New York and on the annual wish list of *Fanfare* magazine critics. The album of Leonid

Desyatnikov’s music for violin and orchestra was nominated for ICMA Award and received a Five Stars review for performance and recording with *BBC Music Magazine*. His album of Hindemith Sonatas with pianist Alexander Kobrin won a ‘Supersonic Award’ from *Pizzicato Magazine*.

Roman has given world premieres of over hundred works by Tabakova, Desyatnikov, Langer, Kurbatov, Bennett, Irvine, Burrell, Filanovsky, Kourliandsky, and others.

In 1998 Roman Mints and oboist Dmitry Bulgakov founded the *Homecoming Chamber Music Festival* in Moscow, which has gained widespread recognition and a substantial following in Russia. The core of Homecoming concert programmes are themed selections of works with one powerful underlying but not necessarily musical, idea behind them. Since the inception of the festival, Roman has authored more than 60 such programmes. In April 2002, Roman co directed the Suppressed Music project in Russia, which comprised of two concerts and a conference on composers whose music had been suppressed. A book and CD were released as a result of this project, by the Klassika XXI Publishing House.

Outside the classical field, Roman has worked with free-improvising saxophonist Paul Dunmall, vocalist Alisa Ten, the Brian Irvine Ensemble, Pokrovsky Ensemble, IDM bands EU and AIGEL. He has also participated in several theatre productions including Langer’s *Ariadne* and Stravinsky’s *The Soldier’s Tale*. He has worked with theatre directors Vasily Barkhatov and Tim Hopkins, choreographers Alla Sigalova and Oleg Glushkov and film director

Alexander Zeldovich. His recording of the Mozetich Violin Concerto 'Affairs of the Heart' was used in productions by Hong Kong Ballet, Royal Winnipeg Ballet and the Q-dance company.

Roman is teaching violin at the Trinity Laban Conservatoire and Royal Birmingham Conservatoire, UK.

Following the beginning of Russian full-scale invasion of Ukraine, Roman had been doing a lot of charity work in aid of the people of Ukraine, including charity concerts at Duke's Hall in London's Royal Academy of Music and at St John's, Waterloo, where money was raised towards supplying Ukrainian hospitals with much needed medical supplies and ambulances.

In Summer 2024, Roman co-founded the *Open Bar Chamber Music Festival* in Montenegro. Later that year Roman founded *Another Music Festival* in London.

Roman Mints began playing the violin at the age of five. In 1994 Roman won a Foundation Scholarship to the Royal College of Music in London, and also studied at the Guildhall School of Music and Drama, winning prizes at each. His main teachers were Larisa Svetlova, Natalia Fikhtengoltz and Felix Andrievsky. Roman lives in London and plays a Francesco Ruggieri violin, circa 1685.

www.romanmints.com



Painting by Eduard von Grabowiecki