



# Nikolay Shugaev MOUNTAIN GODS

5 haiku for soprano  
and piano

Dilyara Kalimullina soprano  
Timofey Dolya piano

 CASCVELLE

VEL DI-1758



Nikolay Shugaev (1988)  
**MOUNTAIN GODS**

5 haiku for soprano and piano

- |   |   |      |
|---|---|------|
| 1 | <b>Testament</b><br>Rōkan (1785-1831)               | 0:55 |
| 2 | <b>Autum</b><br>Ki-no Tsurayuki (868-946)           | 2:06 |
| 3 | <b>Lunar gleam</b><br>Saigyō (1118-1190)            | 1:31 |
| 4 | <b>Mountain Gods</b><br>Tachibana Akemi (1812-1868) | 2:52 |
| 5 | <b>Wild peonies</b><br>Rōkan (1785-1831)            | 2:40 |

**Dilyara Kalimullina**, soprano  
**Timofey Dolya**, piano



**Nikolay Shugaev's** vocal cycle with piano blends traditional Japanese poetry with contemporary chamber music, creating a heartfelt homage to the natural world and human soul. Comprising five songs dedicated to rising-star soprano Dilyara Kalimullina and accompanied by the award-winning pianist Timofey Dolya, this cycle is composed in a minimalistic style. Each song serves as a poignant reflection, inviting listeners to pause, breathe, and contemplate the connections between love, solitude, and nature.

Shugaev crafted the score with Dilyara's timbre and vocal technique in mind; this work was planned as a few songs but evolved into a small cycle. Composed on the original Japanese text in a Russian poetic translation, it forms a bridge between cultures and centuries. With haiku-like concision, it captures dense, metaphoric meanings, reflecting the circle of life and nature. Beginning with a thoughtful, prophetic *Testament* set apart as a prologue, it journeys through autumn, winter, spring, and culminates in summer – the celebration of life and love. The five-tone initial chord of the *Testament* sets a tonal base for the entire cycle. The number five, a symbol of luck and art central to haiku's syllables and rhymes, shapes the structure: five notes, five songs, and 5/8 or 5/4 time signatures.

Shugaev drew inspiration from French Impressionism, Japanese folk

music, and a citation of Copland's music, symbolizing simplicity and minimalism.

All three musicians are members of the ensemble Pelle d'Oca, a unique platform that performs both chamber music and large-scale orchestral works. The ensemble strives to explore new horizons, seeking innovative paths for artistic expression and collaborating with contemporary composers. This release marks the debut digital album of the chamber group Pelle d'Oca.





**Dilyara Kalimullina**, a 25-year-old rising soprano and soloist of the Pelle d'Oca ensemble (Moscow), began singing at the age of 3 and pursued professional vocal training starting in 2015 at the F. Yarullin Almet'yevsk College of Music, where she studied under Raisa Kashporova, before enrolling at the Moscow State Institute of Music named after Alfred Schnittke in 2019. Under Professor Irina Rubtsova, an Honored Artist of Russia and Bolshoi Theater soloist.

In 2020, Dilyara was awarded the Moscow Mayor's Grant (first prize) and performed duets with Bolshoi soloists Anna Aglatova and Ilya Selivanov at Zaryadye Concert Hall. She performed with the MGIM Symphony Orchestra under Yevhen Gromov at the "Pure Art" project.

In 2022, she performed at the V International Forum of Spanish Art and Zaryadye Park's Festival alongside Ildar Abdrazakov. In 2023, she portrayed Sonya Gurvich in the award winning production of Kirill Molchanov's opera at the Safonov Philharmonic under the direction of conductor Nikolay Shugaev, and in 2024, played Lidochka in Shostakovich's *Moscow - Cheryomushki* (conductor Alexey Vereshchagin) as part of the "New Opera World" project, for which she received the Best Female Role award. Also in 2024, Dilyara performed the role of Adele in Johann Strauss II's operetta *Die Fledermaus* in Murmansk. In

2025, Dilyara will perform at the Moscow State Conservatory's Jubilee Season with the Pelle d'Oca Orchestra and at the Gnesin Air Summer Festival.



Born in Moscow, **Timofey Dolya** graduated with honors the Tchaikovsky Moscow State Conservatory (with Andrei Pisarev); he was given the title "The best graduate of 2017". Then he finished his education as an assistant-trainee at the Moscow State Conservatory and continued his education at Vienna University of Music and Performing Arts (with Jan Jiracek von Arnim), Graz University of Music and Performing Arts (with Markus Schirmer) and Imola International Music Academy (with Boris Petrushansky).

Timofey is a prize-winner of numerous international competitions; maintains the active concert schedule, performs in Russia, Europe, USA, Japan. He is an active participant of music festivals.

Timofey cooperated with the Symphony Orchestra of Mariinsky Theater, Tchaikovsky Symphony Orchestra, Moscow State Symphony Orchestra, Saint-Petersburg's State Symphony Orchestra, Brandenburg State Orchestra, Ural Philharmonic Orchestra, State Symphony Orchestra 'Novaya Rossiya'; and with the conductors Vladimir Fedoseyev, Ernst van Tiel, Alexander Titov, Ulrich Kern, Pavel Petrenko, Alexander Skulsky and others.

He is the Artist of KNS Classical, soloist of the St. Petersburg Music House. In June 2017, Timofey Dolya's debut disc was released with recording of Schubert and Prokofiev pieces under the label KNS Classical.



**Nikolay Shugaev** is a conductor, cellist and chamber musician known for his dynamic international performances.

Nikolay is a conductor and artistic director of Moscow based ensemble Pelle d'Oca. He was awarded the President of the Jury Prize at the 2024 International Conducting Competition in Bucharest, and served as chief conductor of the North-Caucasus State Philharmonic Safonov. Recent conducting achievements include a special award at the Russian Grand Orchestra Prize '440hz' for Stravinsky's *The Rite of Spring*; a tour across China with the Jiangsu Province State Orchestra; and Tchaikovsky's Swan Lake at the 28th International Ballet Festival of Havana.

Shugaev has collaborated with orchestras such as the St Petersburg State Academic Symphony Orchestra, Orchestra Simfonică București, Norrlandsoperan, Royal Stockholm Philharmonic Orchestra Academy and the Orquesta Sinfónica Nacional de Cuba, among others.

He studied cello at the Moscow State Tchaikovsky Conservatory with Natalia Shakhovskaya and the Conservatorio della Svizzera italiana with Enrico Dindo, and symphonic conducting with Petter Sundkvist at Luleå University.

He has appeared at international festivals such as VivaCello, Società dei Concerti di Milano, Lucerne Festival and others. Has recorded numerous cd's for Naxos, VDE-Gallo.

## 1. Testament

Rōkan (Ryōkan, 1758–1831)

Posle sebya  
chto ya ostavlyu na svete?  
Vishni — vesne,  
letu — golos kukushki,  
oseni — alye klyony...

What shall I leave  
behind in this world?  
Cherry blossoms — to spring,  
the cuckoo's song — to summer,  
crimson maples — to autumn...

後に何を  
この世に残すか  
桜 — 春に  
夏に — 雉の声、  
秋に — 紅葉の楓

## 2. Autumn

Ki-no Tsurayuki (868–946)

Chto zh, byvaet i tak —  
v etom mire, stol' zybkom i brennom,  
polyubit' mne dano  
tu, kotoroy vovek ne uvizhu,  
o kotoroy lish' veter shepchet...

Well, so it goes —  
in this fleeting, transient world,  
I am fated to love  
one I shall never see,  
known only through whispers of the wind...

さて、こういうことも  
この世の浮き世に、  
愛するお方は、一度も見ること叶わず、  
ただ風の噂に耳をかたむけるばかり。

### 3. Lunar Gleam

Saigyō (1118–1190)

O, esli b ty v svojom selen'i dal'nem  
vzglyanula, kak i ya, segodnya na lunu,  
ty znala b:  
v odinchestve pechal'nom  
lyublyu ya do sikh por tebya odnu!

Oh, if only you, in your distant village,  
gazed, as I do, at the moon tonight,  
you would know:  
in my lonely sorrow,  
I still love only you!

おもひをや  
いま一度の  
ごよみには  
いとしき人を  
もとめてかな

### 4. Mountain Gods

Tachibana Akemi (1812–1868)

Vot vyberu den'  
i, lestnitsu k nebu pristaviv,  
vzberus' poglyadet'  
na mestechko, gde obitayut  
bogi gor vysokikh i nizkikh...

I'll choose a day,  
set a ladder to the heavens,  
and climb to see  
the place where dwell  
the gods of mountains high and low...

日を選びて  
天に梯子をかけ  
高き住処に  
神々住まう所を  
見に登らん

## 5. Wild Peonies

Rōkan (Ryōkan, 1758–1831)

Dikie piony.  
Seychas — ikh vremya,  
v chudesnom polnom tsvetenii:  
razve možhno sorvat' ikh?  
Kak možhno ikh ne sorvat'?

Wild peonies,  
now in their splendor,  
blooming in wondrous fullness:  
how could I pick them?  
How could I not...?

野の牡丹  
いまは盛りに  
咲きにけり  
いかで摘まじ  
いかで摘まざらん





**VEL DI-1758**

**Polina Kolomnikova**

recording, mixing engineer

**Yvann Pichon**

technical support

**Nikolay Shugaev**

producer

Rachmaninov Hall  
of the Moscow Conservatory,  
6 March 2025

