

SPIRITUAL SONGS IN THE SEVENTEENTH CENTURY: RUSSIA'S LEGACY IN MANUSCRIPTS

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The category of spiritual songs known as *kanty*, appeared in Russia sometime in the middle of the seventeenth century. Composed in 2 to 4 parts, most characteristically 3, they were collected and copied in manuscripts entitled *Dukhovnye pesni* (Spiritual or Devotional Songs), *Psal'my i kanty* (Psalms and *Kanty*),¹ *Knizhnye pesni* or *Pesenniki* (Songbooks). Their texts were, in part, descendants of much earlier *stikhi* or verses comprised of many variants, to cite a few—*umilennye* (prayerful), *pokaiannye* (on death and salvation), *domashnie* (domestic), or those dedicated to a particular Holy Feast or Saint. The practice of singing *stikhi* was inherited from Byzantium as a form of sacred non-liturgical expression that existed in Russia for centuries prior to the rise of the sacred *kant* (*cantus* ‘song’) (SMOLENSKIJ 1911, 70). *Stikhi* were written in Slavonic and their tradition illustrates the importance religion held in the daily lives of lay people, not just the clergy (MILLER 1865, 307). They were created by individuals dedicated to Orthodoxy, who approached the sacred text with utmost reverence and devotion. As spiritual verses were transmitted to the population, religious and literary ideas were fused to become part of the poetic legacy of Russian expression.

A *stikh* is a sacred phenomenon—it is composed by tradition, under the inspiration of religious creativity and religious faith. (BESSONOV 1863, xxvi)

Pilgrims who recited or sang the *stikhi* were known as *kaleki perekhozhie* (wandering pilgrims), *stranniki* (wanderers), *starsy* (elders), *sleptsy* (blind men), *bogomoly* (implorers of God). Endowed with a profound knowledge of the Scriptures, they transmitted the writings of the Holy Fathers to the population. Traveling from monastery to monastery, as well as to distant places such as the Holy Land, they acquired wisdom and a keen perception of Orthodox and ethical principles. They were highly respected by the people who turned to them for help in understanding life's mysteries and dilemmas. Under the wave of Polish influ-

¹ The term *psal'ma* (pl. *psal'my*) referred to spiritual or devotional songs and did not necessarily imply a psalm text. *Psal'my* were used interchangeably with *kanty*.

ence, Western Russia began to assimilate the pompous style of syllabic versification with its attractive but shallow rhyme schemes. Whereas Polish *kantyczki* (spiritual songs) were carefully composed by clerics or individuals who were directed to enlighten the public through the content of their poetry (BEZSONOV 1863, xix), the tradition of Russian spiritual verses was created independently from political manipulation.

During the course of the seventeenth century, *stikhi* began to be influenced by the new rhyme schemes of syllabic poetry, and distance themselves from the spiritual depth and mystical aura that enveloped them in the past. There appeared a misuse of these verses by a new class of performers, the *nishchii* (beggars), who organized themselves in groups and used their misfortunes to attract the attention of the wealthy for material gains (MASLOV 1904, 69). They were supported by the general population who tended to glorify mendicancy. The spiritual depth was thus lost in favor of laments to appeal for pity and favors. When Aleksei Mikhailovich curtailed secular activities at the *Poteshnaia Palata* (Entertainment Palace) he indiscriminately called for *kaleki*, *bogomol'tsy* and *nischchii* to perform spiritual verses for both religious and secular occasions. At the wedding of Mariia Il'inochna Miloslavskaiia in 1648, only spiritual songs in the native style of polyphony were performed by the *pevchie diaki* (church singers) (ZABELIN 1872, 451-452).

Sung at pilgrimages to holy places and at various church and family events, *stikhi* thus became a fertile ground for the development of the seventeenth-century *kant*² which in turn, served as a link between past and present in Russian culture. *Kanty* texts became known as *knizhnaia poeziiia* (book poetry) or syllabic versification created by such poets as Epifanii Slavinetskii, one of the main precursors to *Nikonovskaia shkola pesennoi poezii*, the Nikonite School of Syllabic Poetry at the New Jerusalem Monastery of the Resurrection, founded by Patriarch Nikon in the 1650s, where German Voskresenskii, the "master of acrostichs," Ioannikii Korenev, Damaskin, Gerasim Parfenovich, Karion Istomin and others were known to have worked.³

For centuries, *stikhi* had been a monophonic tradition, with melodies sung by one singer. In the sixteenth century, the Russian folk instruments *lyra*, *volyinka* and *bandura* were used for accompaniment. The melodies of *stikhi* came primarily from the *znamenny* chant repertoire, which is the foundation for sacred musical expression in Russia. SMOLENSKIJ (1911, 70) pointed to the existence of numerous manuscript collections of spiritual songs notated in the *kriukovaia notatsiia*

² For further terminology related to the *kant*, see Appendix C in DOLSKAYA 1983.

³ POZDNEEV 1958, 1960, 1961; PANČENKO 1970, 1973.

(neumatic notation), with strong ties to the *znamenny* chant. A number of stylistic features can be observed in them, from melodic contours found in *fity* (expansive lyrical passages from *znamenny* chant to emphasize important sections of text), to a recitative-like syllabic structure of phrases, with falling thirds, fourths and fifths often present in *byliny* (old epic songs) (MASLOV 1904, iv, passim).

As the practice of *znamennoe mnogogolosie* or native polyphony became more and more widespread throughout Russia, a multi-voice texture became the norm for spiritual songs as well. In the seventeenth century, *stikhi* began to be composed for 2 to 4 voices and sung by men and boys' voices, as well as women ensembles, not only in monastic settings, but in the home and at church-related festivities, both indoors and outdoors.

Stikhi were sung under the sky or at home, for many festivities. It was a form of spiritual and folk expression that replaced secular entertainment. (BEZSONOV 1872, 133-134)

Due to the growing influence of the Western musical language, spiritual songs began to be notated in five-line staff songbook collections (DOLSKAYA 1991) which assumed a more vertical, homophonic profile, with shorter melodies and numerous cliché phrases. It is precisely this multitude of different musical phrases, with roots in a variety of backgrounds, that led the *kant* to be considered as a "genre at a crossroad," in transition between the old (*stikhi*) and the new (*kanty*), with dualistic tendencies often found in the same work. We observe fragments of Russian chant side by side with folk motifs, modal and tonal harmonic elements with lowered 7ths as well as leading tones, fragments of Polish and Russian melodies, a variety of cliché phrases, open 5ths together with full triads, and parallelisms in the native polyphonic style side by side with Western vertical harmonic progressions. Cadences appeared in a multitude of styles, from the native linear approach, ending in octave or unison, to the typically Western cadence based on a dominant-tonic relationship, ending in a full triad.

Khudov Manuscript #126d, preserved at the *Gosudarstvennyi Istoricheskii Muzei* (State Historical Museum) in Moscow, consists of a collection of *kanty* copied in the late 1680s or early 1690s, approximately 10 years after MS 1938 from *Muzeinoe sobranie* (Museum Collection), the text of which had been transcribed and edited by Professor Hans Rothe (DOLSKAYA, ROTHE 1996). The Khudov manuscript appears to be in a much better condition than MS 1938, and the handwritings of only two scribes are apparent, giving the manuscript a more readable and consistent profile. The *kanty* are written for 3 or 4 voices and arranged in al-

phabetical order.⁴ There is a *Mesiatseslov* (Almanac) at the end, which consists of 12 songs, with texts associated with Saints commemorated each month of the calendar year.

The Khludov manuscript provides a vivid portrayal of the musical stylistic currents present at the time in Muscovy, and more importantly, of the changes that were taking place just within a few years, with regards to the assimilation of Western stylistic techniques. Although framed in a basically homophonic texture, the early sacred *kant* tended to be more linearly conceived than its later eighteenth-century counterpart, with characteristics from Russian native polyphony such as *lentochnoe dvizhenie golosov* (ribbon-like movement of voices), some voice exchange (a Russian folk practice similar to *Stimmtausch* in the Western Baroque), and occasional parallelisms. There seemed to exist somewhat of a reaction to the quick changes taking place in shifting from a predominantly linear modal musical language to the tonal vertical “new style” of the West.⁵ Both early and later eighteenth-century *kanty* display a fascination with major/minor fluctuation, or what became labeled as *peremennyi lad* associated with Russian chant and folk music expression.⁶ The melodic language reveals short motivic phrases somewhat reminiscent of the epic *byliny* with gapped 3rds or 4ths at cadence point, and a recitative-like syllabic approach to the text.

Some of the main characteristics of the Khludov MS, immediately apparent when comparing it to MS 1938,⁷ evidence a simultaneous process of Westernization as well as a keen awareness of the Russian native idiom. In comparing both manuscripts, one finds that some of the songs that appear in Khludov, are not present in MS 1938. Among these, a few deserve particular attention.

⁴ Microfilm copies of both manuscripts were acquired by the author in 1979, while working at the Historical Museum in Moscow.

⁵ DOLSKAYA 2001, Chapter 2, “The Rise of Polyphony and Choral Tradition in the Sixteenth and Seventeenth Centuries,” in *Russian Liturgical Choral Aesthetics: Its Past in Tradition and Present in Ruins*, with 3 audio CDs. A few excerpts from the book were published in an abridged version in installments, in *Orthodox Life*, vol. 49, no. 4 to Vol. 50, no. 5 (July 1999-October 2000).

⁶ The term *peremennyi lad* was introduced by B. Iavorskii in a letter of 17 April 1906 to S. Taneev, but the concept of M/m fluctuation was already discussed in the seventeenth-century theoretical treatise by Diletsky, who noted its presence in the *znamenny* chant as well as in Russian folk music. DOLSKAYA 1993, 219-220. Also see, Claudia JENSEN 1992.

⁷ Some aspects of comparison have been tackled by DOLSKAYA (1983, 131-161), but much remains to be done, since few complete manuscripts of the many that exist, have been transcribed, much less made available in publication.

The 3-voice *Kant* No. 38, *Edinago slavy tsaria*, is set in triple meter and as in many of the songs in this collection, the music of the second half “answers” or complements the first half. Each phrase emanates from the previous one, creating a sense of motion and well-balanced units of phrases. The form is more in line with a pre-Classical rather than Baroque style of expression, typical of this genre’s forward looking profile. With a B flat in the signature and C sharps or leading tones throughout the score,⁸ one can view it as set in D minor, fluctuating between the closely related tonal centers of G minor and B flat Major. The functional bass line supports the upper 2 voices, and provides a foundation for a triadic texture, despite the unison endings in cadences. The somewhat sequential structure of the final phrase is characteristic of the cliché musical language⁹ of the period (Example 1).

Different in character, the 4-voice *Kant* no. 90, *S vysoty tvoieia*, is composed by Epifanii Slavinetsky, whose works bear a Russian quality, be it in folk rhythms and patterns, or in long-winded chant-based melodic contours, set in solemn musical phrases. A melodic formula “*Rozmet*” from Tone 7 (METALLOV 1899, 82) of *znamenny* chant appears to have been an inspiration in the middle voices (Example 2).

Kant no. 52, *K Samuilu Bog se reche usty*, is based on the psalm honoring the Orthodox principle of the God-Anointed King, responsible to God for his actions. Composed for 3 voices, it might have been written for the occasion of a youthful Peter’s accession to the throne in 1682. It is a rather energetic musical setting, permeated by folk motifs, parallelisms and a modified melodic formula from Tone 8 (METALLOV 1899, 86) in the second half. The lowered 7th through a reappearing B flat provides a rather modal milieu for some unstable tonal fluctuation between C and F (Example 3).

Kant no. 52 was recently published under the title *Psalom na mnogoletie tsariu*, in a collection of *kanty* taken from the *Buslaevsky Sbornik* (VASIL’EVA, LAPIN, STREL’NIKOV 2002, 128) dating from the 1740s, associated with the reigns of Peter the Great¹⁰ and succeeding monarchs of the first half of the eigh-

⁸ All accidentals appear as marked in the manuscript. The use of accidentals depended not only on the composer or a particular scribe, but also on singers who added them indiscriminately while singing from songbooks in later years when the musical style had already changed. Since this transcription is done from a Xerox copy of a microfilm, it is virtually impossible to study the ink which might have helped determine a more precise date for the accidentals that appear in this manuscript.

⁹ For a study of cliché melodies and their variants, see Tamara LIVANOVA 1952.

¹⁰ On performance practices, see: DOLSKAYA 1998 and 2001.

teenth century. Its text is considerably shorter than in the Khludov manuscript, with more than half of the verses missing. The upper voices are somewhat similar with the exception of an added B flat in the top voice of the first phrase. The opening is different from the one in Khludov, with a rest instead of a C in the bass on the first beat, which creates a strange clash of pitches on the second beat.

A rather dynamic bass line participates in the melodic activity of the upper voices, at times in parallel motion with them. By Peter's reign, the bass voice was a popular and focal fixture in Russian sacred and secular performances. On Christmas, F.V. Bergholz, a dignitary in the service of Peter the Great, noted in his diary:

About forty singers came to our door...The magnificent basses, which in Russia were better and mightier than anywhere else, had voices so clear and profound, that they resembled the sound of the organ. In Italy they would command great sums of money. (*Dnevnik F.V. Bergkol'tsa* 3, 186)

As to Peter the Great, he too was endowed with a bass voice and is known to have sung in a church choir.

On Sundays and Holy Days, Peter attends the Holy Trinity Church... upon entering the church he takes off his wig... stands on the right *kliros* with his singers [the Tsar's Choir] and sings in a clear voice, by memory, as the Tsar knows the services well, reads the Epistle and at times even conducts the choir.¹¹

In 1899, the conductor Vasilii Sergeevich Orlov took the Synodal Choir on a European tour, where it was hailed as the best choir in the world. Especially noted was the supple warm sound of the basses.

Basses of the Synodal Choir reminded one partially of the sound of the cellos- with their light and supple tone...From the 2nd basses and octavists Orlov obtained a velvety sound, full and juicy, but never rough; octavists doubled the upper bass, and provided a delicate shadow to the line of the main bass, who never stood out to 'astonish the world'. (NIKOL'SKIJ 1913, 195-196)

During the destruction of churches and a ban on Orthodox singing after the Revolution in 1917, Russian basses not only ceased to be cultivated but were exterminated and became extinct. That "velvety" rich sonorous sound of the past has been replaced by the rough coarse basses of the present.

In the *Mesiatseslov* (*Almanac*) section, *Mesiats Dekembrii* (The Month of December) is based on a text honoring the Saints commemorated that month and the music is composed for 4 voices, illustrating a number of features characteristic of native harmonization. The tonal center alternates between C Major and A minor,

¹¹ From various diaries, as quoted in M.V. Voznesenskii (1990, 142, 146).

with harmonic fluctuation throughout the work. With no G sharps or leading tones present in the cadences, this can be viewed as an example of the linear modal contrapuntal texture, striving towards fullness of sound, found in many of the choral works of seventeenth-century Russia. Some of melodic contour in the alto part is reminiscent of a chant fragment from Tone 2 (METALLOV 1899, 62) as well as a phrase found in the repertoire of sixteenth-century *stikhi* (PETROVA, SEREGINA 1988, 43) (Example 4). Note that the playful bass figuration appears at the cadence in the first part, but not in the final cadence, giving it a more austere and dignified ending.

Mesiats Dekembrii can also be seen as a representative of Russian spiritual *torzhestvennost'* (divine, uplifting celebration associated with a holy event), with phrases enfolding at a stately, dignified pace. In 1675, Johannes Gerbinius, who witnessed church singing in Muscovy, noted in his memoirs:

Russians glorify the Lord in much more *величественно* (solemn, dignified) manner than do the Romans. The parishioners sing together beautifully as they respond to the choir. The harmonies in their singing are beautiful... I was so taken by their singing that I thought I stood in Jerusalem, where the spirit of the early church was such an inspirational factor. *Pleni sunt coeli et terra Majestatis gloriae Tuae!* (HERBINIUS 1675, 153-154; translation from GARDNER 1982, 60)

Torzhestvennost' or *velichestvennost'* are quite different from the instrumentally-conceived fanfare-like, more secular approach to jubilation. It derives from the long-winded *znamenny* chant and is distinguished by a slow, dignified smooth pace that emphasizes and elevates the text. In his *Musical Grammar*, the seventeenth-century theorist Nikolai Diletsky mentions that the melody should be sung with a soft voice, *golosom smirennym* (with a humble voice), referring to *smirennym zhe daet blagodat'* (Grace to the humble) and *golosom peredavat' estestvo veshchi* (with his voice, a singer must transmit the essence of the text). Virtuosity was present in Russia, but it was not measured by the ability to sing solo embellishments, but by blending with other voices to create a sustained homogeneous sound in an effort to transmit and enhance the text. It is this type of essentially inner *torzhestvennost'*, sung with staggered breathing, that remained deeply ingrained in Russia's musical consciousness. That seamless sound became an influential factor not only in vocal ensemble and choral music but also in the solo art song and *romans* repertoire.¹²

¹² DOLSKAYA 1996, 197-213. On aesthetics and performance practices, see DOLSKAYA 2001 for abridged published article. For a complete version online, see: <http://www.acdaonline.org/cj/interactive/dec2001/>

We surmise that the process of ‘staggered breathing’ was already known in the times of Fedor Khrestianin [16th century] ... The musical form of the melodious chant, with its peaceful variation of melodic formulae (*popievki*) requires a steady and solemn type of performance. Fast and fussy tempi are foreign to the very nature of the *znamenny* chant. The pace of the performance should be calm and *torzhestvenno*, in order that even the smallest note values (eighths and quarter notes), could be clearly heard and would not give the impression of being ornamental passages of little importance. (BRAŽNIKOV 1974, 151-152)

From Paul of Aleppo’s writings, we learn that in the seventeenth century, aesthetic beauty was sought in church singing, that women and children sounded especially *trogatel’no* (heart-moving), and that people, in general, were quite literate.¹³ Children participated in singing with the adults, and boys’ voices sang the *descant* or the upper part. In order to accommodate the growing need for trained boys’ voices, schools grew significantly in number during the last quarter of the seventeenth century. Historically, musical training was considered an important part of the formative process of members of the clergy. Only after the completion of their musical education were Deacons allowed to be ordained (ČUDINOVA 1994, 65-68). Thus the Russian singing tradition did not begin with Dimitrii Bortniansky at the end of the eighteenth century, as has been perpetrated in textbooks,¹⁴ but through a steady process of development centuries prior to that.

A favorite pastime in seventeenth-century Russia was to sing or listen to church music performed outside of church. Both Tsars Aleksei and Fedor were enthusiasts and promoters of the arts associated with the church. They encouraged singing in a wide range of genres and styles, from *demestvennoe mnogogolosie* (the native style of contrapuntal singing) to performances (for Christmas and Holy Days) of *Irmosy* from the *Kanon* based on odes, psalms, harmonizations of chants, *kontserty* (vocal concertos) composed in 3-24 parts for different combinations of voices, and various types of devotional songs and *kanty*. For this sort of spiritual entertainment, singers were rewarded with substantial sums of money, food, clothing and furs. The intensification associated with such solemnity is what Westerners later witnessed when visiting Russia:

They [Russians] perform with an angelic calmness of expression which requires an excellent vocal technique and art of sustaining power, resulting in a sound that

¹³ *Paul of Aleppo: The Travels of Macarius, Patriarch of Antioch in Seventeenth-Century Muscovy*. Excerpts of his writing also appear in J. von GARDNER (1982, 2, 28-41).

¹⁴ As stated by Gerald Abraham (1967, 14; 1960-61, 49-50) who proclaimed early Russian music “non-existent” and discouraged its study.

surpasses everything that exists in Europe. By their intensity, they suspend one's breathing. (Hector BERLIOZ 1853, 268)

Traditional singing continued to exist well into the nineteenth century, with its variety of local categories and styles. Spiritual songs existed despite the intense efforts on the part of revolutionaries to conduct extensive agitation against Russia, its political, economic and social foundations, and especially, against its Orthodoxy.¹⁵ While some members of the *intelligentsia* were infected by destructive revolutionary forces, the majority of the population remained faithful to Orthodoxy, its traditions and customs.

The liberal-democratic and revolutionary world view enveloped large segments of the *intelligentsia*. In villages, however, such viewpoints were not characteristic of the population, and only a few were affected by them. (KOROSTYLEV 2001, 17)

The lives and activities of the majority of the population centered around the church and its Holy Days, not only Christmas or Easter, but all Feasts Days of the church calendar year. Non-liturgical singing outside of church, in the home or outdoors, remained a considerable part of such activities. While living in Nadezhda von Meck's Brailov Estate, Tchaikovsky gives us a glimpse of the environment in which the *kanty* were sung:

It is Ascension Day. I have just been to the convent. There were crowds of people, both local and from surrounding districts. There was not a place to be found in the church, but through the kindness of a nun I got into the gallery... The choir today was in the gallery and I was interested to watch the *choir mistress*, an old lady with characteristic nun's features still bearing traces of great beauty... Some of the things were sung from music, very well, so this old woman knows her music. But how? I wonder... I am very fond of the folk costume here... the girls have little caps of artificial flowers and other more or less brightly coloured ornaments. Almost all of them have magnificent coral beads. The whole yard was full of people sitting down eating. Blind men played their hurdy-gurdies and sang *kanty*. Blind women were all sitting together singing in chorus; in spite of the fact that they are beggars, some of them had beautiful new dresses and coral beads. Men and women selling all sorts of cheap goods thronged around the entrance of the church.¹⁶

A Holy Feast Day was a time for joyful celebration, for which people prepared in advance, cleaning their houses and cooking traditional foods. In an account describing life in the Riazan' province, we find numerous references to how people's lives revolved around Orthodoxy, with the church as its main spiritual,

¹⁵ STEPNIAK 1892; *Otčet* 1909. Ironically, revolutionary schools for agitation were situated in resort areas, such as Lazarev's in Switzerland, and another in Capri, Italy.

¹⁶ Letter to Mme von Meck, 25 May, 1878. GARDEN, GOTTERI 1993, 277-278.

social and cultural pillar. It is no wonder that one of communism's main deeds was the annihilation of tens of millions of peasants - they were the main bearers of Russian Orthodox tradition.

On Feast Days, churches were full... peasants donated to the church generously in money and in goods... The main event in the life of a parish was the building of a new church. Wealthy people, merchants, land owners, donated large sums of money... Based on accounts of the 1850s, the Riazan' peasants were especially devout, endowed with ethical purity, godliness, and meekness... Priests were highly respected... From the time of the Synod Ukaz of 1814, parish schools began to be formed, providing a basic education for the peasantry throughout the 19th century... On Holy Days all stores and businesses were closed and after the church service, numerous processions with singing through villages were held... The tables were full, evidencing the wealthy state of the villages... On Christmas, we decorated the tree, in the evenings the youth gathered; laughter, singing, joy and beauty everywhere; delicious foods - special ones, prepared only once a year for a particular Holy Day. (KOROSTYLEV 2001, 9-12, 15, 128-129, 132-133, 191-196)

As to singing, a description of an ensemble of nuns singing *stikhi*, remained particularly vivid in the mind of those who had witnessed Holy Russia's aesthetic creativity.

Nuns came to sing both liturgical singing and *stikhi*. Their voices were from very high to the lowest alto. They sang *Khristos rozhdaetsia, Deva Dnes'*, and then the stikh *Khristos rodilsia*... it was so beautiful! We all were silent, breathless, and we wanted to listen to more, and jump out and beg them to repeat it again. To this day, I will never forget their monastic singing, different from that of our church singers. (KOROSTYLEV 2001, 192)

Having experienced Russia prior to the revolution, an Englishman wrote:

The Russian Nation has been frequently described as the most religious in Christendom. In some respects, I believe this is true, and there is no doubt that in no other country do the people give a more whole-hearted allegiance to the Christian Church in its local embodiment. The Orthodox Church in Russia is not merely National in the technical sense, it is National because it enshrines the deepest convictions of an overwhelming majority of the Russian people. Preaching has no place at all compared with what it has in our English Church. What they have is worship, and it is here I feel, and indeed, many feel, we have a great deal to learn from the Russian. It is this quality of reverence and worship which has entered into the Music of the Russian Church, giving it in its best forms, a wonderful quality of elevation, nobility and beauty, which at once lift the hearer above all material things. Above and beyond all this, there is the spiritual beauty of the music, for it has a nobility, a dignity and a quality of elevation quite its own. (HENDERSON 1919-20, 2-3, 10)

In the twentieth century, the picture changes abruptly. As Russia ceases to exist in 1917, ushered in by communism's Great Genocide of millions of lives, with Lenin alone responsible for 25 million,¹⁷ Russian Orthodox traditions and especially sacred singing, viewed as mortal enemies of internationalism / communism, are suddenly silenced:

With the permission from local authorities, a religious procession was held... this procession was permitted under many conditions, one of which was that singing was prohibited while walking through town. *Archivy Kremlja*, p. 437. [Similar to restrictions and persecution tactics used for members of the True Orthodox Catacomb Church today]

Rare glimpses of singing *kanty* survive, only now these are sung amidst the slavery camps of the Gulags. In a rare, recently published set of memoirs written by Orthodox women incarcerated in the Solovki Gulag, we read about a woman prisoner parting with her daughter and describing the singing that, on rare occasions, was allowed to take place there.

Work in the Gulag began early in the morning and lasted 10 hours with a brief break for lunch...the nuns would sing prayers and monastic *kantiki* in a choir. They sang masterfully, in 2 or 3 parts. What's more, against the background of the other voices, particularly beautiful was the sound of the clear soprano voice of the young nun Shurochka Krasnobaevaia and the velvet bass of Matushka Dashen'ka Matfeev.

I knew fully well, that together with her, on the bottom of a suitcase, is leaving a notebook with *stikhi*- texts of *kantiki*- she had learned and sang together with the nuns while working in our prison. She will teach her daughters these *kantiki*, and when they will sing them at night, she will remember Solovki. (PROCENKO 2004, 349, 379)

As an example of the magnificent artistic and aesthetic presence in Russian monasteries, precious is the description of the Solovetsky Monastery and its astounding array of talented and resourceful monks prior to the revolution --

From this vast swamp on the island of Solovki, the monks, by virtue of their dedicated and methodical work, succeeded in creating one of the most prosperous and wealthiest regions of Russia. They built such a proper irrigation and drainage system for miles, on this previously inhabitable land, that one is in awe at the sight of their achievement. Thanks to their labor, it became an island of profound beauty, with forests and fields all connected by canals and sophisticated landscaping. All was done without any help from outside specialists but only by the monks

¹⁷ It is ironic that Alexander KERENSKY, a childhood friend of Lenin, one of the main orchestrators of the Revolution, responsible for the genocide of 70 million lives in Russia alone - mentioned this figure (now an accepted fact) in his memoirs (1934, 390).

themselves. They were, in fact, artists, because they succeeded in creating one of the greatest centers of natural resources and agriculture the world has ever known, very picturesque and attractive. Thousands of pilgrims visited each year, often with their children. Monks created schools for all grades so that children would not fall behind in their homework while on pilgrimage. Monks also regulated hunting which was permitted only in certain areas of the island, thus animals of all sorts, roamed around completely unafraid and mingled freely with humans. The monks installed some of the newest machinery from England and America for agriculture and in shops, thus progressing quickly to become one of the largest exporters of various goods. They had architects, builders, printers, lithographers, painters, tailors, artists of all crafts, cooks famous for their dairy products, baked goods and many other traditional monastic dishes. They even had modern vapor boats built right there in their shops -- indeed Solovki had become an industrial and commercial center of tremendous proportions. Monks were never inactive but worked according to their individual capacity. People from all walks of life were welcome at the monastery, welcome to live in a peaceful and prayerful environment for the rest of their lives...all in the magnificent cathedral, churches and buildings, resplendent with artistic creativity, frescoes, and art treasures worthy of millions.

--as contrasted with the wreckage this monastery became after the brutal communist takeover.

These sinister Chekists, such as Mikhelson, Raev, treated the prisoners with utmost refined cruelty -- these innocent people are veritable martyrs... After the evacuation of Crimea by General Wrangel, Abel Kahn, also known as Bela Kun and his assistant Mikhelson became the chief terrorists at Solovki, killing and torturing thousands and thousands of officers, soldiers and civilians... The clergy was especially tortured with great atrocity... The land of the monastery quickly withered, unkept, desolate and no longer habitable... Those mortally ill were left to die in hallways, turning their eyes to the walls which retained remnants of the magnificence of the old frescoes, and praying for the end to come soon.¹⁸

Regrettably and strangely enough, very little has been made known to this day, on the realities of life in the vast concentration camp known nowadays as "Russia," but one thing is certain- those who sang the hymns they carried in their soul from their religious past- ended their lives in the ghastly Gulags simply because they were Orthodox.

At daybreak of April 25, 1922, the sentence of the "just and sincere people's court" was pronounced: 18 people- to be shot; the rest- sentenced to hard labor of different durations. Only a sigh was heard in the hall at the announcement of the sentence, no moans, no tears. ... the heavy doors of the court building opened and those

¹⁸ For original French, see DUGUET 1927, 47-52.

sentenced to death emerged into the square, guarded heavily by a forest of bayonets. They walked, their heads uncovered, their hands crossed on their chests, their gaze turned high toward heaven, to where their gracious Redeemer of the world awaited them; where all is forgiven, all forgotten, where there is no suffering, no evil- And loudly rejoicing, poured out their song: "Christ is risen from the dead!" Enraptured, the crowd pressed toward them with the answer: "In truth He is risen!"... Their [the prisoners'] hands and the hems of their clothing were kissed. The guards drove the crowd off with the butts of their rifles, but they were coming and coming, pushing back the soldiers. The song, full of exaltation kept flowing, the enraptured people hurled themselves towards the martyrs- a truck, full of Red Army soldiers, cut their way through the crowd. They grabbed those sentenced and literally threw them into the van. The truck roared and hurried away. But the joyful Paschal hymn "Christ is risen" was heard long after; it sounded for a long time in the clean air of the sunny, spring morning. The "public hearings" and "trials by deponents" clearly showed the extraordinary, moral purity and pious deeds of the true believers, the Tikhonites, and the repugnant lowness and treachery of all kinds of "renovationist" members.¹⁹

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¹⁹ ANDREEV 2000, 96-98, as excerpted from ANDREYEV 1952.

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Example 1. *Kant* no. 38. Khludov MS 126d.

Example 2. Chant fragment. LIVANOVA 1952, 509.

Розмет

Kant no. 90. Khludov MS 126d.



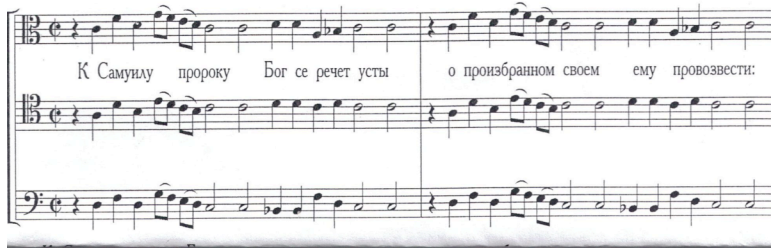
Example 3. Chant formula from Tone 8. METALLOV 1899, 86

33. Возносеиъ.



Psalom na mnogoletie tsariu, VASILIEVA, et. al. 2002, 128

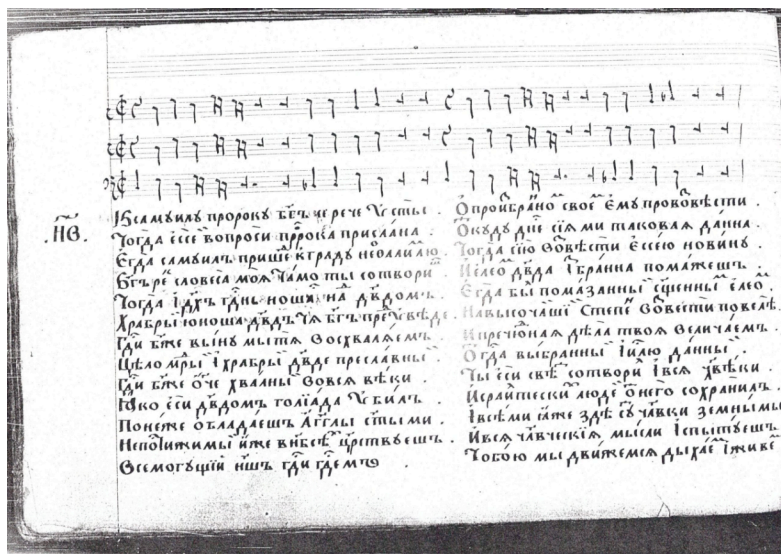
74. ПСАЛОМ НА МНОГОЛЕТИЕ ЦАРЮ
К Самуилу пророку Бог се речет усты



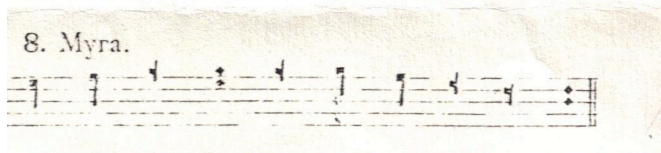
Kant no. 52. Khludov MS 126d.

The musical score is presented in three systems, each containing three staves. The top staff uses a G-clef, the middle a C-clef, and the bottom an F-clef. The time signature is 6/8. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line at the end of the third system.

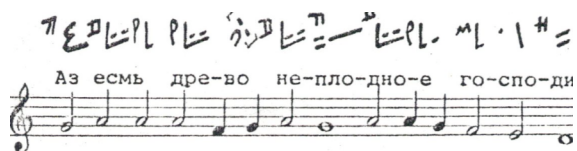
Kant no. 52, Khludov MS 126d.



Example 4. Chant melodic formula from Tone 2. (Metallov 1899, 62)



Sixteenth-Century *Stikh*. (PETROVA, SEREGINA 1988, 43)



Mesiats Dekembrii. Khludov

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a common time signature (C) and features a melodic line in the upper staves and a supporting bass line in the lower staves. The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests and bar lines.

MS126d.

The second system of the musical score consists of four staves, continuing the composition from the first system. It maintains the same instrumental arrangement and notation style, showing further development of the melodic and harmonic material.

