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Church choral singing in Belarus in the late 19th — early 20th century (based on printed sources)

The turn of 19th — 20th centuries is characterized by the rapid development of church choral performances on the territory of Belarus. According to publications by Mogilev, Minsk and Lithuanian diocesan periodicals which form the basis of this article, the Orthodox liturgical choirs of varying size and composition functioned in 540 churches: professional choirs, choirs consisting of graduates of theological seminaries — in diocesan cathedrals and monasteries; amateur choirs — mainly in the parish churches.

In the aforesaid period, consolidated singing became a widespread tradition, when different singing groups joined efforts for collective performances. Quite often, children's choirs of parochial schools or primary schools joined amateur choral singing groups, which was possible due to a partial unification of the repertoires of amateur choirs and school choirs. Consolidated singing groups could fully serve the liturgy and were able to perform complex spiritual compositions by Russian composers.

It is also noted that the hallmark of the Church performing practice of the period was a public liturgy singing.

Performing activities of the church choirs proceeded in several ways: it is first of all participation in services related to the church calendar celebrations to mark the important events of the Orthodox Church and to the public holidays and important events in the life of the Russian Empire. At the same time, the church choirs were active in concert and educational activities, participating in concerts of spiritual music and public readings (concert program was strictly regulated).

Analysis of repertory lists shows that church singing in the Orthodox churches of Belarus at the turn of 19th — 20th centuries was represented by two types: statutory, performed mostly in two, three, sometimes four voices, and polyphonic composer singing (in the chord four-part presentation on the model of the German Protestant chorale, which was ensured by a series of events held by the Holy Synod).

The church choirs sang liturgical music mostly by Russian composers. Liturgical and para-liturgical works by Belarusian authors were a small part of the repertoire.

I. D. Gorokhova

**On the front page content in original publications
of *Clavierübung* by J. S. Bach**

The concept of *Clavierübung* in Russian musicology is generally discussed in relation to the works of J. S. Bach, namely his clavier collections. To date, a certain tradition has been established to use this name in the plural — clavier exercises — in relation to the whole of Bach's series of publications. As for the titles of individual publications, one can see a very significant discrepancy in translations, interpretations and methods of use.

In their comments to the title *Clavierübung* researchers turn to the ancient dictionaries and give some list of similar publications of other German composers.

In this paper we focus on the full text of the title on the title page, its design and content. The reflection of the content in the musical text is discussed, taking into account the history of Bach's collections and peculiarities of the printing method. Bach's Clavier exercises are regarded as typical for its time collections — with a certain structure and order of the information reported on the front page. Attention is focused on language formulas, which help us to find a wide range of meanings of the term *Clavierübung*, as well as reflect the peculiar German baroque aesthetics characteristic of all kinds of collections and encyclopedias.

Y. S. Karpov

Churh-singing practice in the system of spiritual education

The article deals with the spiritual education through the church-singing practice. It is noted that the modern choral culture has a number of negative features associated with its perception as an applied and entertaining genre. In modern practice, external glare of performance often dominates at the expense of spiritual content of choral art. Spiritual music in concert programs is often a tribute to fashion, rather than a wish to share with listeners reflections on the eternal questions of life.

Today, in the situation of spiritual relativism, choral singing that unites many people in the creation of an artistic image, has a strong potential for adoption of humanistic ideals. The church-singing practice which represents for many people the choral art, can be actively used for this purpose.

The ideas of spiritual and moral education had been actively cultivated in the early 20th century; sacred music concerts given regularly fulfilled an important educational function, which was especially important in the province.

Today, more active expansion of the practice of sacred music concerts is possible in the premises of temples themselves, with their special internal aesthetics. The existing church choirs must take active participation in the process. Modern church-singing practice can not only contribute to

the solution of local problems of choral art, but also promote the spiritual recovery of society.

E. N. Khadeyeva

On one constructive principle by I. Stravinsky

The article examines the role of the bell ringing effect in I. Stravinsky's compositions of various years. Ringingness is closely connected with folklore, church singing, traditions of Russian music. However, for Stravinsky, it becomes a source of discoveries in the field of timbre, melody and composition.

Scope of Stravinsky's ringingness is wide. The composer has invented a new expressive musical language based on energy of short chants-impulses, timbre and textural variation, dynamically interpreted ostinato. He widely used unconventional techniques of sound producing on different instruments, non-standard performing groups.

Tentatively, we can mark out three principles of implementing bell ringing effects by Stravinsky. The first can be attributed to the folklore interpretation of ringing/"striking", in which the defining role belongs to the rhythm, dynamics and articulation. This principle is implemented in the *Pribaoutki/Jokes, Baiki.../Renard...* and the most consistently in *Svadebka/Les noces*. The second principle is based on impressionistic interpretation of ringing with a predominance of phonic interpretation of harmony, creating a sound illusory. Scenic, static, "spatial" texture, colorful tart harmonies-backgrounds, ornamentation: the qualities that some vocal miniatures were marked by, as well as ringing effects in the opera *Solovei/The Nightingale*.

The third — sonorous — approach based on the independence of timbre-register side of music, the works construction on the basis of a special, unique sound. In such works as the *Symphony of Psalms* or *Canticum Sacrum* the bell ringing effect, maintaining connection with the traditions of Russian bells, becomes the composer's favorite universal technique of sound construction. Thus, being in the beginning a colorful element textural-harmonic composition plan, the bell ringing effect later becomes the universal constructive principle, which determines the originality of melody, rhythm, timbre and overall composition.

G. M. Makarov

Music of the Old-Tatar written poetry as part of elite Middle Age culture of the Volga-Kama region

The article deals with the medieval vocal and instrumental traditions of Tatar culture (both secular and religious), which are divided in two main periods. The first period — a classic one (from 9th to mid 16th century). The second period is late medieval: from the second half of 16th to the middle of 19th century, when the traditions began to fade.

In the first period of court art in the khan-governed city Kazan an important role was played by intercultural communication with the cultural centers of Central Asia, illustrated by the life of the famous in the Muslim world court singer and musician Dervish Shadi.

In the second period, upon annexation of Kazan by Russia, elitist musical-poetic art continues its operation in the field of creativity by sufis and dervishes. This is shown by the example of Djagfar Ishan al-Safari (died in 1831), as well as the activities of the Koran readers, as described in the book by Shigabutdin Marjani *Mustafadel-akhbar fi ahvali Kazan ve Bulgar (Information about the acts taken place in Kazan and Bulgar)*.

The article also analyzes the characteristics of spreading of musical and poetic genres *qasida*, *gazelle*, *rubai*, *beit*, *dhikr* in Tatar folklore as a reflection of the general phenomena of the history of the Muslim musical and poetic arts.