

Summary

L. P. Chernikova

Oleg Lundstrem's Orchestra: Pages of History

The history of the Oleg Lundstrem's orchestra is replete with exciting twists of fortune in the life of the orchestra and its musicians. It is believed that after the conquest of the Shanghai musical Olympus in 1944 and return to the Soviet Union in 1947, the orchestra has retained its structure, successfully "outlasted" in the city of Kazan the bad spirited time of the Stalinist regime. After a triumphant performance in 1957 at the International Youth and Students Festival in Moscow, it began its ascent to the top of the Soviet music, consistently and effectively improving their skills and touring the world. However, on closer acquaintance with the life and work of the orchestra, you begin to understand that Oleg Lundstrem had a great strategic mind, comparable only with the great captains of the international scale, because he managed to save the team from collapse due to enormous effort, under all regimes and difficult circumstances, in all sudden turns of the country's history: in 1947, upon his arrival to the Soviet Union, in 1949 in connection with the musician Glavatsky court process, in the early 1950s during the actual disintegration of the orchestra as a group, in the 1957—1959 when moving to Moscow (some of the musicians stayed in Kazan), in the 1960s while playing Soviet pop-music repertoire, in the 1970s during the strengthening of ideological censorship, in the 1980s during rampant political freedom, in the 1990s with their impoverishment and the collapse of the Soviet musical culture, in the 2000s, when the orchestra was able to survive and get the status of the State chamber orchestra of jazz music (upon the maestro's death — named after Oleg Lundstrem). We dedicate this article to some story lines of this long history of a large living orchestra.

A. T. Gumerova

On modification of verbal chants in Kryashen Orthodox Hymns

*T*his article is dedicated to the church singing practice of a sub-ethnic community of Tatar people, named Kryashens (Kryashen Tatars, or baptized Tatars). The history of this singing tradition originates from the second half of the 19th century. It is at that time when the first Orthodox hymns with lyrics in Tatar language have appeared, and practice of the church singing in their native language has emerged. The text analysis of these samples reveals the features of their translation. In particular, we highlighted two fundamental problems that translators had faced: the use of vocabulary characteristic of Kryashens' colloquial language, and some clarifications concerning the Holy Scripture that had been entered into the liturgical texts. Depending on the degree of changes those translations can be classified into two groups: the texts with structural corrections and the texts with structural-semantic corrections.

Features of verbal modification are also seen on the example of modern practice, for instance Orthodox chants, prevalent in Kryashen folklore. The observed changes in a number of verbal chants are determined as a result of their interpretation of canonical texts.

In conclusion, it is worth noting that the phenomenon of variability of verbal chants, along with intonation and stylistic features of music confirms that Kryashens' church singing practice is a unique, original, "ethnically adapted" formation of the Orthodox singing art.

A. N. Hasanova

Rhythmic structure of vocal and instrumental works by F. Yarullin

*T*he rhythmic organization of vocal and instrumental music of one of the brightest and most famous Tatar composers F. Yarullin is a transcription of longitudinal models prevailing in the traditional music. The scope of his steady syllable-rhythmic forms boils down to four variants of equidurational longitudinal structures typical for lyrical songs of the Tatar people. It is important that the composer creates on their base not only typical mono-formulaic stanzas, but also poly-formulaic stanzas of his own. Consistent application of the latter is a clear confirmation of compliance of F. Yarullin's creative thinking with the practice of making music, which has developed in the Tatar traditional culture.

It is interesting to observe how the composer relates the given syllable-rhythmic forms with clock meters. When placing the syllable-rhythmic clichés in the usual for the new European ear times 2/4, 3/4 and 4/4, F. Yarullin often violates the metric grid defined by the musical times: the effect of metric

variability arises due to the mismatch of musical and poetic accents as well as the use of harmonic syncopation. It is often shown as one of the main means of musical expression in the composer's vocal works.

O. A. Ivanova

Wedding ceremony of the Astrakhan Lipovans

The article presents an ethnographic description of the wedding ceremony of the Astrakhan Lipovans compared to the Lipovans of the Ukrainian Danube region. Also it carried out the analysis of rhythmic song wedding material as one of constituent elements of the musical dialect.

Despite the fact that most of the ethnographic and musical material is not preserved in the living existence, the Astrakhan Lipovans traditions and customs are preserved in the collective memory. At present the musical heritage can be preserved and passed on to the younger generation members of the community with the help of specialists in traditional culture.

P. A. Pavlova

Church composer and choir director, Archimandrite Theophan (Alexandrov): sketch of the biography

Archimandrite Theophan (Alexandrov) was a graduate of the Trinity-Sergius Seminary, church choir director and composer, one of the most popular and often performed authors in Russia, and especially in the Volga region, along with D. S. Bortnyansky and Archpriest P. I. Turchaninov in the 19th and early 20th century, when church singing was the main source of musical and aesthetic experience for the wide range of our compatriots. In Kazan, Archimandrite Theophan was the Head of several monasteries, including the Kazan Transfiguration Monastery, Head priest of churches of Kazan and its environs, Rector of the Kazan Theological Academy, soon renamed as the Kazan Theological Seminary, Professor of Church History and Moral Theology at the Kazan Imperial University, member of the Theological Consistory. Biography of the composer was supplemented by archival materials from the collections of the Kazan seminary (Fund 116) and the Theological Consistory (Fund 4) from the National Archives of the Republic of Tatarstan. His favorite creation in Kazan was the Transfiguration Monastery choir, which he directed and completed with new singers so that the choir could successfully compete

with the one of Archbishop. In 1829, among the members of the choir there were Nikolai Smelovsky, Hierodeacon Theoctist, the priest Ioann Ioannov, Hierodeacon Apollonius, monk Eleutherius.

A. E. Turumbetova

On the Kazakh kuishi artistic contacts with musical art of the North Caspian region peoples

One of the determining factors of musical influences in dombra performing art are direct contacts of the Kazakh people with neighboring peoples. The North Caspian region peoples' music soaked into the fertile soil of the Kazakh traditional instrumental art, which had reached high artistic and technical excellence. Connections of dombra performing art and Kyrgyz and Turkmen music developed in the context of cross-border ethnic and cultural interaction. Turkmen music is manifested in external (translating Turkmen plays) and internal (composing kyuis in the Turkmen style) influence on dombra performing art. Despite the differences between dombra and komuz, the Kazakh instrumental tradition is connected with Kyrgyz music by a common kyui repertoire with the same names. Thanks to the typological similarity of the musical instruments the Kalmyk, Nogai and Kazakh music has developed an advanced space for common musical patterns. The influence of Tatar culture on dombra performing art is shown in enrichment of the dombra repertoire.

The interaction with the cultures of the Turkic peoples and their impact on the performing and compositional creativity of Kazakh musicians is extremely important for the reviving and rapidly developing modern dombra performing art. It shows the way to its enrichment and expansion in new historical conditions.